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NATHANIEL HAWTHORNE'S AMBIVALENT ATTITUDE TO TRANSCENDENTALISM

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Transcendentalism is an essential part of American Romanticism, so it seems important to find out whether this movement had influence on Nathaniel Hawthorne's creative work. It is emphasized that despite writer's disapproval of the movement N. Hawthorne had some views in common with transcendentalism followers, R. W. Emerson and H. D. Thoreau in particular.

Transcendentalists' activity, mainly developed in New England and its cultural center Concord, was a significant phenomenon of American culture in the first half of the XIXth century. New American transcendentalism philosophy provided a system of beliefs based on optimistic outlook, faith in personality and democracy. It reflected ideas and feelings of Americans prevailing during that period. While formulating their ideas transcendentalists relied on some theological and philosophical traditions, including pantheism, Unitarianism, Plato's philosophy, Classical German philosophy and available translations of some concepts from religions of the East. According to one of the transcendentalism basic principles a person could dominate his brute instincts and live in accordance with higher principles, achieve moral perfection. Transcendentalists thought that all people were equal before God, believed in the «divine principle, diffused in nature and present in human's soul» [1, p. 185], considered that a person had enough spiritual power to perceive the divine mind. R.W. Emerson's theory about «self-reliance» was based on this particular principle. During the first half of the XIXth century most Americans didn't have strong reasons to doubt such views on a person. America was going through an economic, political, technological and cultural progress, and many people were convinced that the country destiny and its future path led to a higher development of humanity.

However, there were also critics of this philosophical movement, who believed that transcendentalists did not take into account violence and evil humanity had demonstrated throughout its history. The founder and the leader of the Transcendental club, R. W. Emerson, thought that every person possessed equal abilities to do good and didn't attach due importance to the evil. Some writers of the late Romanticism period such as E. Poe, N. Hawthorne, H. Melville didn't agree with certain views of the transcendentalists. In their works they showed ambiguity, contradiction, chaotic state of human experience. They didn't agree with the Emerson's idea concerning evil absence in human nature and thought it was a way to avoid some existing moral problems.

The writers accepted the Calvinistic doctrine of original sin – human's tendency to vice. Poe, Hawthorne and Melville sought to show that a significant part of human nature, much greater than the transcendentalists were willing to accept, was on the evil and not good side, and people weren't longing for the truth, beauty and justice only but human hearts were also prone to deception, cruelty and power [2, p. 58].

In spite of the fact that N. Hawthorne didn't consider himself to be a follower of transcendentalism, because this movement seemed too doubtful and optimistic for the writer, it is wrong to allege that he didn't share any beliefs of transcendentalism followers'. Thus, it makes sense to assume that his attitude towards transcendentalism was as contradictory and ambivalent as to Puritanism.

Despite several years of residence in the center of transcendentalism, Concord (1842 – 1845), his friendship with H. Thoreau and William E. Channing, companionship with R. W. Emerson, M. Fuller and other transcendentalists, and maybe rather as a result of it, Nathaniel Hawthorne's works of that period contain ironic remarks about the transcendentalists, their spiritual leader and their philosophy.

Thus, in «The Old Manse» (1846), the preface to the second collection of tales and sketches, the author describes the transcendentalism followers as «... *a variety of queer, strangely dressed, oddly behaved mortals, most of whom took upon themselves to be important agents of the world's destiny, yet were simply bores of a very intense water*» [3, p. 1146 – 1147]. An American researcher L.J. Reynolds supposes that Mr Smooth-it-away, one of the characters in «The Celestial Rail-road» (1843), is a parody of the transcendentalists' spiritual leader. He is a decorous rail-road corporation stockholder who helps modern pilgrims to get to the Celestial city without any obstacles and not experiencing difficulties which the Christian in «Pilgrim's Progress» by John Bunyan faced [4, p. 17]. In Mr Smooth-it-away's opinion the famous «Slough of despond» is no longer an obstacle for the modern pilgrims. «*You observe this convenient bridge. ... We obtained a sufficient foundation for it by throwing into the slough some editions of books of morality, volumes of French philosophy and German rationalism, tracts, sermons and essays of modern clergymen, extracts from Plato, Confucius, and various Hindoo sages, together with a few ingenious commentaries upon texts of scripture*» [3, p. 809]. However, despite his assertion that the structure is strong enough, the bridge vibrated in a very formidable manner, threatening to collapse at any moment. It is easy to notice that the writer alludes to the transcendental philosophy, which included various concepts of philosophical thought, characteristic of different periods and even cultures. Besides there is a «Giant Transcendentalist» in the story, who looks like «*a heap of fog and duskiness*» and seeks for travellers to «*fat them for his table with plentiful means of smoke, mist, moonshine, raw potatoes, and saw-dust*» [3, p. 817]. Thus N. Hawthorne sought to show precariousness, groundlessness and illusory nature of the transcendental philosophy. It was too uncertain and unstructured for the writer.

