

Дослідження психологів показали, що діти дошкільного віку 80% знань, умінь та навичок опановують через гру, молодші школярі – 50%, підлітки -20%. Це свідчить про те, що ігрові форми роботи доцільно використовувати у навчанні як з молодшими школярами, так і з учнями старших класів [5, 80].

Так, з метою вдосконалення навичок монологічного мовлення та практики у вживанні модальних дієслів *may* та *can* можна використати наступну гру. Учитель заздалегідь готує два види карток: "особисті" і картки-"подарунки". "Особистих" карток має бути трохи більше, ніж учнів у класі. Кожна з них містить опис якої-небудь уявної особи (ім'я, вік, професія, улюблене заняття, звички тощо). Обсяг інформації визначається рівнем підготовки класу. Карток-"подарунків" має бути принаймні втричі більше, ніж "особистих". На кожній із них розміщується малюнок чого-небудь, що можна подарувати, або назва цього предмета, наприклад: *a book of fairy-tales, a bottle of perfumes, a fishing rod*.

На початку гри кожен учень витягує одну картку з купки "особистих" і уявляє собі, що це його гість, якому хочеться подарувати якнайбільше речей. Перший учень розповідає класу все про свого "гостя". Далі він вибирає картку-"подарунок" і намагається довести, що цей предмет цілком доречно подарувати "гостю". Якщо однокласники погоджуються, що їхній товариш довів це досить аргументовано, він отримує цю картку та право на наступну спробу. Якщо ж ні, він кладе картку-"подарунок" на стіл, і гру продовжує інший учень. Усі учні по черзі беруть участь у грі. Перемагає той, хто набере найбільше подарунків для свого "гостя".

Важливим чинником у процесі навчання є відсутність монотонності на уроці. Завжди повинен бути елемент несподіванки, сюрприз, новинка; урок не повинен бути передбачуваним. Основне завдання – це мотивація учнів до мовленнєвої діяльності, з використанням їхньої фантазії та уяви, реалізація прагнення кожної дитини до самовираження, підтримання інтересу учнів до предмета, за допомогою гри як продуктивної діяльності.

Цікавою і веселою є гра "Професія". Вона проводиться з метою активізації лексики до теми "Професія" та вживання мовленнєвих формул, що означають припущення (*I think, to my mind*). Учитель готує картки, на кожній з яких пише назву однієї професії (*book-keeper, engineer, worker, teacher, farmer, doctor, shop-assistant, postman, translator*). На початку гри учитель кладе картки на стіл. До столу підходить учень, бере верхню картку і уявляє собі, що це його професія. Завдання інших учнів – відгадати, що це за професія, ставлячи питання типу: *Do you often travel in your job? Do you work with people? Is it necessary to have higher education to get your job?*

Запитання типу: *Are you a teacher?* не можна ставити. Якщо після кількох запитань хтось із учнів готовий назвати цю професію, він говорить: *I think you are a ...*

Хто відгадає професію, отримує один бал і виходить до столу, щоб взяти наступну картку. Якщо ж після п'яти запитань учні не відгадують професію, бал зараховується ведучому. Він оголошує, яка це професія, і бере наступну картку. Виграє учень, який набере найбільшу кількість балів.

Ігрові форми роботи дають можливість здійснювати диференційований підхід до учнів, залучати кожного школяра до активної участі в навчальному процесі, враховувати його інтереси, здібності, рівень мовної підготовки. Вправи ігрового характеру збагачують учнів новими враженнями, надають відтінку емоційності їхньому мовленню, активізують словник.

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DOMINANT MOTIVES IN JOHN FOWLES' FICTION.

In English criticism John Fowles is considered to be a paradoxical, original writer, a master of surprises, and new literary techniques. But his philosophical and highly intellectual fiction is not separated from the world literary process and was undergone the influence of the philosophical

movements popular at that time.

John Fowles is often called to be an existential writer. It means that he is the writer who followed the ideas of existentialism and who extended this philosophical trend. Fowlesian existentialism reveals itself in his approach to the problem of freedom. John Fowles confirms the fundamental uncertainty of existence. It depends only on the man – to give sense to the situations, to choose himself in them, to be responsible for this choice.

N. Dolinin, studying the works by John Fowles wrote that almost all Fowlesian characters find themselves in the situation, when religion, money (as existential God) dies and their further lives depend only on their decision, their choice: to conduct the authentic existence, what means to be alien in the world of social conventions and to bear the burden of loneliness and freedom, or to subdue and to fulfill the social duties remaining the person lack of individuality [1,534].

But this outsider can't stand outside the principles of humanism. While making his choice he should confirm the high moral values to the authentic reality. So, the term "authenticity" is understood by Fowles in the light of the humanistic reality, what distinguishes Fowlesian existentialism from the unrestricted authenticity of the classical existentialism [2, 8].

