

проблеми перекладу, які конкретно не стосуються синтаксису (лексичні, прагматичні тощо), перекладач може ігнорувати оригінальний синтаксичний зміст структур як на глибині, так і на поверхні. Усі типи синтаксичних перетворень, що відбуваються в англо-українському перекладі, поділяються на три групи: внутрішні, зовнішні та міжфазні [3].

Комунікативна мета спеціальних запитаних запитань – отримання нової інформації. Це питальні компоненти, які здатні позначати цілі категорії предметів, ознаки та обставини, за яких можна використати для опису різних фактів реальності. Вони не називають істот та об'єктів, а вказують їх у формі питань.

Як показано на матеріалах дослідження, найбільш поширеним способом перекладу англійських спеціальних запитаних запитань є метод, який можна назвати «спеціальні питальні речення – спеціальні запитальні речення», оскільки основне завдання перекладача щоб винести думки автора, зберігаючи його особистий стиль.

Відомо, що основним завданням перекладача при виконанні перекладу вихідного тексту є досягнення адекватності перекладу. Для досягнення адекватності перекладач може використовувати різні трансляції перекладу з метою точної передачі інформації, що міститься в оригінальному тексті. Порівнюючи запитання на англійській та українській мовах, виділяються деякі з найпоширеніших перетворень перекладу, які використовувались під час висвітлення англійських питань українською мовою.

У висновку хотілося б сказати, що переклад загалом є важливим способом мовленнєвого спілкування. Без перекладу спілкування між людьми, які говорять на різних мовах, було б неможливим. І переклад окремих літературних текстів відіграє важливу роль у формуванні культури всього людства, оскільки це робить можливим культурний обмін між різними націями. Це дозволяє ділитися досвідом різних народів і поколінь на міжнародному рівні, що веде до розвитку культурного рівня всього людства.

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LEXICO-SEMANTIC FIELD «HUMAN BODY» in TIBOR FISHER'S NOVEL «THE COLLECTOR COLLECTOR»

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The choice of nontraditional narrators helps the authors to broaden the readers' outlook, to see the world from unexpected angles.

The aim of the article is to show the peculiarities of the description of people's appearance through the eyes of the object-narrator in English prose. The purpose is to define

the specific characteristics of the object-narrator in Tibor Fisher's novel «The Collector Collector».

The desire of some English authors to show the world not the same as ordinary people see it determined the reason to give the function of the narrator to some nontraditional personages.

The variety of the narrator types is due to the theory of *anthropomorphism*, which is considered as one of the forms of animism of the system of fantastic images – all human beings, animals, plants, objects have independent beginnings – soul [3, p. 25].

An important role in *ostraneniye* (*defamiliarization* or making strange) formation belongs to such nonanthropological anthropomorphous narrators as *objects*, *artefacts* (Tibor Fisher's novel «The Collector Collector»). The «nonhuman» achieves the status of the narrator and is subjected to anthropomorphism. The object becomes not simply an object, but a personified humanized substance.

Organization of the narration from the object's point of view gives an opportunity to imagine the events in the new, unexpected perspective.

According to I.V. Igina we consider introducing of the inanimate narrator to be an example of explicit keeping the author aloof and activation of the pragmatic aim on the reader [1, p. 90].

The object-narrator is convenient because those, who are observed don't guess that they are being watched. They act without hiding, which allows showing all their negative sides. Those, who are being watched, don't expect control of their appearance and deeds from someone's view. Describing people, objects-narrators show such qualities as: skills of observation and resourcefulness.

In the analyzed novel the object-narrator appears to be an *artefact* – an old vase. All the events in the novel are shown through the prism of object's perception. The objects in this English novel live in the complex world of people's relations, where people are interested only in their career's growth, which they call «civilization», «progress», «success», «image» and so on, which reveal people's essence.

The main hero (the story-teller) of Tibor Fisher's novel «The Collector Collector» is a ceramic old vase (made in 843 B.C.), which was in hands of hundreds masters, at the bottom of the sea, in Pharaoh's tomb. The vase knows 5000 languages, can change its form and size: «*I know more than five thousand languages (even if you want to get dainty about what's language and what isn't)*» [4, p. 5]; boasts her knowledge in medicine: «*With all my medical experience, greater than any three teaching hospitals you could care to name...*» [4, p. 3].

It seems to her that it is she, who collects, but not people. The person, who is being watched even don't guess that he is watched. That is why all people's deeds become the object of its observance. Having become the object that is being watched, the vase begins acting the same as people behaved.

In the analyzed text the sight of the person is made in the format *object – person*, but not *person – person*. The person, who appears in vase's sight, is given a number depending on the type and form of part of body, which attracted the collected object itself. Most often its object of attention is mouth, nose, eyes, chin and so on.

«*Of bosom, there are two hundred and twenty styles, of buttocks, two hundred and eighty-four. I order. I know. I do my job... Her navel is type sixty seven of two thousand, two hundred and thirty-four, the buried bald man*» [4, p. 11].