It is needless to say that his remarks weren't always ironic. N. Hawthorne had an ambivalent feeling of approval and non-acceptance of Emerson's ideas. In «The Old Manse» he mentions striking influence the leading thinker from Concord had on people of different ages and social status due to the power of his intellect: «*His mind acted upon other minds with wonderful magnetism, and drew many men upon long pilgrimages, to speak with him face to face*» [3, p. 1145]. The writer acknowledges that some time ago he wanted to find answers to many questions and solve «*the riddle of the universe*» with Emerson's help, but then that longing vanished and despite the fact that he «*admired Emerson as a poet of deep beauty and austere tenderness, but sought nothing from him as a philosopher*» [3, p. 1146]. Emerson also appears in the stories «The Hall of Fantasy» (1843) among people with rich imagination and «The Intelligence office» (1844) as a seeker of Truth.

Another example of Nathaniel Hawthorne's ambiguous attitude to transcendentalism is his participating in a utopian experiment, when in 1841 he joined the Brook Farm commune, invested money and lived there for several months. Later that experience became one of the proofs of transcendentalists' ideal impracticability for the writer, who questioned any favourable effect of physical labor on the intellectual activity.

It makes sense to mention that despite Nathaniel Hawthorne's doubts and skepticism towards transcendentalism in general he shared some aspects of its philosophy. They include: 1) the need for any creative person to spend some time alone, away from people, but at the same time not to isolate oneself from a society and not lose spiritual ties with other people; 2) understanding of love as the ability to change any person and a society for the better; 3) the ability to see beauty in ordinary and unremarkable things.

Emerson and Thoreau believed that solitude was necessary for emotional purification, self-knowledge, and that it was the main requirement for self-reliance. They thought that one should practice solitude – either being alone in the vastness of unspoiled nature, or inwardly, in the crowd, as «*it is important not a solitariness of a place you live in, but spirit independence*» [5, p. 257]. They cautioned against taking extreme solutions, i.e. individual isolation from a society, loss of contact with people. «*...love to speak with the soul, reject a company in favour of solitude ... and then your own distinctive abilities will rise to their full height as the trees in the forest and flowers in the field, and you will get the results which you can share without any fear with your fellows when you meet them, and they will heed you gladly*» [5, p. 257]. Emerson emphasized the fact that people should participate in society life quite actively while remaining spiritually independent, and one of the Thoreau's moral utopia principles stated in his essay «Walden; or, Life in the Woods» (1854) was «*solitude for the good of a society*» [6, p. 256].

Due to some character traits N. Hawthorne shared transcendentalists' views on the need of being alone sometimes and nature as an ideal environment to spend time in solitude. The story «Foot-prints on the Sea-shore» (1838) describes best of all the writer's attitude to being alone with nature. N. Hawthorne says that he often feels like «*to plunge into the cool bath of solitude*», when «*the forest and the ocean summon me – one with*

the roar of its waves, the other with the murmur of its boughs – forth from the haunts of men ... to derive all that day's enjoyment from shore, and sea, and sky, ... and from fantasies, and recollections, or anticipated realities» [3, p. 561]. The writer doesn't hide his joy when he manages to get away from the busy world and spend a whole day in solitude on the sea shore. N. Hawthorne personifies the ocean, describing it as an old friend, who meets, greets and gives him a blessing. The writer is not bored with himself, he writes about the beneficial effects of loneliness, which is thought-provoking, allowing us to *«track our own nature in its wayward course, and steal a glance upon it»* [3, p. 563]. The author of the story points to freedom from social norms, the ability to follow the dictates of one's heart, one's emotions without fear of being misunderstood or mocked. *«You may write verses ... Here [on the sand], too, may be inscribed thoughts, feelings, desires, warm outgushings from the heart's secret places, which you would not pour upon the sand without the certainty that, almost ere the sky has looked upon them, the sea will wash them out ... what joy for a shy man to feel himself so solitary, that he may lift his voice to its highest pitch without hazard of a listener!»* [3, p. 564, 568]. The writer notes that despite the apparent solitude, he hasn't spend the day alone, since the ocean has been his companion, little seabirds – his friends, and the wind has been telling him its secrets. He adds that such a friendship *«works an effect upon a man's character, as if he had been to the society of creatures that are not mortal»* [3, p. 569], and the beneficial effects of this day will be felt even later, when once again he goes along the busy streets, feel affection and sympathy for people, but *«yet shall not melt into the indistinguishable mass of humankind»* [3, p. 569]. Preserving one's individuality, having one's own opinion was essential for the writer. However N. Hawthorne as well as R. W. Emerson and H. Thoreau emphasizes the fact that a person shouldn't isolate oneself from a society. *«... It is good, at the eve of such a day, to feel and know that there are men and women in the world»* [3, p. 570]. The best end of the day for him is a meal in a friendly company. In writer's opinion there are some ties between people, and breaking them one risks to lose his place in the world.

