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Кукіш М.

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THE SPIRIT OF DISILLUSIONMENT IN THE NOVEL «GREAT EXPECTATIONS» BY CHARLES DICKENS

Charles Dickens is one of the greatest novelists in the English literature. He reached his brilliant career without the adventures of class, money or higher education. Nevertheless, his genius transformed the novel genre both in England and internationally. In his books he showed a real world and people of Victorian England.

Ralph Waldo Emerson, attending one of Dickens' readings in Boston, *«laughed as if he must crumble to pieces,»* but, discussing Dickens afterward, he said: *«I am afraid he has too much talent for his genius; it is a fearful locomotive to which he is bound and can never be free from it nor set to rest. (. . .) He daunts me! I have not the key»* [5, p. 69]. So, he was a real hard working writer. In 1837 he published his first great novel «The Posthumous Papers of the Pickwick Club» which made him popular. Then he published novel after novel – «Oliver Twist», «Dombey and Son», «David Copperfield» and many other good books.

The novels cover a wide range, social, moral, emotional, and psychological. Thus, Dickens' boons are very interesting they tell us about the hard life of the poor people in England of that time but also they tell us about abnormality (e.g. depravity, hallucinations, madness, and dream states). He is both the most imaginative and fantastic and the most topical and documentary of great novelists

Later critics, beginning with George Gissing and G. K. Chesterton, championed his mastery of prose, his endless invention of memorable characters and his powerful social sensibilities. Yet he also received criticism from his more rarefied readers, including George Henry Lewes, Henry James, and Virginia Woolf, who listed faults such as sentimentality, unrealistic events and grotesque characters.

«Great Expectations» – is at once an «elegy» (Harold Bloom) for the lost innocence of lower-class rural population – who toiled in the countryside of his childhood – and a critical analysis of the broadening gap between illusion and reality that came with hopefulness of reform, social mobility, and ever increasing commerce [4, p. 12].

The objective of the article is the investigation of a spirit of disillusionment in the novel «Great Expectations» by Charles Dickens. To achieve this objective we have put the following tasks: to analyze the **contribution** of Charles Dickens to the literature; to study the meaning and peculiarities of the expression of the spirit of disillusionment in the novel «Great Expectations» by Charles Dickens; to determine the role of the spirit of disillusionment in the analyzed novel in terms of its social context.

The object is the process of analysis of the spirit of disillusionment as means to depict moral philosophy of lower-class representatives in Victorian England.

The subject of the article is the meaning and peculiarities of the expression of the spirit of disillusionment in the novel «Great Expectations» by Charles Dickens.

Charles John Huffam Dickens, pen-name «Boz», was an English novelist. During his career Dickens achieved massive worldwide popularity for his rich storytelling and memorable characters. Considered one of the English greatest writers, he was the foremost novelist of the Victorian era. But he is still one of the best known and most read of English authors [1, p. 5]. At least 180 motion pictures and TV adaptations based on Dickens' works help confirm his success. Many of his works were adapted for the stage during his own lifetime and as early as 1913 a silent film of «The Pickwick Papers» was made. His novels combine brutality with fairy-tale fantasy; sharp, realistic, concrete detail with romance, and melodrama; the ordinary with the strange. They range through the comic, sentimental, dramatic, melodramatic, horrible, violent, mysterious, romantic, and morally earnest [8, p. 248].

One of Dickens' best novels is «Great Expectations» which was written in 1861. It is the story of the **orphan** Pip, writing about his life (and attempting to become a gentleman along the way). In this fiction work Dickens incorporates autobiographical elements and this is very noticeable, even though he took pains to cover up what he considered his shameful, lowly past. The novel can also be considered semi-autobiographical of Dickens, like much of his work, drawing on his experiences of life and people.

The events take place from a simple childhood to a lavish adulthood of Pip (a.k.a. Philip, or Handel) in Charles Dickens' novel «Great Expectations». The novel is based on the expectations of the main character during his three stages of life. Pip's desire for self-improvement is the main source of the novel's title: because he believes in the possibility of advancement in life, he has «great expectations» about his future [8, pp. 276-277]. While there are many expectations of Handel shown in the novel (to become a wealthy, respectable gentleman, relate to upper class and marry Estella), they will never be realized.

