

(*double, couple, route, sure, centre*).

In the late 16<sup>th</sup> and early 17<sup>th</sup> centuries, many new loan words entered English from such languages as French, Latin, Greek, Spanish, Italian and Portuguese.

A widely cited figure is that English is about 75-80% regular. On the other hand, the 400 or so irregular spellings are largely among the most frequently used words in the language, and this promotes a strong impression of irregularity, which in turn creates a huge problem for all dyslexics [3:43].

People will come to understand that the English system of spelling is basically logical, with rational and historical explanations for its differing patterns.

English often spells identical sounds in several different ways. Spellers have to learn and remember which alternative spelling is used in each one of them. There are no rules for deciding when use which. This takes many years of learning, practice and testing.

Most learners are not fully aware of all the problems with English spelling. They confuse the language with its traditional orthography and have a misplaced reverence for the antiquated spellings preserved in the dictionary. On having a spelling error pointed out, the linguist Andrew Jackson once remarked, "It is a poor mind that cannot think of more than one way to spell a word" [1:56]. Spelling is difficult, according to the linguist Harry Shaw [1:78] because "the correct spelling of many words does not even approximate the sounds being represented". Laubach [1:78] called English "the world's worst spelled language".

**So, we may conclude that the irregularities of the English spelling system have been formed due to various conquests of different tribes and civilizations, which influenced both cultural and linguistic development of the citizens of the British Isles.**

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## **PHONETIC PECULIARITIES OF REFLECTING THE HARMONY OF THE MAN AND THE NATURE IN ROBERT FROST'S POETRY "ACQUAINTED WITH THE NIGHT".**

Poetry is something very special that steals deeply into our hearts and stays inside our minds for a long time. Poets throughout the ages have defined their art, devised rules for its creation, have touched all possible topics and this perfect virtuosity seems to reach the top of its development. At the end of the 19<sup>th</sup> century, famous French poet Stephane Mallarme wrote: "Poetry is the purification of the language of the tribe"[5; 27].

Among different trends in literature, rather respectable place is given to the romantic poetry about the eternal connection of the personality and the nature. At the beginning of the 20<sup>th</sup> century, American poet William Carlos Williams mentioned, that those poems are written in a language so natural "that cats and dogs can understand them"[4; 37].

Poetry of Romanticism is somehow special. It's notable for tenderness, harmoniousness and perfection. It always awakes strong, deep and high feelings – those ones, which are considered to be the sense of human being's existence.

Robert Lee Frost, the outstanding American poet, is one of the most vivid representatives of the epoch of Romanticism.

Frost's poetry is closely connected with New England, which gave him deep inspiration for the creation of the immortal art. Nature and rural surroundings became for Frost a source for insights into deeper design of life. He once said: "Literature begins with geography" [4; 36].

Poetic works of Robert Lee Frost are noted for their plain language, conventional forms and graceful style. Frost is considered to be a direct and straightforward writer. While he is never obscure, he cannot always be read easily. His effects, even at their simplest, depend upon a certain slyness for which the reader must be prepared. While reading Frost's poems the influence of the nature on his personality is easily felt. All his works are very optimistic. They give the reader hope, strength and

support.

One of his best works is the verse "Acquainted with the night".

Acquainted with the night  
I have been one acquainted with the night.  
I have walked out in rain – and back in rain.  
I have outwalked the furthest city light.  
I have looked down the saddest city lane.  
I have passed by the watchman on his beat  
And dropped my eyes, unwilling to explain.  
I have stood still and stopped the sound of feet  
When far away an interrupted cry  
Came over houses from another street,  
But not to call me back or say good-bye;  
And furthest still at an unearthly height,  
One luminary clock against the sky  
Proclaimed the time was neither wrong or right.  
I have been one acquainted with the night. [2; 12]

The central idea of this work is the connection of human's inner world with the harmony of the nature. A lonely person, who is walking side-by-side with nature's wonders, is depicted in this poem.

This verse is the lyric representation of personality, nature, placid optimism and the beauty of the night. To express tranquillity and the harmony the author successfully uses different means of the versification.

Lyric and romantic atmosphere is achieved with the help of full cross rhyme. It is easily observed in the following examples: *I have been one acquainted with the night; I have walked out in rain – and back in rain; I have outwalked the furthest city light; I have looked down the saddest city lane* [2; 12].

As for the rhythmical patterns, they are strictly organized and mostly they are trimeters and dimeters:

*I have been one//acquainted// with the night.  
Came over houses//from another street...*

Harmonic organization of the rhyme, which is complete or incomplete, and the rhythm, create the association of a regular and quiet flow of events.

