

- 5) Віддавайте перевагу іграм на повторення або закріплення вже вивченого матеріалу;
6) При формуванні груп включайте в кожен з них учнів з різним рівнем підготовки [5, с. 112].

Дотримання цих порад допоможе усунути багато непорозумінь в процесі організації гри, підвищити її ефективність.

Отже, мовна гра — це ефективний засіб навчання на уроках іноземної мови у будь-якому віці та при формуванні усіх видів іншомовних навичок. І хоча у сучасній методиці викладання іноземних мов її використання поки що не є надзвичайно поширеним, мовна гра має великі перспективи впровадження у навчальну діяльність.

ЛІТЕРАТУРА

1. Вишневецький О. І. Діяльність учнів на уроці іноземної мови: посібник для вчителів / О. І. Вишневецький. — К.: Рад. школа, 1989. — С.76-79.
2. Давыдова З. М. Игра как метод обучения иностранным языкам / З. М. Давыдова // Иностранные языки в школе. — 2010. — №6. — С.34-38.
3. Петричук И. И. Еще раз об игре / И. И. Петричук // Иностранные языки в школе. — 2008. — №2. — С.37-42.
4. Фічора Т. Навчаємо із задоволенням — вивчаємо із успіхом / Т. Фічора // Іноземні мови в навчальних закладах. — 2003. — №4. — С.80-88.
5. Rixon, S. How to Use Games in Language Teaching / S. Rixon. — London : Macmillan. — 1981. — 245 p.

Шкляренко О.

Науковий керівник — доц. Довбуш О.І.

THE PROBLEM OF CHILD'S CRUELTY IN W. GOLDING'S «LORD OF THE FLIES» AND S. HILL'S «I'M THE KING OF THE CASTLE»

An expression «a cruel child» is not already regarded as an oxymoron. The examples in literature and even in our everyday life prove this. It sounds terrifying, but children can break the mould and often their pure innocence is substituted by a serious distortion of psyche, when the hidden bent for evil suddenly (or habitually) is manifested in the behaviour and destructively influences others. No one is born cruel. It is the society which makes people ruthless and selfish, imposes the feeling of fear and despair. W. Golding in his «Lord of the Flies» and S. Hill in the novel «I'm the King of the Castle» reveal the factors, that cause their characters to become ferocious. How can a little heart of the child contain so much detestation and rudeness? What is wrong with the world if there exist the reasons to write about wicked children whose thoughts and actions can frighten even the adult with iron nerves? W. Golding and S. Hill made a great attempt to evoke a response from the readers and to compel them to fall to thinking.

The **aim** of the article is to compare the novels by William Golding «Lord of the Flies» and Susan Hill «I'm the King of the Castle» and to display the reasons of child's cruelty. To implement the aim it is needed to accomplish following **tasks**: to find the common features in both novels; to analyze the behaviour of the children.

William Golding's «Lord of the Flies» and Susan Hill's «I'm the King of the Castle» have some peculiar common ideas to speak about. The first point to dwell on while comparing these two novels is **the influence of power** and **fear** on the state of children's mind. W. Golding depicted a secluded society of the boys, who were to organize their residence on the desert island independently. Among them there were potential leaders struggling for absolute power. «...*What intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance...*» [2, p. 8]. The voting itself alongside of the decisions concerning the conch, fire, huts, hunting etc. sowed dragon's teeth in the collective. Later on, when Jack grasped the power, he became unguided. The boy's severity pressed others. The children were afraid of Jack, so they submitted to him. With the flow of time other boys became to some extent hard-hearted too. The fear changed them. At the beginning already the

children were captured by the fright because of the Beasts. This was something that united them and turned into the seed of dissension at the same time. The boys were afraid of unknown objects – «beasties». Their excited imagination conjured up the worst surmises. But at last we could see Simon's speculation that perhaps the beast was only the boys themselves. This idea of the evil on the island being within the boys was central to the novel's exploration of innate human savagery. The Lord of the Flies identified itself as the beast and acknowledged to Simon that it existed within all human beings: «*You knew, didn't you? I'm part of you?*» [2, p. 96].

Susan Hill managed to expose the problem of fear and power definitely brilliant. The reading of the book makes the blood run cold. It is difficult to believe that Hooper could really be so grim and Kingshaw excites compassion. Edmund appeared to be dauntless, while Charles showed his dismay. But his mother always repeated: «... *don't you remember my telling you they are not the bravest people, who are unafraid*» [1, p. 48]. Kingshaw was always ashamed of using violence, which in this case would be his only sure method of getting the edge over Hooper. But actually Charles was morally superior, and Hooper was morally bankrupt, because there were not any depths to which he would not stoop. Edmund always precisely intimidated his «guest», the variety of his gloating tricks was immense. He caught every innocuous glance and movement of Kingshaw to understand what was he afraid of. He was good in elaboration of war strategies and Charles as an unwelcome interruption to his secluded little world became an object of real battle. Kingshaw for his part was more adapted for life. He liked to design different models and was also inventive. He couldn't cope with Hooper's terrorizing in the house, so he decided to escape. The boy understood that he was doomed for blow staying with Edmund. And when Kingshaw climbed up the wall of the castle, he got free from his fears, he was dominating, and he was indeed the king in the castle.

One more subject for comparison is ***the impact of adults***. The boys in the «Lord of the Flies» were all from different strata of society. But in general they were all well-educated and supposed to be well-bred. Nevertheless, we can see that children's behaviour in events to come about was somehow predetermined by the situation in their families. Let us take the dialogue between Ralph and Piggy at the beginning of the novel:

«Ralph ... lifted his chin and spoke:

«I could swim when I was five. Daddy taught me. He's a commander in the Navy. When he gets leave hell come and rescue us. What's your father?»

