

on all and everyone because it is based on the inherent instincts of kindness and sincerity and human's natural striving for spiritual growth. As a result, the genre and style characteristics of Leskov's articles are being changed by the involvement of philosophical and religious reflections of the author. The principal genre of Leskov's publicist system can be named as philosophical article combining aesthetics and poetics of feuilleton, newspaper article and philosophical essay.

REFERENCES

1. Лесков, Н. С. Собрание сочинений : в 11 т. / Н. С. Лесков. – М. : Государственное изд-во худ. лит-ры, 1958. – Т. 9. – 652 с.
2. Лесков, Н. С. О кресте Сергия Радонежского // Н. С. Лесков // Новое время. – 1891. – № 5591, (22 сент.).
3. Лесков, Н. С. О художном муже Никите и о совоспитанных ему / Н. С. Лесков // Новое время. – 1886. – № 3889, (25 дек.).
4. Лесков, Н. С. Сочинение Фаррара о христианстве / Н. С. Лесков // Новое время. – 1888. – № 4334, (23 марта).
5. Фаррар, Ф. Из «Библиологического словаря» свящ. А. Меня [Электронный ресурс] / Ф. Фаррар // Библиотека Я. Кротова. Электрон. дан. – Дата доступа: 11.03.2013.
6. Лесков, Н.С. Сочинение Фаррара о христианстве / Н. С. Лесков // Новое время. – 1888. – № 4334, (23 марта).
7. Карсакова, Я. В. «Строгановская», или «старобрядческая» традиция в творчестве Н.С. Лескова / Я. В. Карсакова // Проблемы исторической поэтики. – Петрозаводск : Изд-во ПетрГУ, 2012. – Вып. 10 : Евангельский текст в русской литературе XVIII–XX веков : цитата, реминисценция, мотив, сюжет, жанр : сб. науч. тр. Вып. 7. – С. 253–258.

UDC 821. 11 “19“

THE ORIGIN AND THE ARTISTIC ORIGINALITY OF THE COLLECTION OF POEMS “LYRICAL BALLADS” BY W. WORDSWORTH AND S.T. COLRIEDGE

SERGEY GOCHAKOV, ALEXANDER GUGNIN
Polotsk State University, Belarus

The article deals with the origin of the collection of poems “Lyrical Ballads”. The artistic originality of the collection of poems is analyzed. The author dwells upon the letter which was written by Wordsworth while crossing the Alps. The article also surveys some aspects and principles of methodology of a literary research.

It should be noted that W. Wordsworth's work «will be very obscure to those persons who are not acquainted with the circumstances of his life, and they will be perused with greater pleasure and profit by all who are conversant with his history» [1, p. 44]. We also should admit that his poems «are no visionary dreams, but practical realities. He wrote as he lived, and he lived as he wrote. His poetry had its heart in his life, and his life found a voice in his poetry» [1, p. 34].

Nowadays it is very difficult to overestimate the importance of the friendship between W. Wordsworth and S.T. Coleridge. This connection might have been one of the most impressive sources of inspiration for English romanticism. S.T. Coleridge first met W. Wordsworth in the fall of 1795. Two years later their relationship became more tense. They were neighbours for about a year in Somerset. The first and main result of their friendship was the publication of a collection of poems “Lyrical Ballads”.

S.T. Coleridge in his «Biographia Literaria» notes: «During the first year that Mr. Wordsworth and I were neighbours, our conversations turned frequently on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination. <...> The thought suggested itself to which of us I do not recollect that a series of poems might be composed of two sorts. In the one, the incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real. And real in this sense they have been to every human being who, from whatever source of delusion, has at any time believed himself under supernatural agency. For the second class, subjects were to be chosen from ordinary life; the characters and incidents were to be such as will be found in every village and its vicinity, where there is a meditative and feeling mind to seek after them, or to notice them, when they present themselves. » [2, p. 227–228]. It is well-known that W. Wordsworth was supposed to write poems of the second class. Most of his poems coincide with the principle explained above. But it should be said that the poems “Goody Blake and Garry Gill” and “The Thorn” have some supernatural elements, so it is possible to attribute these poems to the first class.

One of the most fundamental motifs of the whole collection is a theme of suffering and liberation from this torments. Poems such as “Goody Blake and Garry Gill”, “The Thorn”, “We are Seven”, “The female

Vargant", "Simion Lee" and "The Last of the Flock" are the most obvious examples of this motif. The poem "The Female Vargant" tells us a tragic story of a woman, who lost everything she had because of adverse circumstances. "Simon Lee" is a story of an old and poor huntsman who is left alone and leads a miserable life. He does not live but exists. He struggles for his life and bravely suffers all misfortunes. "The Last of the Flock" is a story of a shepherd who sells his sheep one by one only because he has to feed his family. He suffers because society does not care about his life even though he works honestly and diligently. While reading this story, the reader understands that there is no chance that this man will get over his problems.