First of all, we can compare «expectations» with «ambitions», and say that they are equal. At heart, Pip is an idealist; whenever he can conceive of something that is better than what he already has, he immediately desires to obtain the improvement. In the first stage of Pip's life, he is in educational, wealthy, and social expectations. He wants to realize these three main ambitions because he hopes to impress Estella, who is the symbol of this first stage. Pip does not want to be a low blacksmith like Joe. He wants to become an intelligent and well-educated man. «*Miss Havisham talked more to me, and asked me such questions as what had I learnt and what was I going to be? I told her... I enlarged upon my knowing nothing and wanting to know everything, in the hope that she might offer some help towards that desirable end*» [1, p. 97]. But at the same time Pip is disillusioned, what we see in the following quotation: «*But she did not; on the contrary, she seemed to prefer my being ignorant. Neither did she ever give me any money, — or anything but my daily dinner, — nor ever stipulate that I should be paid for my services*» [1, p. 97].

After Pip's visiting Satis House, he longs to be a wealthy gentleman. Pip says about it to his teacher and friend: «*Biddy,*» said I, after binding her to secrecy, «*I want to be a gentleman*» [1, p. 131]. One of the reasons of such desire is his **dissatisfaction with his current situation**. «*I am not at all happy as I am. I am disgusted with my calling and with my life. I have never taken to either, since I was bound ...*» [1, p. 131]. «*Well, then, understand once for all that I never shall or can be comfortable — or anything but miserable — there, Biddy! — unless I can lead a very different sort of life from the life I lead now*» [1, p. 131]. Another reason we should mention is to amaze Estella because Pip is in love with her. This is shown in such words of Pip: «*The beautiful young lady at Miss Havisham's, and she's more beautiful than anybody ever was, and I admire her dreadfully, and I want to be a gentleman on her account*» [1, p. 132]. At the end of the first stage of Philip's life, the boy is informed by Mr. Jaggers: «*... he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman, — in a word, as a young fellow of great expectations*» [1, p. 142]. So, Pip considers that his benefactor is Miss Havisham. «*I made my exultant way to the old Battery, and, lying down there to consider the question whether Miss Havisham intended me for Estella, fell asleep*» [1, p. 152].

In the second stage Pip realizes his dreams of being educated and wealthy. He is sure that Miss Havisham is his benefactor: «*... I loitered into the country on Miss Havisham's side of town, ... thinking about my patroness, and painting brilliant pictures of her plans for me*» [1, p. 232]. Even after Pip becomes both independent and a 'gentleman', he is still a child. He lives well beyond his

secret benefactor means, spending large amounts on frivolous items such as extra clothes and furniture. But at the same time Pip is disillusioned with money (wealth). «*Herbert and I went on from bad to worse, in the way of increasing our debts, looking into our affairs, leaving*» [1, p. 286]. The only good thing he did with his money was secretly supporting his friend and roommate Herbert. «*This friend,*» *I pursued, «is trying to get on in commercial life, but has no money, and finds it difficult and disheartening to make a beginning. Now I want somehow to help him to a beginning.»* (...) «*... with some money down, and perhaps some anticipation of my expectations*» [1, p. 282]. Pip reached a point where he began living frugally in attempt to pull out of debt. The boy had to reach a mature level of thought to assess his situation and realize his spending habits were not healthy.

Once Pip discovers who his benefactor truly is all his dreams are shattered. «*Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me; I only suffered in Satis House as a convenience, a sting for the greedy relations, a model with a mechanical heart to practise on when no other practice was at hand; those were the first smarts I had*» [1, pp. 324-325]. He could not believe a criminal had been supplying him with money all that time. «*But didn't you never think it might be me?*» – «*O no, no, no,*» *I returned, «Never, never!*» [1, p. 322]. The second stage ends with Pip being broken and destroyed with all the problems he faces. «*All the truth of my position came flashing on me; and its disappointments, dangers, disgraces, consequences of all kinds, rushed in in such a multitude that I was borne down by them and had to struggle for every breath I drew*» [1, p. 320].