The combination of different metrical patterns, such as anapaest, amphibrach and others, intensifies the association that the person is wandering:

Anapaest:  
*...With the night;  
...To explain;  
...Against the sky...*

Amphibrach:  
*...Acquainted...*

Means of instrumentation, used by the author, are also rather productive for rendering the theme of the poem, that is the harmony of the man and the nature. We can observe the frequent usage of the assonances [ei] and [ai]: the repetition of [ai] – intensifies the image of the night, which is present in the poem, and also this assonance underlines the positive atmosphere, despite of the night, because it associates with the light: *I have been one acquainted with the night; I have outwalked the furthest city light; Proclaimed the time was neither wrong or right* [2; 12].

With the help of the assonance [ei], the author wants to emphasize, that the night is rainy. Rain intensifies some sadness, and light, on the contrary, makes the emphasis of joy.

We can also notice some means of alliteration in this poem, for example the repetition of the consonant [s]: *I have stood still and stopped the sound of feet...* [2; 12]. With the help of this stylistic device, the author wants to tell us that the night was really silent and calm, because this particular repetition intensifies the presence of the image of silence.

So, Robert Lee Frost's poetry "Acquainted with the night", is a vivid picture of life, because with the help of different stylistic devices and expressive means on the phonetic level, he creates the connotation of life images and sounds. While reading this particular poem, everybody willingly or

unwillingly observes a very romantic picture: night, light rain, a lot of thoughts, a lot of dreams... So, as the conclusion we may say, that Robert Frost is a great master of the pen and a genius in the stylistic depiction. In his poems he reflects such features of Romanticism: decoration and ideal description of reality; the desire of the poet to recognize something unknown; dreaminess and mystique; close connection of nature and the human being.

The combination of the peculiarities of the Romanticism and his unique style show themselves in the following: by placing people and nature side by side, Robert Frost wants to emphasize that those two are interconnected, that is why without a contact between them the existence of the world is just impossible.

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### **STRUCTURAL AND LEXICAL PECULIARITIES OF THE PHRASEOLOGICAL UNITS WITH THE COMPONENT THAT DENOTES "A PART OF THE HUMAN BODY"**

Phraseological units, or idioms, as they are called by most western scholars, represent what can probably be described as the most picturesque, colourful and expressive part of the language's vocabulary. Phraseology is a kind of picture gallery in which are collected vivid and amusing sketches of the nation's customs, traditions and prejudices, recollections of its past history, scraps of folk songs and fairy-tales. It is not only the most colourful but probably the most democratic area of vocabulary and draws its resources mostly from the very depths of popular speech.

Phraseological unit is a stable word-group characterized by a completely or partially transferred meaning [3, 94]. It's a complex phenomenon with a number of important features, which can therefore be approached from different points of view. Hence, there exists a considerable number of different classification systems devised by different scholars and based on different principles.

Before we go into the problem of our investigation, it's important to emphasize that the traditional and oldest principle of classifying phraseological units is based on their original content and might be alluded as to "thematic". On this principle, idioms are classified according to their source of origin, "source" referring to the particular sphere of human activity, of life, of nature, of human phenomena, etc [1, 242]. L. P. Smith made a great impact to the development of this classification. He points out that word-groups associated with parts of the human body are especially numerous in English vocabulary. Our research is based on his assumption that most of them have long since developed figurative or metaphorical meanings which have no longer any association with human body parts and provide the inspiration for many idiomatic expressions, which are often called somatic idioms [5]. These human body parts acquired distinct figurative meanings according to their functions. For example, young couple are often said to be "*head over heels in love*". What's unusual about the arrangement? The head is usually over the heels. If the idea is to convey deliriously spinning love, "*heels over head*" would make more sense. If you're making a lot of money, you may say it's multiplying "*hand over fist*". But if you're going to pay for something, you agree to "*foot the bill*". Your generosity may be excessively costly, in which case you'll be "*paying through the nose*". Furthermore, you may have to wait on someone "*hand and foot*" – unless you're persuasive, in which case you'll have him eating "*out of your hand*" (which on second thought seems unappealing). "*To keep your head*" is to remain calm, but to lose it to panic and do something foolish. If "*something is over or about your head*", it's too difficult for you to understand.

Like other idioms, somatic idioms reflect the spiritual values of the nation. It is clear that some somatic idioms refer to the nation's old customs and beliefs. That's why there are a great number of idioms characteristic of the English language which are difficult for us to understand without special explanations: *to learn by heart (memorise)*, *sweet tooth (love of sweet food)*, *to travel on one's face (to live in debt, to borrow money all the time)*, *to face the music (to accept the unpleasant consequences)*,