«*To date I have catalogued twenty-five assorted dirt-pushers, nineteen unknowns, fifteen herdsmen, fourteen warriors, ten maids, nine seamstresses, seven bakers, six strumpets, five cooks, five members of the nobility or lugalling classes, three discoboli, three singers, three*

users of ink, two ferrymen, two flute players, two lace makers, two monarchs, two slaves.. ». [4, p. 11-12].

Such unusual classification from the inanimate object's side make the readers look at themselves critically, to see what is usual in every day's life (people's defects and vices, weaknesses).

The vase-narrator uses in its speech *somasemisms* (lexico-semantic field denoting parts of body) [2, p. 10]: *eyes, nose, beard, bosom, navel, buttock* and so on. People's appearance is shown hypertrophied.

The author gave the vase-narrator a big sense of humor. She doesn't only collect people, but she also gives them nicknames, depending on their specific traits of character or appearance (*The Beard, Wordless* and so on).

In the following example the vase-narrator describes the thieves with sarcasm, intentionally repeating the word «*cheap-popular*»:

«*Their clothes are carefully chosen, cheap-popular trainers, cheap-popular jeans, cheap-popular blousons, cheap-popular baseball caps, roomy so you would have a hard time saying anything definite about their build. They are so nondescript as to be invisible. Only now, presumably, have they donned the balaclavas to make their faces those of cheap-popular killers*» [4, p. 122-123].

The vase-narrator shows the people's actions without suppression.

The object-narrator is static. It describes only what gets into its sight. The peculiarity of the object-narrator is that it tries to know the surrounding world and especially people (including their appearance).

Being an observer the inanimate object-narrator (vase, which have no soul) is given people's characteristics, which allow it to describe people's appearance more truthfully and adequately.

The vase-narrator describes people, without hiding its thoughts, not being afraid of outside judgements and other opinions. It is devoid complexes and fixations, combined with conventionalities.

The results of the analysis of the object-narrator's outlook show the reason why Tibor Fisher has chosen such a narrator. The author's intention was to choose such kind of the narrator which could include maximum experience of reality's reflection. It should live historical time period long enough, to be able to show the evolution of people's changes of views in historical sphere, the dependence of their point of view from social ascription, religion and other social attributes. Without doubt, only such narrator as object-narrator can solve such task. The narrator (vase), being a direct witness of what was going on and what is going on now doesn't get old and doesn't die, vice versa it becomes wiser and more precious. Thus, Tibor Fisher has created an image of the narrator independent from material wealth, conditional characters of social life, perishability of physical bodies and at the same time making weighted judgements towards them (estimating them).

In contrast to observers who can choose, change their own position (angle or perspective) the object-narrator is static. It describes only what it sees, making the impression of fragmentariness, having the absence of world's perception integrity. Reconstruction of the full world's picture is changed by the fragmentary picture of the world. The author, hiding behind the mask of vase-narrator, demonstrates impossibility of logical narration by the object-narrator. That is why it narrates only about the most vivid, memorable and unforgettable events. Facts and events, devoid logic and phenomena, are depicted through vase's prism and at the first sight they seem to have disembodied impressions, appointments, engagements, talks.

Thus, we see that the object-narrator has its individual peculiarities. Being a typical representative of the narrator of nonanthropological type it has coped with the role, chosen by the author, brilliantly. It is vested all the signs of conscious personality. Like a human being it has emotional judgements and conclusions. Being static the object-narrator observes its masters, who change each other. Its reach experience (counted by thousands years) can't be compared with any other type of narrator, including people.

Among the perspectives of the research we may name the comparison between the peculiarities of object-narrators of other types in literature of other countries.

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ON SOME ASPECTS OF TEACHING THE HISTORY OF THE ENGLISH LANGUAGE

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The history of language has been one of the obligatory disciplines for those studying philology at universities. The paramount importance of this subject is beyond any argument, as it demonstrates diverse tendencies in the historical development of the language and helps to understand current changes within the language system. Moreover, it may help to foresee possible ways of development of a language system in future. To become a professional linguist, the student must possess a profound knowledge of the history of a language (s)he studies.

The history of the English language is a course intended for undergraduates. Its aim is to acquaint future philologists and teachers of English with theoretical problems of language evolution and change in general and of English in particular, as well as to help them develop skills at implementing the obtained theoretical knowledge into practical teaching of modern English grammar, vocabulary, spelling and pronunciation.

The history of the English language is rightly considered as a cultural subject within the view of all educated people, too. In the words of A. C. Baugh, «the history of English is a story of cultures in contact during the past 1,500 years» [2]. This subject clearly demonstrates that the history of a language is indispensably connected with the history of the country/countries using this language as a means of communication.

As a rule, the history of the English language is taught as consisting of the following three periods: the Old English (5th-11th centuries), the Middle English (11th-15th centuries) and New, or Modern English (from the 15th century up to the present). Each of the periods is then considered as such that has certain characteristic features. Thus, following B. Shaw's observations, Old English is regarded as the language of full inflections, Middle English as the period of levelled inflections, while Modern English is seen as the period of lost inflections.

There is no point in proving that this thesis is only partially correct, for Modern English has indeed retained a number of endings (that is it did not 'lose' all the inflections).

This article proposes an alternative to dominant methods of teaching the history of the English language to university students. It links studies of language history with a new multidisciplinary research program, namely synergetics.