Fowlesian existential protagonist must often confront their past, self-delusions, and illusions, in order to gain their personal freedom or peace of mind [7, 1]. His characters choosing freedom choose love responsibility for their actions [2, 34].

Speaking about Fowlesian existentialism P. Waugh remarked John Fowles was concerned to explore the gap between the incite weight of expectation built onto the interpersonal sphere and loss traditional obligations which, in the past, had ensured some means of stability and predictability in human relations [7, 65]. Characters in the novels by John Fowles might be depicted as heroic in their structure renegotiate familial expectations, marital ties, or social duties, freedom also raised new and often threatening questions about responsibility and existential meaning. As relationship became risky, insecurities and misunderstanding tried and much of the comedies of John Fowles was premised and on an exposure widespread and profound existential anxiety and confusion at location or derivation of personal significance and disappear in earlier theologies [5, 65]. Fowlesian extension of existential philosophy is found in "The Aristos", the collection of thoughts and aphorisms. It contains idea of art, aesthetics, literature, the writer. Here Fowles confirms the traditions and meaningfulness of literature. But the essence collection is his existential view upon the world. P. Waugh characterizing the book wrote that the existentialist Fowles saw the need to God as an illusory projection of human desire for comfort and only without such illusions may we embrace the painful corn freedom which alone confers full human responsibility. "The preached a doctrine of hazard: as long as we regard our reflective of some divine scheme, we can be neither free nor rest [7, 75].

We shall stop on the philosophical ideas of "The Magus" novel that caught the imagination of the mid-sixties. The novel is an existential labyrinth with no final significance" [6, 34]. Here the existential choice is made between betrayal and loss of human life. The character Nick D'Urfe turned from Conchis's Godgame (the original title of the novel) knowing he must not sacrifice others to selfishly romantic illusions. L. Trilling characterizes the novel in such way that Fowles' ethical position creates aesthetic difficulties. If your message is the goodness of mystery, contingency, and the need to avoid belief in redemptive orders, it would seem inconsistent to bow to an aesthetic requirement that moral paradoxes be resolved and hermeneutic endings neatly tied up. However, the open-endedness of "The Magus" seems obfuscator to a pointless degree. Fowles non-doctrinaire doctrine of mystery creates an aesthetic and ethical abyss: in relativizing every frame and position offered, it undermines even as it embodies the authority of its own ethics of hazard

[6, 59]. Fowles is an atheist who attempts to redeem a beleaguered humanism by fastening onto it the requirement that only by existential submission to the moment of extraordinary choice may we discover a sacred sense of who we are. Several critics of the time found assertion of moral education in "The Magus" unconvincing: it is undoubtedly, as its author subsequently admitted, an "adolescent novel". More positively, however, it can now be regarded as an important attempt to address postwar anxieties about the relations between Fascism and functionality, it did help to steer the British novel out of the complacency of a suburban realism and platitudinous Englishness [7,76-77].

No writer of the second half of the twentieth century could avoid the Freudian influence. The traces of psychoanalysis are found in every work of John Fowles. His characters meditate over their actions as signs of their unconscious; they seek the causes of the troubles in their inner worlds.

John Fowles uses Freudian theories to examine the creation. He wrote:

"I've always been interested in what goes in an author's he's writing fiction .And I think the

drive to write fiction is Freudian one. Male novelists are really all chasing a kind of i they're haunted by the idea of the unattainable female and, often. Prime unattainable female is always the mother. The attitudes (. male novelists toward their heroines, I think, practically always some sort of attitude toward the mother " [9, 1].

At once flirtatious and acrimonious, the relationship between hero and heroine of "Mantissa" also serves as a metaphor for the relationship with the unconscious sources of his art [7,1].

In John Fowles' fiction we can find Jungian impact more in the novel "The Magus" he acknowledged the influence of pass Carl Jung. It is seen in the creation of the character Conches - magic and hallucinations. He used Jungian psychoanalysis to D'Urfe to deeper self-understanding and re-birth. In critics Mauric called "Jungian Trickster"[7,76] and his magic – mumbo-junk. But actually this black magic allows Fowles to parody sixties' p while keeping the reader in the dark about Conchis' real motives any omniscient authorial glimpse into his inner life [7,76].

Philosophical concepts are expressed with the help of language we can find distinction between Freudianism, existential vocabulary. John Fowles was concerned with world express preserving word's sacred meaning. We can read that a sense of the word, but of the potential significance of that which inhabit' "where of one cannot speak", induced a turn to myth and tabulation of conveying what lay "under the net" of language in the work of [4, 43]. For J. Fowles the problem of presenting essential religion through conventionally secular forms was addressed in his transpose notions of good and evil into the vocabulary of existential, pre-Christian mythic, or modern psychoanalytic framework [7,112].

