

the translator was sincere and he was very precise in preserving the rhythm and rhyme patterns of the poems by the Belarusian author.

Зласлівы, бессардэчны, хцівы,
Такі здрадлівы.
Для ўсіх чужы, зусім чужы... →
(from the poem "Мяжы")

--/ --/ --/ --
--/ --/ --

Untrusting, heartless, avaricious, chilled,
And so ill-willed
For all a stranger, totally strange...
(from the poem "Borders")

--/ --/ --/ --
--/ --/ --

Analyzing W. May's translations of M. Bahdanovich's poems we can find excellent examples of rendering *alliteration*. This is one of them:

Правёў ён скібы на раллі,
Ён рэйкі пралажыў чыгунак... →
(from the poem "Споўненная абяцанне")

And laid the furrows in the earth,
And ran the rails of iron roads...
(from the poem "Fulfilled Promise")

In M. Bahdanovich's poem "Sonnet" ("Санет") the poet compared allegoric Belarusians to "dry grains" which are still full of their vital power. The translator created his own genuine simile. He tried to render the pragmatic meaning of the adjective «засохшыя» and changed it in the English variant into the adjective with a similar connotation – "dust" that brought to his target text a note of poetry without destroying the surface structure.

"...Хоць зернейкі засохшымі былі, усё ж такі жыццёвая іх сіла..." →
"...The seeds were dust as dry, but still were sound, and vital power within themselves could save..."

By and large, the translator tried to render the allegoric portrait of Belarus created by M. Bahdanovich with very minute transformations of both the surface and the underlying structures of the original text. W. May managed to convey the key idea that emphasizes how persistent the Belarusian folk are.

To sum up, I should say that the translations of the poems by M. Bahdanovich done by W. May are adequate. The translator was very accurate in rendering original tropes trying to make a similar aesthetic and emotional impact upon the readers of the Belarusian poet in English.

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THE SIMILAR ASPECTS IN NATHANIEL HAWTHORNE'S AND JAN BARSHCHEVSKY'S SHORT PROSE

EKATERINA BLAGODYOROVA
Polotsk State University, Belarus

The analysis of N. Hawthorne's tales and sketches and J. Barshchevsky's prose has revealed that they contain several similar features. The American and the Belarusian writers of the Romanticism period demonstrated the aspects of ecological thinking, the both of them were interested in the theme of human

depravity and they included the Gothic elements in order to draw attention to some important issues of their time. It is emphasized that this similarity can be explained by the inherent characteristics of the writers and the same literary movement they're associated with.

The study of J. Barshchevsky's short prose has shown that there is some similarity of themes and the narrative techniques in the works of Jan Barshchevsky, the Romanticism period Belarusian writer, and the American Romanticism writer, Nathaniel Hawthorne. Of course, there wasn't any direct influence – the writers were not familiar with each other and it's unlikely that they knew about each other's existence. There is no doubt that J. Barshchevsky read the works of the German Romanticism writers – many Belarusian researchers mention this fact in their works, moreover they provide a comparative analysis of German Romanticism representatives creative works and J. Barshchevsky's ones [1, c. 21–25; 2; 3; 4]. As for the American Romanticism writers, it's possible that J. Barshchevsky was familiar with Washington Irving's works, because this writer was published and well-known not only in his own country, but also in Europe. Thus, the similarity of themes and creative methods of N. Hawthorne and J. Barshchevsky can be explained primarily by the same literary movement (Romanticism) they both belonged to, as well as by the inherent characteristics of the writers – moral, ethic principles, profound knowledge of human nature.

Attention to nature as a source of spiritual and psychological renewal was one of the important themes in romanticism. The American Romanticism writers considered the interaction between man and nature as the way to return to the state of childish naivety, unspoiled by a civilization. Thus it is not surprising that the flowering of the cultural and literary movement nativism (derived from the English word «native»), which includes a comprehensive study of America, occurred in 1820-s – 1830-s (Early Romanticism period in America), when many writers following W. Irving and F. Cooper, who are considered to be the founders of this movement in the romantic literature of America, started describing their homeland nature, the way of life of Indian tribes, significant historical events and those of little significance, marine life, the routine of frontier settlements. N. Hawthorne was among those writers. Though he is considered to be a representative of the late American Romanticism period, he created most of his short prose works in the 1830-s – 1840-s and thus contributed to the nativism literature development.

When talking about the nativism features in N. Hawthorne's short fiction, first of all we should mention his historical tales, as he was one of those who founded and developed the genre of a historical narrative. However, his works contain other aspects of a nativist narrative. They include North American nature descriptions from the majestic, spectacular scenery of waterfalls, mountains, rivers, oceans to the images of simple urban and rural landscapes, mostly of New England. Besides, his works contain an Indian theme. It should be noted that in his earlier tales, sketches or notes (1830–1835) N. Hawthorne demonstrates quite a skeptical attitude towards the Indians and the general interest in Indian themes among his fellow writers, or describes them (the Indians) in a negative light, presenting the first Puritan colonists' views on the indigenous population. However, in 1840-s works there is a tendency to idealize the Indians, the natural life in harmony with nature, to perceive them as the ideal of the natural man, existed in the pre-colonial past, and now lost [5].