We have to notice that all characters of the described poems suffer because of rather trivial situations. Poverty, disease, senility, loneliness and social injustice – these are the key concepts on which their suffering is based. W. Wordsworth gave a very detailed and peculiar description of the simple people. These people are usually silent and wordless. They are always out of art because they have to fulfill their essential needs. Their suffering is a very heavy burden, which is why the voice of these people is very well heard during bloody revolutions and insurrections. These frustrations which accumulate over time simply cannot be expressed in a different way. W. Wordsworth visited France during the beginning of French revolution. At first he supported revolutionary ideas. But after some time passed, he realized how this revolution affected the people and the state. Perhaps the understanding of that was one the beginning points in creation "Lyrical Ballads". Using a simple and natural style of writing, W. Wordsworth tried to describe these simple people whose plain and ordinary but very severe lives require such natural and straightforward description.

In the advertisement to the collection of poems "Lyrical Ballads" W. Wordsworth states: "The majority of the following poems are to be considered as experiments. They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure. Readers accustomed to the gaudiness and inane phraseology of many modern writers, if they persist in reading this book to its conclusion, will perhaps frequently have to struggle with feelings of strangeness and awkwardness: they will look round for poetry, and will be induced to enquire by what species of courtesy these attempts can be permitted to assume that title. It is desirable that such readers, for their own sakes, should not suffer the solitary word Poetry, a word of very disputed meaning, to stand in the way of their gratification; but that, while they are perusing this book, they should ask themselves if it contains a natural delineation of human passions, human characters, and human incidents; and if the answer be favorable to the author's wishes, that they should consent to be pleased in spite of that most dreadful enemy to our pleasures, our own pre-established codes of decision [2, p. 31].

It also should be said that S.T. Coleridge may be right when he denies Wordsworth's claim, that using simple spoken language is the best way to write poetry. But S.T. Coleridge does not pay attention to the innovative content of his friend's theory. Of course, W. Wordsworth's views on poetry are somewhat controversial, but their essence is just when we consider them from the perspective of cultural history or history of literature in particular. W. Wordsworth protested against a unnatural and highly embellished style of writing indicative of classicism. W. Wordsworth demonstrated in practice that the most important feelings can be described truthfully and eloquently using only simple spoken language.

It should be noted that the 1790s in England witnessed an explosion of mass poetry. Many anonymous authors wrote songs or poetry flyers that were widely distributed. It was 1790 when W. Wordsworth made his journey. Also it should be noted that this was the time of the French Revolution, the influence of which on Europe and the world as a whole is difficult to overestimate. The revolution indirectly led to a massive passion for poetry. Poetry «had ceased to be an elitist art designed only for trained people, but became a means of spreading new ideas in communities which were far from the university education» [3, p. 8]. L. E. Volodarskaya in her article "Freedom and Order" states: «It would not be an exaggeration to say the whole of Europe in the XIXth century became what it became, because in the years 1789–1794 there had been the French Revolution. If for a moment we imagine that it would not be, or the revolution went through some other way, we would talk about a very different Europe and a very different literature of France, Britain, Russia and other European countries» [3, p. 10]. W. Wordsworth, in his letter makes this note about the revolution: «But I must remind you that we crossed at the time when the whole nation was mad with joy in consequence of the revolution. It was a most interesting period to be in France» [4, p. 17].

W. Wordsworth was not the first Englishman who travelled in the Alps. In the XVIIth and XVIIIth centuries the English made lots of attempts to discover that area. So the travel sketches by Thomas Gray, William Collins, James Thomson, William Coxe, etc. are worth mentioning. E.V. Haltrin Khalturina in her work dedicated to Wordsworth's famous crossing the Alps writes: «Twenty-year-old William Wordsworth, well-conversant with the contemporaries' travel sketches, had a walking tour through the Alps on his own thereby bringing mountain hiking experience closer to the Romantic world view. Like Gray, he went for inspiration to the Alps and looked at them not by means of allegories, but with his own eyes. Like Coxe, he was disappointed in what he had seen» [8, p. 125]. Planning the journey, «Wordsworth went by a number of the well-established guide-books and sketches. One of them was the continually republished in 1776-1789 book by William Coxe

“Sketches on the Natural, Civil, and Political State of Switzerland”. Here Wordsworth and Jones took the itinerary and shortened it considerably and mostly went according to it backwards: from the south to the north of Switzerland, on average walking about 30 miles a day» [5, p. 127].