Counterculture also touched J. Fowles' creative world. But for him the counterculture simply provided. We reverse image of the worst aspects of state planning. Those who created literary fictional worlds for a living tended to be more cautious than the aesthetic manipulators of modern life-the therapists, managers, and planners-about the moral implications of acts which are analogous to Divine Creation. As John Fowles proclaimed in "The French Lieutenant's Woman":

"The novelist is still a god, since he creates (and not even the most elevator avant-garde modern novel has managed to extirpate its author completely), what has changed is that we are no longer the gods of the Victorian image, omniscient and decreeing, but in the new theological image, with freedom our first principle, not authority"[2,2].

Accordingly, J. Fowles didn't share wholeheartedly the headily vitality belief in creating a new heaven on earth through the revolutionary destruction of the repressive tolerance of the technocratic state. He reached maturity in the sixties, had grown up during the Second World War. Particularly after Nazism, it seemed evident to him that the projection of Promethean desire beyond the controlled realm of art had, as often as not, realized a hell of violence rather than a heaven of peace [7,82].

Critics distinguish several main philosophical motives that come through all John Fowles' works. They are formed under the influence of the philosophical movements popular at that time. The philosophical motives peculiar to J. Fowles is the opposition of "the few" (non-conformer) against "the many" (conformer) [64]. This theory about the division of the mankind is not new one. It was Heraclites who proposed it. In "The Aristos" we find the formulation of this idea. "The Collector" embodies the motive of imprisoning and final destruction of "the few" by "the many". "The Magus" symbolizes the idea of teaching and of "the few".

The reflection of the ideas of Buddhism is seen in the opposition of the teacher (the leader) and the follower (the Fowlesian world the leader puts the led in the situation where h make his choice. But at the same time the leader never encroaches personal freedom of the led. And though their statuses are different leader is also learning, while he leads. Because he doesn't know led will act, what choice he will make [3; 25].

John Fowles is known as a postmodern writer. His ideas reveals itself in his devices and techniques such as the creation postmodern narrator, the breaking of time relations, post understanding of mimetic ("The French Lieutenant's Woman with the reader, deliberate unplanned text creation ("Ma fragmentation, intertextuality ("The Magus", "The Collector French Lieutenant's Woman").

John Fowles is existential and postmodern writting existentialism reveals itself in his ideas about personal freed responsibility for the made choice. Postmodernism expresses devices and techniques used by the writer in his works. Freud Jungian psychoanalysis is used to show the unconscious source actions of his characters.

Thus, the two dominant motives are distinguished in John's fiction:

- the opposition of "the few" and "the many" which origin from Heraclites philosophy;
- the opposition which turns into dialectic unity of the novels and the led which is the reflection and of Buddhism. All these ideas can be found in the novel "The Collector".

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TRANSLATION: BASIC METHODS OF RENDERING THE MEANING

Usually, when people speak about translation or even write about it in a specific literature they are seldom specific about the meaning of this word. The presumption is quite natural: everybody understands the meaning of the word but to describe translation on the level of intuition is not sufficient. Translation means both the process and the result and when defining translation we are interested in both these aspects. First of all we are interested in the process but at the same time we need the result of the translation since alongside with the source text translated text is one of the two sets of observed events we have in our disposal. If we intend to describe the process we need to compare the original or the source text and the resulting text.

However, the information of the source and target texts is governed by the rules characteristic of the source and target languages. The system of these two languages is also included in the sphere of our interest. These systems consist of grammar units and rules, morphological and word building, elements and rules, stylistic variations and lexical distribution patterns.

Moreover, when describing a language one should never forget that language itself is a common model of thinking i.e. of mental concept we use when thinking.

In translation we deal with two languages, two concepts and to verify the information they give us about the extralinguistic objects we should consider extralinguistic situation and background information. Hence, translation is a complex interty consisting of the following interrelating components:

- elements and structures of the source text;
- elements and structures of the target language;
- translation rules to transform the elements and structures of the source text into those of the target text;
- systems of the languages involved in translation;
- conceptual content and organization of the source text;
- conceptual content and organization of the target text;
- interrelation of the conceptual contents of the source and target texts.

In short, translation is a functional interaction of languages and to study this process we should study both the interacting elements and the rules of interaction. Among the interacting elements we must distinguish between the observable and those deduced from the observable. The observable elements in translating are parts of words, words and word combinations of the source text. However, translation process involves parts of words, words and word combinations of the target language but not of the target text because when we start translating the target text is yet to be generated.

During translation we fulfill the following operations:

- deduce the target language elements and rules of equivalent selection and substitution on the bases of observed source text elements;
- build a model consisting of the target language elements selected for substitution;
- verify the model of the target text against context, situation and background information;
- generate the target text on the bases of the verified model.

Thus, the process of translation may be represented in three stages:

- analysis of the source text, situation and background information;
- synthesis of the translation model;