

4. Влахов, С. Непереводимое в переводе / С. Влахов, С. Флорин. – М. : Междунар. отношения, 2009. – 360 с.
5. Рецкер, Я.И. Теория перевода и переводческая практика / Я.И. Рецкер. – М. : Междунар. отношения, 2004. – 216 с.
6. BBC: British Broadcasting Corporation [Электронный ресурс]. – 2005. – Mode of access: <http://www.bbc.com>. – Date of access: 05.01.2015.
7. Раренко, М.Б. Основные понятия англоязычного переводоведения. Терминологический словарь-справочник / М.Б. Раренко. – М. : Directmedia, 2013. – 252 с.

UDC 821. 111 “19”

A PERFECT ENTHUSIAST IN ADMIRATION OF NATURE

SERGEY GOCHAKOV, ALEXANDER GUGNIN

Polotsk State University, Belarus

The article deals with the early correspondence of W. Wordsworth. 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.

Any phenomenon has the beginning, and this beginning often contains some definite signs of what will happen in the future. Life is certainly the most amazing multi-dimensional phenomenon, which is available for system analysis. The analysis itself becomes more interesting and scientifically useful if the analyzed life is bright and original. Of course, there is no doubt that the life of a poet can be that solid and rich material for a research or analysis.

It is not a secret that the discoveries of physicists in the XXth century radically changed the scientific picture of the world. The absolute laws of Nature were destroyed. They became relative. C.G. Jung remarks: «The laws of nature are a statistical truth. They are absolutely true only when we are dealing with the macroscopic quantities. In the realm of very small quantities predictability weakens, and sometimes even becomes impossible» [1, p. 218]. He then continues: «There are no "absolute" laws of nature, to the authority of which we could appeal, trying to protect our own prejudices. The most that we can claim – is the largest possible number of individual observations» [1, p. 221]. In his other work C.G. Jung makes an interesting remark. He writes: «Slightly exaggerating we can say that the reality is composed of continuous exceptions and that the true reality is characterized mainly by its irregularity» [2, p. 6]. We also want to note that for us «a scientific fact is always the answer of the reality to the question of a scientist. A scientific fact is not indifferent to human reality, it is always relevant to a human» [3, p. 9]. We should also mark that «scientific "objectivity" of a literary critic does not imply his detachment from his aesthetic sensibility. The main thing in this process is to capture factors which are not only connected with one's own artistic impression, but to describe all those structures which are given in textual work, which could be seen and experienced by every potential reader» [3, p. 10]. We share all these principles and in a certain sense they are applied in our methodology.

Trying not to fall into the trap of "ordinary scientific consciousness" [4, p. 9], we insist that the study of works of any artist should not be structured by the general model, but by the individual preferences and features of this or that artist. In a research we can and should be interested in the personality of an artist, in his way of living, in his opinion about the literary process, his relationship with society [5, p. 23–24]. The careful analysis of these aspects allows a researcher to understand and, what is even more complicated, to explain the work of some artist.

It should be noted that in certain circumstances the connection between events has a non-causal character and requires another principle of explanation. It is clearly noticeable when we consider the creative process. Can a person fairly accurately predict his or her future life? We believe that the y can. Is there something supernatural? Definitely not. This question usually torments everyman or creeps in the head of a scientist trapped in "ordinary scientific consciousness". The metaphysical battle in his head, as a rule, makes his mind retreat into a fortress of frenzied materialism. In fact, there is nothing unusual about the prediction. Prediction is a concrete manifestation of a person's search activity, selectivity, and the choice of the anticipatory reflection of the reality. It involves a person's subjective feeling of incompleteness, uncertainty and fragility of existence at any given time. Prediction is also associated with the element of fear, with the search aimed at the present and the future, and with the productive imagination. So, in general, prediction is one of the possible manifestations of anticipation.

Based on the ideas presented, we consider it to be useful and necessary to survey the early correspondence of W. Wordsworth, namely the letter addressed to his sister Dorothy [6, p. 11–19], in which Wordsworth makes an interesting prediction about himself. This letter was written during his travels through France and Italy. But above all, we must pay attention to several common features, as well as some insights into the particular things.

