

Kicked the withered leaves about
And thumped the branches with his hand
And said he'd kill and kill and kill
And so he will and so he will.

Another example: "The stuffed bear smiled as the little boy hugged him close".

Zoosemy. Names of animals are often used metaphorically to denote human qualities.

A few typical illustrations are the following: a cruel fellow may be called *a tiger*; a crafty person may be called *a fox*, or *a sly dog*; a lively child may be called *a chicken*, etc.

Euphemism: the act or an example of substituting a mild, indirect, or vague term for one considered harsh, blunt, or offensive. E.g.: *to lie – to distort the facts, mispresent the facts, to distort the truth; deaf – hard of hearing*. Sometimes euphemism is connected with the substitution of unpleasant words, e.g. *to die – to pass away, mellow or elevated for drunk* and so on.

To sum up we must say that the role of meaning changes in Modern English figurative speech is very important. Lack of the speaker's knowledge in this field causes misunderstanding in conversation and in reading literature, especially poetry.

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Оксана Поточняк
наук. керівник – доц. О.Р. Валігура

F. SCOTT FITZGERALD'S STYLE IN THE NOVEL "TENDER IS THE NIGHT"

F.S.Fitzgerald is one of the most recognized figures in American literary and cultural history, not only as one of the major writers of twentieth century, but also as a man whose life story excites the fascination of a public that knows him primarily as the author of "Tender is the Night" and "The Great Gatsby". F.S.Fitzgerald is a marvelous creator who has been praised as a "writer of staggering talent"[3,136]. Any study of his career must trace its familiar trajectory: early success, then public oblivion, and finally posthumous resurrection. The literary works of the author have gained a great success in the world literature and modern linguostylistics and the central question about Fitzgerald's work is probably a question about its maturity of perception. The writer's life had a great influence on his literary activity. His philosophical outlook and ideas are reflected in his novels and that is why Fitzgerald's life and opinions cannot be wholly separated from his works; the connections are too intimate.[3,25]

Fitzgerald is an extremely language conscious writer. His novel "Tender is the Night" is a rich field to investigate from the linguo- stylistic point of view. Critics of F. Scott Fitzgerald have condemned his works for their unconventional aspects of style. However, on a closer look, one will discover that his use of diction, structure, and characterization are each carefully calculated. These aspects of Fitzgerald's style are brilliantly woven to provide meaning to his novel "Tender is the Night."

Of all of his aspects of style, most noticeable and important is Fitzgerald's use of diction. It is through it that he develops the distinctive tone or atmosphere through which he can best present themes that reveal truths about society. Fitzgerald uses descriptive phrases with words that evoke responses from the other senses. In reading the first paragraph of the novel, one can almost feel the hot sun and cool breeze of the French Riviera through Fitzgerald's masterful writing:

On the pleasant shores of the French Riviera, about half way between Marseilles and the Italian border, stands a large, proud, rose-colored hotel. Deferential palms cool its flushed facade and before it stretches a short dazzling beach. . . . a dozen old villas rot like water lilies among the massed pines. . . ."[4,3]

Through his diction, Fitzgerald is actually able to capture realistic images of his age and convey it to the reader, creating the tone that sets the stage for themes of moral messages of that age.

Another interesting thing is the structure of the work. There are few versions of the novel "Tender is the Night". One of the main differences here is its interesting composition. In one variant

the first part of the book is told from the point of view of an 18-year-old movie star, Rosemary Hoyt. It is through her young, perceptive eyes that many of the characters are first introduced to the reader and it is through her understanding that many of the critically important aspects of the plot are revealed. However, just as the reader is sure that Rosemary is the main character, the first section or book ends and the second one begins with an omnipresent view and then settles in Dick's point of view for most of the rest of the book. We have found this "trick" played on the reader as distracting and degrading to the novel. However, once one gets over the bitterness of being tricked, they will realize that it was for the best.

By utilizing Rosemary as an eyepiece, Fitzgerald accomplished several positive goals. First, by telling the story through Rosemary's eyes, the reader is able to see in greater depth into the minor characters as well as being able to see how other's perceive Dick, the protagonist, before the reader enters into his mind. It highlights the journey into understanding the horror behind the beautiful, loving relationship of Dick and Nicole. Secondly, the view enables the reader to understand Rosemary character so that they will understand her motivations later on in the story. Thirdly, the shift of point of view keeps the novel fresh, giving the reader a new angle of each character so that they might understand them better.

The last interesting aspect of Fitzgerald's novel is his characterization. Some people may find him to be too shallow in his characterization, creating historical studies rather than believable characters. However, in doing so Fitzgerald is still contributing to the overall tone of the novel.

Many of the minor characters seem to be studies of certain aspects of society rather than individuals. For example, Nicole seems to be a cold study of a psychologically disturbed individual. While Fitzgerald does a wonderful job in describing the person, he fails to reach the internal motivations of Nicole, causing her to seem vague and unconvincing. [5,28]. However, such was Fitzgerald's idea. He wished to reveal truths about the society of his day, that it was false, aesthetic, and immoral, and such was the way that he portrayed his minor characters. They are not individuals but representatives of their groups in real life.