Another Nathaniel Hawthorne's similar feature with the transcendentalism ethical system was his perception of love. Transcendentalism followers believed that love could change a person and a society for the better, bring them to perfection. N. Hawthorne didn't develop the philosophy of love, like Emerson, but in his works, he often returned to the idea of one's fault redemption, which can also be considered as spiritual perfection, with the help of love. For the first time N. Hawthorne writes about the possibility of sin redemption with the help of love in the story «The New Adam and Eve» (1843): *«In the course of the world's lifetime, every remedy was tried for its [sin] cure and extirpation, except the single one, the flower that grew in Heaven, and was sovereign for all the miseries of earth. Man never had attempted to cure sin by LOVE!»* [3, p. 752]. Later this theme is often occurred in writer's works.

Many American writers at the beginning of the XIXth century considered it necessary to depict only majestic and picturesque scenery striking by its grandeur and magnificence. However there aren't too many such descriptions in Nathaniel Hawthorne's works, while there is a number of modest rural or urban landscapes, calm scenery of New England nature in different seasons. This is another writer's common feature with the transcendentalists. Emerson and Thoreau were also attracted by the beauty of ordinary and unremarkable things. They believed that it wasn't necessary to contemplate mountains, waterfalls, rapid rivers and boundless plains looking for inspiration. For them it was enough to pass along a forest path, to sail in a boat on the river, to walk along a seashore in order to notice something beautiful and worth seeing in nature.

N. Hawthorne wasn't a follower of transcendentalism, a new philosophical movement which appeared in the first half of the XIXth century in America. He thought that transcendentalism was too optimistic and doubtful and he warned against excessive «self-reliance». However Nathaniel Hawthorne shared some views with R.W. Emerson, transcendentalists' spiritual leader, as well as with some followers of the movement. The writer recognized person's need for solitude, but warned against excessive alienation and isolation from a society; wrote about the healing power of love and depicted not only the majestic beauty of nature, but also simple and homely landscapes. Thus we can conclude that Nathaniel Hawthorne's attitude towards transcendentalism was quite ambivalent and ambiguous.

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COMPUTER TERMINOLOGY TRANSLATION

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Nowadays computer terminology translation becomes more and more important in introducing and assimilating advanced technology abroad. The introduction of computer terminology to the Russian language has been rapid and chaotic, and brings with it many challenges. The aim of the article is to analyze the characteristics of computer jargons and the translation methods of computer terms.

Nowadays computer technologies have become essential in people's work and daily life. It is no longer possible to do high quality translation work without dealing with computer terminology.

There are two main challenges having to do with computer terminology: the speed with which it has become part of everyday language and the fact that most of it stems from English.

In terms of language development and evolution, the invasion of computer terms into languages around the world has been incredibly fast. Where normal language evolution, including the importing of words from other languages, usually takes decades or centuries, most of computer terms are now adopted almost immediately, and as a result there is nothing to be done but import the terms directly from English, usually with only minor adjustment in spelling or pronunciation.

English drives much of the technology being developed and utilized around the world, simply because American research and companies have long dominated the development and control of both the Internet and computers. English easily deals with abbreviations, acronyms, and the creation of words from compounds and borrowings – other languages do not, which makes high quality translation of these terms extremely difficult in many target languages, including Russian. Usually the target languages simply bring the English terms into their own vocabulary as-is, which can be workable, but when an actual translation is needed you often have to resort to imaginative re-uses of old words, and even poetic solutions.

For example, French has refused to officially allow these English terms to enter the language. Officially, in French the term "computer" is "un ordinateur" and "a laptop" is "un portative". These terms sound French; but they are confusing to everyone else in the world because they have little to do with the generally accepted English term.

So you cannot resist new words and new terminologies. This article deals with the characteristics of computer jargon and the translation methods of computer terminology [3].

1. COMPUTER JARGON AND TRANSLATION OF COMPUTER TERMINOLOGY

The formation of the Russian computer jargon might be divided into several stages.

In the first stage (before the mid-sixties), the computer industry in the USSR was evolving to a large extent independently from the worldwide industry. Along with new ideas, concepts, and technologies, new terms came into being as well. Security requirements and almost the entire absence of scientific communications between Soviet and worldwide developers resulted in the formation of an independent Russian jargon in the field.

Most terms were invented from scratch and thus were totally original. Instead of "computer" the abbreviation "EVM" – "ellectronno-vychislitel'naya mashina" which means electronic machine for calculations – was used at that time. The abbreviation pattern was very popular with the Soviet computer industry. The processor in those days was called "ALU" (Arithmetic and Logic Unit), and the hard disk was called "NZHMD" (an abbreviation for the Russian version of "Storage Utilizing Hard Magnetic Discs").