It makes sense to say that Jan Barshchevsky – a representative of the Belarusian romanticism prose – also paid special attention to the native land nature description. Lots of passages describing the Belarusian nature can be found in his most famous work «Шляхціц Завальня, або Беларусь у фантастычных апавяданнях» [6]. From the first pages it is clear that the author regards nature as a manifestation of God's will, he states that nature taught him mercy and genuine feelings.

According to the well-known Belarusian researcher P. Vasyuchenko the emergence and development of the environmental thinking¹ occurred much earlier than the second half of the XXth century, when the ecological literature was distinguished as a genre. P. Vasyuchenko considers J. Barshchevsky one of the writers with ecological thinking characteristics [7]. J. Barshchevsky emphasizes the correlation between the right attitude to nature and a happy life in harmony with oneself. In the stories «Рыбак Родзька» and «Думкі Самотніка» he expresses the idea that in the old days, when people were hard-working, diligent, with the faith in their hearts – nature awarded them with abundant harvests, they weren't in need of anything, but when some people lost their faith, and greed, miserliness settled in their hearts – the natural resources decreased or even disappeared because of the excessive use.

Thus, we can conclude that the author anticipates the future environmental problems related to the unsustainable use of natural resources. In his opinion these problems were caused by the moral changes among people – renunciation of their forefathers' faith, an itch for material rather than spiritual wealth, the tendency to learn all the secrets of nature.² J. Barshchevsky as well as N. Hawthorne repeatedly looked back on the past, the

¹ The term «environmental thinking» is understood by the professor in its broad sense as a harmonious coexistence of man and nature as well as the living in harmony with oneself, the return to the forgotten ideals, to the sacred, the rebirth of moral, spiritual but not material wealth.

² It should be mentioned that the Belarusian writer as well as N. Hawthorne regarded the scientific progress with distrust and believed that not all civilization achievements benefited man, not speaking of nature.

old days, the Belarusian writer recalled with sadness the «golden age» of Belarus, when people weren't spoiled by civilization achievements.

Another similar feature of J. Barshchevsky and N. Hawthorne is the inclusion of the Gothic elements in their works.

The use of the Gothic elements was the common method of creating literary works based on the stories of the American reality and the historic past facts, insufficient to serve as the only source of creativity. N. Hawthorne played an important role in the development of Gothicism in American literature. He used the Gothic elements for studying the dark side of the human soul. In his book «American Gothic: Imagination and Reason in Nineteenth Century Fiction» the American researcher Donald Ringe pointed out that «The Gothic world of Hawthorne's fiction serves ... an important thematic purpose. It provides the appropriate vehicle for expressing the somber truths which Hawthorne believed Americans of his generation needed most to know» [8, p. 176]. N. Hawthorne was one of the first known American writers, who developed the themes of guilt, redemption, psychological motives of human actions and their influence on a person.

There is no doubt that N. Hawthorne read a great number of the Gothic genre works of European authors. According to the American researcher Wilbur Cross in Hawthorne's works there can be found almost all the Gothic elements used by H. Walpole, A. Radcliffe, W. Godwin: «... high winds, slamming doors, moonlight and starlight, magic and witchcraft, mysterious portraits, transformations, malignant beings, the elixir of life, the skeleton, the funeral, and the corpse in its shroud. To these were added, as time went on, mesmerism and clairvoyance» [9, p. 163–164].

Another American researcher W. Graham considers that in order to be regarded as Gothic a literary work must include some characteristic features, one Gothic atmosphere is not enough. One of these features is a critical consideration of religion [10, p. 33]. In the Gothic works of British writers priests and monks are often portrayed as the greatest sinners. N. Hawthorne's disagreement with the Puritans' thinking became a significant point for including Gothic features in his works. In Hawthorne's works we can also find the clergy, struggling with the devil's temptations and lures or the clergy who have already fallen under his influence. The figure of the American preacher at the turn of the XVII–XVIII centuries, Cotton Mather, is especially demonstrative in the tale «Alice Doane's Appeal» (1835), where he is compared to the fiend and called: «the one blood-thirsty man, in whom were concentrated those vices of spirit and errors of opinion, that sufficed to madden the whole surrounding multitude» [5, p. 216].