Piggy flushed suddenly.

«My dad's dead,» he said quickly, «and my mum—»

He took off his glasses and looked vainly for something with which to clean them.

«I used to live with my auntie... When'll your dad rescue us?»

«Soon as he can» [2, p. 6].

Ralph came from the family, where he felt himself in safety. He had his father to imitate and the strong will was a prominent feature of the boy's personality. He was the only one to maintain the common sense and remain a human, not a savage. We cannot, however, say this about Piggy. He was the boy with inferiority complex and first of all because of the distressed family. That is why he could not stand up for himself and was so vulnerable in the face of Jack and his biting mockery.

If to look at this point more generally, every boy in this or that way changed as he was not already controlled by adults. Some of them strengthened themselves and revelled in freedom and power, others had to obey. There were no restrictions anymore – even the murder seemed to be unpunished. It is possible to see the enormous role of upbringing and the obligatory espousal of parents in it.

Susan Hill shows up the subsoil of children's cruelty in the lack of thorough developing of child's personality as well. We can see two boys – Hooper without a mother and Kingshaw without a father. In Hooper's character dominate the strict masculine features contrary to the indefensibility of Kingshaw – the distinctive trait of femininity. Hooper was deprived of mother's endearment and care. There is no wonder why the boy grew so embittered and with meagre emotional world. His father was afraid of him – Mr. Hooper did not manage to become a friend or mentor for his son. Edmund was never punished; he was sympathized because he had no mother. The boy understood the notions of property and imperiousness too early, the world was his oyster. He was always indulged. «*Nobody's father would buy them a watch that costs fifty pounds. My father would...*» [1, p. 29]. He thought that he was a master of his house and there was no place for strangers in it. Hooper wasn't taught to share –

one more fault in his upbringing. *«I don't want you to come here»* [1, p. 6] – this was the message written in the note for Kingshaw on the day of his arrival.

The other thing to mention is *death*. It is always stressful to face it, such a gloomy experience is especially harmful for children. The affairs on the island in the «Lord of the Flies» were evolving more or less inoffensively until the boys decided to hunt after the pigs. Their first attempt was unsuccessful, *«...they knew very well why ... because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood»* [2, p. 16]. Then Jack *«...snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict»* [2, p. 16]. And later Jack organized a group of hunters. The boys were preparing for the chasing. They decided to paint their faces. *«...Beside the pool his [Jack's] sinewy body held up a mask that drew their eyes and appalled them. He began to dance and his laughter became a bloodthirsty snarling. ... the mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness»* [2, p. 97]. This was a turning point in the life of the boys – the beginning of the end. The start of the process of degradation – noble Englishmen were becoming wild men. After the first effective hunt Jack with his followers were singing a terrible song – *«Kill the pig. Cut her throat. Spill her blood!»* [2, p. 31]. *«You should have been with us, Ralph. We had a smashing time... There was lashings of blood,»* said Jack, laughing [2, p. 32]. In the short period of time we can trace the striking changes from chasteness to callousness.

Susan Hill's book is throughout permeated with the notion of death. The novel starts with Hooper's grandfather passing away and ends with Kingshaw committing suicide. Hooper got used to dead things which surrounded him. *«It's only dead. Dead things are finished, they don't matter»* [1, p. 39]. There was a big collection of butterflies in the house, Edmund could also find the stuffed crow in the attic. He sneered at all these «trophies» and used them only to startle Kingshaw. Charles for his part treated every creature as a significant one and when he saw those «corpses» he was filled with aversion. But in the forest the boys switched their roles. Hooper was afraid of death, he was seized with panic and with the thoughts about the end of the life in the wood. Kingshaw kept cool and did not let the sombre expectations enter his head. Henceforth under the influence of Hooper's misdealings Charles began to think about the terrific things: *«Look, Hooper isn't my friend at all, I hate Hooper, I keep on telling you and telling you. He's a baby and a bully... I wish he had been dead»* [1, p. 62]. It is direful to see how easily the children were treating the death.

The article enucleates the problem of child's cruelty in literature based on the novels by William Golding «Lord of the Flies» and Susan Hill «I'm the King of the Castle». It reveals the factors that cause an inadequate behaviour of children and shows an impact of surroundings on them. We compared two literary works and analyzed them in order to see the manifestation of child's cruelty. The investigation covers some important aspects, but this topic is crucial enough to continue its research.

REFERENCES

1. Hill S. I'm the King in the Castle / Susan Hill. – London : Hamish Hamilton, 1970. – 252 p.
2. Golding W. Lord of the Flies / William Golding. – California : Perigee, 2005. – 248 p.

Левандовської В.

Науковий керівник – доц. Чумак Г. В.

ОСОБЛИВОСТІ ТА ТРУДНОЩІ ПЕРЕКЛАДУ АНГЛІЙСЬКИХ ФРАЗЕОЛОГІЗМІВ

Під час роботи з лексикою англійської художньої літератури великі труднощі для розуміння і перекладу становлять фразеологізми, тобто словосполучення, які не виникають у процесі мовлення, а існують як стійкі фразеологічні звороти. В них знаходимо відображення історії народу, своєрідність його культури та побуту [2, 4]. У фразотворенні величезну роль відіграє людський фактор, тому що переважна більшість фразеологізмів пов'язана з людиною, різними сферами її діяльності.