Only in 1793 Wordsworth edited a slim volume of poetry under the title “Descriptive Sketches Taken during a Pedestrian Tour among the Alps” [6, p. 7-16]. This work composed in 1761 is closely connected with the poetic tradition of the preceding century and is full of traditional poetical schemes and figures of speech. This very publication was noticed by Coleridge, and later he described it in his “Biographic Literaria”. On the subject of other works relating to the crossing the Alps, E.V. Haltrin Khalturina writes: “The short poetical sketch “The Simplon Pass” (finished in 1804 and first published in 1845) only slightly reminds about this crossing. The poet gave a detailed, well considered description of the mountain journey in Book VI of the autobiographical poem “The Prelude” [5, p. 125].

In the previously mentioned work it is worth drawing attention to the quite realistic description of nature. Wordsworth writes: «It was with regret that we passed every turn of this charming path, where every new picture was purchased by the loss of another which we should never have been tired of gazing upon. The shores of the lake consist of steep, covered with large sweeping woods of chestnut, spotted with villages; some clinging from the summits of the advancing rocks, and others hiding themselves within their recesses. Nor was the surface of the lake less interesting than its shores ; half of it glowing with the richest green and gold, the reflection of the illuminated wood and path shaded with a soft blue tint» [4, p. 13–14]. Further on, Wordsworth makes an interesting and significant remark: «It was impossible not to contrast that repose, that complacency of spirit, produced by these lovely scenes, with the sensations I had experienced two or three days before, in passing the Alps. At the lake of Como, my mind ran through a thousand dreams of happiness, which might be enjoyed upon its banks, if heightened by conversation and the exercise of the social affections. Among the more awful scenes of the Alps, I had not a thought of man, or a single created being; my whole soul was turned to Him who produced the terrible majesty before me» [4, p. 14].

It is well-known that while reevaluating and describing his hike through the Alps Wordsworth realized the difference between fantasy and imagination. As rightly stated by E.V. Haltrin Khalturina: «Being in the Alps, young Wordsworth made a careful study of the landscape from the outlooks mentioned in the guide-books – but even Mont Blanc did not make proper sublime impression. Wordsworth was highly disappointed. But Wordsworth’s crossing the Alps became significant not because of that. Trying to overcome the state of disappointment, the poet departed from empiricism and created the English version of transcendental idealism, similar to the Kant’s one and anticipating religious existentialism. Wordsworth worked out the theory of imagination which determined the development of the Romantic ideas and poetry of England» [5, p.122]. Young Wordsworth explores the notion that nature does not lead travelers on the well-trodden path of esthetic contemplation. Travelers must desire to be inspired by natural blessings. E.V. Haltrin Khalturina also claims: “So, William Wordsworth proclaimed with all his poetry that it is absurd to suppose that there are things sublime in and of themselves out of a subject contemplating them” [5, p. 137].

Further in his letter young Wordsworth makes a striking remark. The poet interestingly foresees his future role in the world of poetry. He writes: «We are now, as I observed above, upon the point of quitting these most sublime and beautiful parts; and you cannot imagine the melancholy regret which I feel at the idea. I am a perfect enthusiast in my admiration of Nature in all her various forms; and I have looked upon, and as it were conversed with, the objects which this country has presented to my view so long, and with such increasing pleasure, that the idea of parting from them oppresses me with a sadness similar to what I have always felt in quitting a beloved friend» [4, p. 16]. It is worth drawing attention to Wordsworth’s usage of the words “*sublime*” and “*beautiful*”, because at that time these concepts were aesthetic categories with a strict meaning. The word beautiful was associated with continuous lines, round shapes, flowing motions and plain valleys, and “sublime” implied eternity and grandiosity. The word ‘*enthusiast*’, derived from the word ‘*enthusiasm*’, here is mentioned in the meaning that was used from the late Antiquity until modern history and can be defined as the aesthetic category, characterizing a subject’s reaction to the sublime, the beautiful. This is the manner in which Wordsworth efficiently describes his poetical essence in a simple letter to his sister. At that time he supported the French Revolution, but the Industrial Revolution in England later caused him to become disillusioned and then led to its complete negation. Many years had passed before Wordsworth and Coleridge published the collection of poems “Lyrical Ballads” in 1798 which marked the birth of a new movement in literature. In the Preface to the second edition he dwelled on his views on poetry. The poet renounced lofty rhetoric and sublime themes and images. He depicts the world around us inseparably linked with trifles of everyday life and remains a perfect enthusiast in his admiration of Nature in all her various forms throughout his entire life.