So, it should be noted that the 1790s in England are the years of an explosion of mass poetry. Set of 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» [7, 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» [7, 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» [6, p. 17].

We should notice that 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 to be mentioned here. 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» [8, 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" [9, 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. Just that very publication was noticed by Coleridge, so 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"» [8, p. 125].

In the mentioned above work it is worth to draw 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 steeps, 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» [6, 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» [6, 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 been said 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» [8, p. 122]. Young Wordsworth considers that the nature does not lead travellers on the well-trodden path of esthetic contemplation. Travellers must crave for being 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" [8, p. 137].

Further in his letter young Wordsworth makes a striking remark. The poet foresees his future role precisely and specifically its peculiarity 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» [6, 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. If the beautiful was associated with continuous lines, round shapes, flowing motions and plain valleys, the sublime stood for eternity and grandiosity. The word 'enthusiast', derived from the word 'enthusiasm', here is mentioned in the meaning that was used from the late Antiquity till the modern history and can be defined as the aesthetic category, characterizing a subject's reaction to the sublime, the beautiful. This is the way how Wordsworth efficiently enough describes his poetical essence in a simple letter to his sister. At that time he supported the French Revolution, but later the industrial revolution in England caused the disappointment in it and then led to its complete negation [10, p. 43]. Many years had passed before Wordsworth with Coleridge published the collection of poems "Lyrical Ballads" in 1798 which marked the birth of a new movement in literature, then 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 during all his life.

REFERENCES

1. Юнг, К.Г. Синхроничность / К.Г. Юнг. – М. : РЕФЛ-БУКВАКЛЕР, 1997. – 305 с.
2. Юнг, К.Г. Современность и Будущее / К.Г. Юнг. – Минск : Университетское, 1992. – 63 с.
3. Тюпа, В.И. Анализ художественного текста : учеб. пособие для студентов филол. фак. высш. учеб. заведений / В.И. Тюпа. – 3-е изд., стер. – М. : Издат. центр «Академия», 2009. – 336 с.
4. Гугнин, А.А. «Магическое» литературоведение А.В. Михайлова и некоторые идеи В.И. Вернадского: попытка приближения к проблеме / А.А. Гугнин // Романо-германская филология в контексте науки и культуры : междунар. сб. науч. ст. / Полоц. гос. ун-т. – Новополоцк : ПГУ, 2013. – С. 3–18.
5. Луков, Вл.А. Предромантизм / Вл.А. Луков. – М. : Наука, 2006. – 683 с.
6. Letters of the Wordsworth family from 1787 to 1855 : in 3 vol. / ed.: W. Knight. – Boston and London : Ginn and Company, publishers, 1907. – Vol. 1. – 542 p.
7. Володарская, Л.И. Свобода и порядок / Л.И. Володарская // Поэты «Озерной школы» / сост. Л.И. Володарская. – СПб. : Наука, 2008. – С. 5–28.
8. Романтизм: вечное странствие / Ин-т мировой литературы им. А.М. Горького ; отв. ред.: Н.А. Вишневская, Е.Ю. Сапрыкина. – М. : Наука, 2005. – 398 с.
9. Судленкова, О.А. 100 писателей Великобритании / О.А. Судленкова, Л.П. Кортез. – Минск : Выш. шк., 1997. – 247 с.

UDC 811.161.1'373.231(476.5)

ANTHROPONYMIC RESEARCH OF BORDER STUDIES: POSSIBILITIES AND PERSPECTIVES

YULIYA HALKOVSKAYA

Vitebsk State University named after P.M. Masherov, Belarus

The scholastic areas of border studies are described. The possibilities and the perspectives of anthroponymic research in the paradigm of border studies are presented. It is proved that a complex study of a border zone including the findings of the nominative sphere, the results of qualitative and quantitative analyses of the border anthroponymic frame is of great importance.