In the third stage his relationships with Estella also worsen. In the following quotations we see that Pip is completely disillusioned with Estella. He understands that there is no hope for him to marry her who is actually the only object of his achievement. But at the same time we see that he is not **disappointed** with his love to Estella, as **it is clear that he will love her forever. Although she does not** understand what he feels because she actually cannot have the same feelings because of her upbringing and cold heart. «*I know. I have no hope that I shall ever call you mine, Estella. I am ignorant what may become of me very soon, how poor I may be, or where I may go. Still, I love you. I have loved you ever since I first saw you in this house.*» (...) «*It seems,*» *said Estella, very calmly, "that there are sentiments, fancies, — I don't know how to call them, — which I am not able to comprehend. When you say you love me, I know what you mean, as a form of words; but nothing more. You address nothing in my breast, you touch nothing there. I don't care for what you say at all. I have tried to warn you of this; now, have I not?"*» [1, p. 357]. At the end of their conversation Pip becomes increasingly disillusioned with Estella. «*All done, all gone! So much was done and gone, that when I went out at the gate, the light of the day seemed of a darker color than when I went in. (...) I could not go back to the inn and see Drummle there; that I could not bear to sit upon the coach and be spoken to; that I could do nothing half so good for myself as tire myself out*» [1, p. 360]. The idea that Estella would marry Drummle instead of Pip broke all his hopes for her and caused his mental disease.

At the end of the story Pip is growing to understand what is really important: loyalty, kindness, conscience. Pip becomes a man only when he begins to care more about his own character than about his class. «*As I had grown accustomed to my expectations, I had insensibly begun to notice their effect upon myself and those around me. Their influence on my own character I disguised from my recognition as much as possible, but I knew very well that it was not all good. I lived in a state of chronic uneasiness respecting my behavior to Joe. My conscience was not by any means comfortable about Bidly. When I woke up in the night, — like Camilla, — I used to think, with a weariness on my spirits, that I should have been happier and better if I had never seen Miss Havisham's face, and had risen to manhood content to be partners with Joe in the honest old forge...*» [1, p. 272]. He becomes aware that his image of the ideal gentleman is wrong. Pip is disillusioned with this expectation. Then he goes home to visit Joe and ask for forgiveness.

‘Maturity’ is often used to describe a condition of full development and ‘disillusion’ means being freed from mistaken ideas. So, when Pip has expectation to become a real man he finally becomes happy and well-respected. «*Many a year went round before I was a partner in the House; but I lived happily with Herbert and his wife, and lived frugally, and paid my debts, and maintained a constant correspondence with Bidly and Joe...*» [1, p. 469].

What is striking about this novel is that there are a lot of people like Pip with their «great expectations» in our life. The description of all Pip’s expectations and disillusion is very detailed. I would say that the portrayal of the details of the events was extremely realistic. I consider a spirit of

disillusionment is felt best of all during the third stage (23 years) of his life. Because there is shown the greatest Pip's disillusionment with his benefactor and it is the reason of his lost expectations to marry Estella and become wealthy, respectable, upper-class gentleman. I think the author includes all these disillusionments in the novel to show that aspirations to lead a life of gentility can be rather problematic. Dickens indicates further that the chance for reform is in all of us, gentility aside. He shows this in the way that Pip realizes at long last that it is not wealth and status which make a gentleman, but the moral values and virtues which have been present in Joe and Biddy all along. Consequently, Dickens writes Pip's identity distortion as a study of twisted emotional and socio-economic values, not spiritual deficiency. As a fallen character, Pip possesses an identity that for much of the novel is characterized by remorse, guilt, and shame.

To summarize, we should indicate that Charles Dickens' novel «Great Expectations» is a classic literary criticism of the Victorian era. Dickens, a real master, had become disillusioned with the materialism and crass vanity. In writing «Great Expectations» Dickens sought to provide an insight into his views concerning the Victorian era and the dissonance between what was promoted as being important and what actually was important for fulfillment in one's life. Repeatedly throughout the novel, there are clear examples of Dickens attempting to compare the wealth with the lower class living. The social interactions of the multitude of characters in the novel are greatly indicative of how Dickens means to express his ideas of the different social classes. This book for sure can show its readers the importance to evaluate expectations for the future.

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ПЕРЕКЛАД ВЛАСНИХ НАЗВ У РОМАНІ ДЕНА БРАУНА «КОД ДА ВІНЧІ»

Власні назви належать до мовних універсалій – вони існують в усіх мовах світу. Але в кожній мові власні назви мають свої специфічні ознаки [1, с. 8].

Власна назва – це об'єкт ономастики [2, с. 207]. Ономастика – розділ мовознавства, який вивчає будь-які власні імена, історію їх виникнення, розвитку і функціонування. Ономастика включає історичні, географічні, етнографічні, культурологічні, соціологічні, літературознавчі компоненти, що допомагають виявляти специфіку іменованих об'єктів і традицій, пов'язані з іншими іменами.