REFERENCES

1. Wordsworth, C. *Memoirs of W. Wordsworth / C. Wordsworth.* – Boston; Ticknor, Reed, and Fields, 1851. – 451 p.

2. Поэты «Озерной школы» / сост. Л. И. Володарская. – СПб. : Наука 2008. – 606 с.
3. Володарская, Л. И. Свобода и порядок / Л. И. Володарская // Поэты «Озерной школы» / сост. Л. И. Володарская. – СПб. : Наука 2008. – С. 5–28.
4. Letters of the Wordsworth family from 1787 to 1855 : in 3 vol. / ed.: W. Knight. – Boston and London : Ginn and Company, publishers, 1907. – Vol. I. – 542 p.
5. Романтизм : вечное странствие / отв. ред. Н. А. Вишневецкая, Е. Ю. Сапрыкина ; Ин-т мировой литературы им. А.М. Горького. – М. : Наука, 2005. – 398 с.
6. Судленкова, О.А. 100 писателей Великобритании / О. А. Судленкова, Л. П. Кортес. – Минск : Выш. шк., 1997. – 247 с.

UDC 81'27=111

THE SOCIAL STRATIFICATION IN THE ENGLISH LANGUAGE

VITALIYA DOBROVOLSKAYA, ELENA POTAPOVA

Polotsk State University, Belarus

In this article the problem of the social stratification in the English language is considered. Some social distinctions in the British society are shown and gestures, as social markers are revealed.

It is generally accepted that people who speak the same language use it in a different way. The individual character of speech is distinctly realized by the native speakers of this language. The specific features of the speech can occur at all levels of the language structure.

There are several of the so called markers which help to distinguish to which social class the person we are talking to belongs. It's a common knowledge that any society consists of individuals who belong to different societal communities or classes. All people in various situations behave in a different way and, of course, their manner of speaking differs. There doesn't exist any concrete list of societal markers, but we can differentiate some of them. We can guess the societal membership from the people's way of clothing, behaviour, reaction, their way of using gestures and other non-verbal ways of expressing oneself.

Gestures, as well as speech, can give us more or less complete characterization of the most essential features of the speaker. Each gesture is characterized by its "style" and we always try to use the most appropriate for every communicative situation. Pragmatics of the gestures in certain culture and society depends on personal communicant's features, relationship between the communicants and, of course, on the communicative situation itself.

It is very important, to consider that in various countries the same gestures can be interpreted differently.

For example, in British culture the language of gestures is not frequently used and only the most basic gestures are performed. Overdoing a gesture can sometimes come across as aggressive behaviour.

What concerns the eye contact, Britons show a tendency to keep it relatively short, as it can provoke misunderstandings between people. Direct eye contact may be misinterpreted as hostility and aggressiveness. If we are talking to a group, then we should make eye contact with all people, and do not focus our attention on one person alone.

What is more, British culture shuns physical contact. Except for the handshake, other forms of touching behaviour are inappropriate in business relations. Men should not initiate physical contact with women.

The reserved nature of the British is emphasized by their respect towards personal space. It is highly valued by them and keeping an acceptable distance is advised. In order to feel comfortable, they create a kind of personal air bubble around them. During conversation they prefer to stand next to each other rather than opposite [1].

Now, let's precede to the analyses of the social markers in literature of different periods:

1) Stanzey, the consul, and Arkright, a gold-mine owner, were smoking on the balcony. Me and Liverpool waved our dirty hands toward 'em and smiled real society smiles; but they turned their backs to us and went on talking [2, p. 304].

In this example we observe that smiles and gestures are used to attract attention, matched to the situation that we observe in "real society smiles" and that the speakers belong to the working class. Moreover, in this example the outstanding writer O'Henry uses hyper characterization of the situation (smiled real society smiles).

The analyses of the English and American fiction literature illustrate the examples of verbal behavior of the representatives of different social classes and permits us to speak about the existence of the social markers of the non-verbal means of attracting attention. These means depend on the speaker's gender, age, social status, profession and level of education.

Considering the social relations between the communicants one should notice the existence of the non-verbal means of attracting attention which show the communicants' social status in a particular communicative act. For example:

2) "I found Lucius Pim lying in bed, draped in a suit of my pyjamas, smoking one of my cigarettes, and reading a detective story." He waved the cigarette at me in what I considered a dashed patronizing manner.