

осуду Естер, літера *A* в свідомості бостонців розшифровувалась як початкова буква слова *able* – "сильна", а не первісне *adulterous* (перелюбна). Наприкінці твору ми бачимо повне перетворення символу гріха на свою протилежність – символ чесноти: *A* трактується як початок слова *admirable* – "гідна поклоніння".

Таким чином, пильна увага до моральної проблематики, що була невід'ємною ознакою пуританства, мала значний вплив на творчість багатьох американських письменників-романтиків XIX століття, зокрема Натаніеля Готорна. Для нього духовна сутність Америки, її переконання та моральні принципи є множинною проекцією тієї внутрішньої реальності, яку ми називаємо моральною свідомістю особистості [2, 357]. Програма перетворення дійсності, за Готорном, повинна починатись з "очищення сердець" окремих людей. До такого ж розуміння поступово приходять Естер, хоча автор і не показує всього складного процесу духовного росту героїні, а лише обмежується зауваженням, що "...закон світла перестав бути законом для неї... Вона знайшла свободу... мислення". Отож, повчальними та справедливими є слова героя-оповідача однієї з новел Готорна: "...якщо ми будемо, не занурюючись в глибини серця, намагатися зрозуміти та виправити наші помилки лише недолугими засобами розуму, то все досягнуте нами виявиться примарним сном".

Література

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THE ILLUSION OF ARCHAIC PAST IN THE POEM OF S.T.COLERIDGE "THE RIME OF THE ANCIENT MARINER"

The purpose of the article is to investigate archaisms and study the peculiarities of their usage in modern literature.

Since the eighteenth century(with its attendant interest in antiquarianism), writers have sometimes added a flavour of the past with some old-looking spellings: adding an extra – *e* to the end of a word, for example, easily icons of the past. Scholars who discuss written archaisms employ this very device to describe the sort of falsely past world that is being evoked by most archaisms: they use expressions which rely for their meaning entirely on their spelling: Geoffrey Leech at one point refers to 'olde worlde quaintness', while W.N.Parker speaks of the 'merrie England' depicted in *Ivanhoe*. These expressions are used by a number of present day commentators in their descriptions of the 1798 'Ancient Mariner'. William Empson, for instance, sees Coleridge laughing at 'olde worlde sensationalism'.

Archaisms are actually metonyms for the past: by a small part of the past – a word, a grammatical formation, a spelling – we are meant to understand the invisible presence and influence of the whole. When a writer distributes archaic material throughout his work, the reader understands that the whole of that work is meant to seemingly belong to the time when such material was normally found. Metonyms work through a fairly simple system of associations(unlike symbols, for instance, where overt resemblance plays no part). The metonymy of archaism is mixed with something less straightforward, however, in that it is a stylistic device, involving the reader in a form of 'double perception' [2,257].

The paradigmatic example of a poem that is both(largely) associated with an 'inspired' bardic figure and set in the mysterious past is, without doubt, Samuel Taylor Coleridge's 'Rime of the Ancient Mariner'. In this poem, all the issues mentioned above are fully operative and given a specifically Coleridgean twist. His archaisms, by which we mean all the devices employed to make the work seem to belong to the past, are used for purposes beyond were association with the past. In fact, Coleridge's concerns with poetry in many ways run parallel to the theoretical issues arising from

archaisms as used in 'The Rime of the Ancient Mariner' [5]. It is the contention of this article that, far from eliminating archaisms, Coleridge's textual revisions encouraged and added archaic complexity to the poem in order to collapse the boundaries between past and present between inspiration, authority and text, and between poet and poem.

Metonyms for the past need not manifest themselves as forms of words only: anything very old-fashioned may be used and received as an archaism: the story, the details of life given within the story, the form in which the story is told, the look of the text on the page, and so on. Reading 'The Rime of the Ancient Mariner', one is conscious, from its title onwards, of its formal archaisms. It is, in fact, mostly through the effects of such associative devices that Coleridge creates the illusion of an archaic past in the poem. The content of the poem is only rarely used for this purpose, and never with any historical specificity: that is to say, while some historical practices are referred to, there are no direct references to datable events or personages.

Nevertheless, archaism covers a broad range of devices in this work, which include the language, the genre, the presentation of the printed texts (the look of the poem), and the content of the surrounding paraphernalia. There is also a scattering of to out – dated beliefs and practices [4].

It is not simply the mariner who is ancient in the poem, for if he is ancient, then his rhyme must be old too. The wedding guest of the tale may be a little younger, but whoever is meant to have written down this ballad did so a long time ago, when the language was noticeably different from that of the last years of the eighteenth century when it was first published [6]. From internal evidence we do not know the dates of creation of the various forms of this work, nor do we know who first told it, said it, or put it into written form; it seems in some ways to be one of those legends whose truths are all the more powerful for having origins lost in the mists of time, like ruins invested with vague aspirations towards infinity and the past'. External evidence may convince us that it is the production of one 'S.T. Coleridge', intent upon exciting our sympathies with elements of the supernatural, but the poem itself hides its origins. The concealment is effected mostly through multiple and contradictory time elements: the tale is distanced from its readers (and its real creator) by more than just an ancient bard-like figure: through a number of archaism features the text declares itself to be old.

It is not a short poem, so the spelling and morphological changes, plus the replacement or excision of certain words amount to a fair number of changes, but still only to a small proportion of the original verbal archaisms in the poem. Some of the most evident archaisms, including all the most frequently occurring group of verbs in the poem – the auxiliaries – retained their antique forms, as did all second-person singular pronouns (thee, thou, thy, thine), all affirmatory expressions such as *i wist* and all exclamations (e.g., gramercy, wel-aday). These were kept in the second and all subsequent versions of the poem, as were the old irregular verbal forms such as *clomb(e)*, for *climbed*, *uprist* for *uprose*, *whiles* for *whilst*, and the expressions *sterte* (in 'a gust of wind sterte up behind') and *gan* (as in 'gan work the ropes', 'she gan stir') [3].

In conclusion, we may say that pervasive and consistent archaism may be identical to a form of impersonation, so in order to be effective as a time-cruncher it needs to signal its own duplicity. Ensuring that the archaisms affect only some levels of parts of the text usually does this. In this sense archaism is genuinely superficial, but such superficiality need not imply lack of theoretical depth. Archaisms are in fact a very topical part of games texts play, acting as 'wormholes' through which the text-of-now and the text-of-then are fused or interlaced, read together but understood separately. It can have a startling effect on the perceived identity of a piece of writing, which may be seen as simultaneously the very latest literary experiment and an old, old tale from long ago.

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