The Gothic literature often draws attention to the issue of the human life duration. Among the most common Gothic elements related to this subject in the works of the Gothic genre in general and in N. Hawthorne's works, in particular, the following items can be found either together (usually) or separately: 1) the legend of the Wandering Jew; 2) the deal with the devil to prolong one's life and/or to obtain unlimited knowledge, incomprehensible for the human mind; 3) the elixir of life/youth.

J. Barshchevsky also included Gothic elements in his works. The title of one of his most famous works «Шляхціц Завальня, або Беларусь у фантастычных апавяданнях» speaks for itself. Besides the author used the well-known devices of Gothic literature: 1. various terrifying creatures such as bats, black birds, evil spirits, scary monsters, witches, necromancers, skeletons, werewolves are present in most of the stories; 2. the key events take place in the evening after the sunset or at night, often accompanied by the certain natural phenomena – furiously howling wind, rain, lightning, storm, etc.; 3. the sale of one's soul to Satan. It makes sense to say that, according to the Belarusian researcher M. Khaustovich the motif of the sale of one's soul to evil spirits in J. Barshchevsky's works shouldn't be interpreted in its narrow sense and understood as the desire to get rich at any cost, doing nothing, just to spend one's days in idleness and fun, but in its broad sense too, where the sale of a soul is equivalent to the betrayal of the loved ones, the homeland and the faith. M. Khaustovich considers that the fantasy in the J. Barshchevsky's works is a literary conventionality and author's literary device which aims to reveal some historic facts and events with the help of the fantastic means [11, p. 66]. Thus J. Barshchevsky as well as N. Hawthorne used the Gothic elements not to intimidate but to tell the reader in such an implicit way about the issues which troubled him, concerning the past, the present and the future of his native land, Belarus.

Another obvious similarity in the works of the both writers is their mutual interest to the theme of human depravity. The contemporary of N. Hawthorne, H. Melville, believed that the gloomy atmosphere of the writer's tales originated from the awareness of «Innate Depravity and Original Sin», a religious belief, which was common for his Puritan ancestors [12, p. 190]. Although N. Hawthorne doesn't provide any classification of sins, he emphasizes one sin and calls it the «Unpardonable Sin» – the sin of pride, especially «pride of the mind» or «pride of the intellect», which reveals in the desire to acquire the forbidden knowledge, not intended for comprehension by the human mind, and to dominate other people. The mention of this sin can be found in many of his tales, including «Lady Eleanore's Mantle», «Ethan Brand», «The Birthmark», «Rappaccini's Daughter» and others.

The theme of human depravity is one of the main ones in J. Barshchevsky's works too. If for N. Hawthorne intellectual pride is the most terrible, unpardonable sin, then for J. Barshchevsky the most terrible sin is an exorbitant itch for wealth, fame and the related to it betrayal of the homeland and the loved ones.

However in the tale «Горды філосаф» J. Barshchevsky mentions the sin of intellectual pride, where the protagonist who had read many books on philosophy, both useful and not too much, became overproud, started to look down on others and he also went so far as to consider himself equal to God [6, p. 275]. As a result, he started suffering from nightmares, and then died because of fear. This work demonstrates the writer's conservative views, the commitment to the traditions and to the faith of forefathers, the rejection of the desire to change the traditional way of life. In most J. Barshchevsky's tales as in N. Hawthorne's ones those characters who sinned greatly don't acquire holy grace and have to suffer until their death, even if they repented and realized their guilt. However, some of them get a chance of salvation through love.

Thus there are similar aspects in J. Barshchevsky's and N. Hawthorne's works. The writers included features of ecological thinking in their works. Their prose is filled with love towards nature of their native land, they urged to respect nature, to live in harmony with oneself and nature, the writers foresaw the devastating effects of the civilization incursion into nature. The works of the both writers contain a strong moral component. N. Hawthorne among the great variety of sins emphasizes intellectual pride and related to it egoism, alienation from the society, violence against a person as an unpardonable sin. J. Barshchevsky in his turn condemns the aspiring for power and wealth, accompanied by the betrayal of the homeland and loved ones. It should be mentioned that in the works of the above-mentioned writers there is a motif of possible salvation through love. In addition, the Gothic atmosphere in J. Barshchevsky's prose serves the same purpose as the Gothic elements in N. Hawthorne's tales – drawing attention to the writers' issues of concern relevant at that time.

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VALUES CONFRONTATION IN FRANCIS SCOTT FITZGERALD'S «THE GREAT GATSBY»

EKATERINA VOROPAEVA, DENIS KONDAKOV
Polotsk State University, Belarus

In this article it is emphasized F. S. Fitzgerald's contribution to the American literature and the autobiographical motives in his novels. Besides, the novel "The Great Gatsby" and confrontation of values in this novel are considered.

Francis Scott Fitzgerald remains a notable representative of the "Jazz Age" not only for Americans but for the literary experts from all over the world. According to the Russian literary critic A. Startsev, the youth