There was one character in the novel, however, that did not seem shallow and false. The protagonist, Dick Diver, was as real as any human with heroic attributes that few can boast of. It is his fall from success and morality that makes up the tragedy that is this novel. Like all tragic heroes, Dick fell due to a couple of tragic flaws. Unlike the common tragic hero, however, the faults were not necessarily his. Before his marriage to Nicole, Dick was everything a man could dream of: famous, well off, and happy. However, once married he encountered the evil that would eventually bring him down: money. With his increase of wealth, Dick is thrust up into a new society and way of living that he just cannot handle. He remains idle for he has no inspiration and no need to work anyway. Soon the guilt begins to take complete hold of him as his life falls apart around him. He becomes an alcoholic, he has an affair, his wife has an affair, and soon he cannot even command his servants any more. Ruined by money, he is divorced and lives out the rest of his life as a failure. In doing so the writer is still contributing to the overall tone of the novel. The subcontext of Fitzgerald's work, which reveals itself through expressive means and stylistic devices on the all levels, proves that the writer is an original stylist.

We have come to the conclusions that the author has shown himself as an original and authentic stylist. The language he has chosen and the way he used it characterize his individual style in writing. He puts a great accent on the language of his work where the structure has become as much important as the way of conveying the theme. We may add that a work's value does not depend upon the complexity of its structure. It depends on the dynamics of its characters, the skill of its storytelling and the persuasive power of the author's vision of life.

Through F. Scott Fitzgerald's distinctive style he creates themes to take on the great evils of society: the love of money, pride, and the shallowness of morals, delivering his message with power to the reader. Even today, "Tender is the Night" makes the reader stop and analyze his or her motives in society, as well as the morals that seem to slip away each day. So, summing up our investigation, it should be mentioned that F.S. Fitzgerald is a brilliantly talented writer. He has created the good novel with interesting plot and unique style of depiction.

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Ольга Рибак
наук.керівник – доц. Т.С. Олійник

FUNDAMENTALS OF RENDERING SYMBOLICAL PERSONAL NAMES (SPN)

The aim of our article is to establish the peculiarities of SPN rendering.

The process of translation presents in reality different forms of decoding or transformation which the source language units undergo at the phonetic, morphological or syntactic levels. No lingual, i.e. structural or semantic identity has in the target language many SPN, which are also to be decoded, i.e. transformed. A considerable number of the source SPN, however, may maintain their lingual form little changed or unchanged in the (TT) [4,369].

The kind of major and minor alterations in the structural form of SPN performed with the aim of achieving faithfulness in translation are referred to as **translator's transformations**.

The choice of this or that Ukrainian equivalent transform among the variants is also conditioned by the personal preference of this or that equivalent and by the context requiring correspondingly a more or less extended information of the reader about this or that SPN. [1-6] **Adequate translation** can be used. It is the case when the name of the word that exists in the target language is used instead of SPN which is translated. Adequate translation is such kind of translation, which provides the highest level of equivalency of the TT. It does not permit the violation of the norms of ST; it follows the stylistic characteristics of the text and traditional norms of translation. E.g. *Mrs. Crisp*, *Micic Хрумлі*; *Cinderella*, *Попелюшка*, *невтомна трудівниця*, etc.

Taking into account various peculiarities of meaning and form of SPN, the following methods of their rendering may be suggested:

1) Lexico – semantic transformations:

a) **Transcoding** (transcribing and transliteration exclusively). It may be used if the meaning of SPN is understandable from its sounding form and are world famous (taken from mythology, world famous literary work, etc.) In this case such methods of transcoding can be used:

- **transcribing** (the sound form of a word is given using the articulatory apparatus of the target language). E.g. *Judah*, *Юда*, *Faith*, *Фейс*, etc.;

- **transliteration** (rendering of a word using the alphabet of a target language). E.g. *Titan*, *Титан*; *Juliet*, *Джюльет*, etc.;

-**transliteration + transcribing**: e.g. *Ariadne*, *Аріадна*; *Artemis*, *Артеміда*, etc.

In order to transcode PN in a proper way we should take into consideration the methods of conveying English vowels and consonants in Ukrainian.

b) By **transcoding and explication of their specific meaning**. In many cases the lingual form of a SPN conveyed through transcription or transliteration can not provide a full expression of its figurative meaning. Then an additional explication of its sense becomes necessary. It happens when the SPN is introduced in the TT for the first time or when it is not yet known to the broad public of the target language readers/listeners. The explanation may be given either in the translated passage, where the SPN is used, or in a footnote – when a lengthy explication becomes necessary. [5, 77-83]

E.g. "... asked Miss Pinkerton herself, that majestic lady; the *Semiramis* of Hammersmith, the friend of Doctor Johnson, the correspondent of Mrs Chapone herself."

"...запитала її сестра, велична дама, геммерсмітська *Семіраміда*, приятелька доктора Джонсона й кореспондентка самої місіс Шапон."(Footnote: **Семіраміда** – легендарна цариця Ассирії, якій переписи приписують незвичайну мудрість і енергію.)[11;12]

It goes without saying that the transcribed or transliterated forms of *Semiramis* can not be sufficient for many foreign readers to obtain a fairly correct idea of what it really denotes. Hence, some explication of its specific connotative meaning in footnotes becomes inevitable.

c) **Descriptive explaining/ explication only** – it is such way of rendering of SPN of source text (ST), when a word is substituted by a combination of words in TT, which adequately conveys the meaning of this word. That happens mostly when the transcription/ transliteration can not be helpful in expressing the sense of SPN, or when it might bring about a necessary ambiguity in the TT.

E.g. *Jim Crow buses*, автобуси тільки для негрів. The Tommies were numbered...Рядових