

which are officially accepted by the Russian Orthodox Church. The outstanding representative of Belarusian culture Francis Scoryna published biblical books in his mother tongue in Prague from 1517 to 1519. The Czech Bible of 1506 and Church Slavonic texts of Old Testament became parental for his creation.

The earliest French translations go back to the 12th century. The Italian ones appeared in the 14th century.

Nowadays the translations of the Bible are being held in 1745 languages of the world.

Conclusion. Our research proves that a lot of linguistic changes take place in the course of time. So, in the Bible translations we can see different grammar constructions. Archaic words and word combinations are not in use any more. Yet, some expressions come in common use. Also, text connectors are varied. Thus, the translations of the Bible approximate to the modern English language, the language which is best understood by our contemporaries. To keep up with the linguistic changes new editions should be published at least once 30 years.

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BIBLICAL MOTIFS IN ENGLISH AND BELARUSIAN LITERATURE: ALLUSIONS IN THE NOVEL-PARABLE "LORD OF THE FLIES" OF WILLIAM GOLDING AND METAPHORS IN THE POETRY OF RYGOR BORODULIN

Introduction. Moral and spiritual values of human society are not straightforward and often problematic. Any society, every person often faces moral choice. And in many situations it turns out that the biblical commandments can become a universal benchmark for actions, behaviour, and life in general. Therefore, classical world literature in one way or another refers to biblical motifs.

Fiction is not just something that is interesting to read for fun. It discusses the most important issues of life and makes the reader think about his actions, attitudes and moral values.

The Bible is often referred to as a source of inspiration and ideas for many writers. Regardless of our attitude to religion, we are all the heirs of the Bible. This Book contains eternal aspects of morality, wisdom, Christian understanding of human development [1].

The aim of the work is identification of similarities and differences in the reflection of biblical motifs in English and Belarusian fiction on the example of the works of William Golding and Rygor Borodulin.

These two representatives of English and Belarusian literature are the most vivid and well-known ones. They both lived in the 20th century, touched upon similar topics in their work. They were both nominated for the Nobel Prize for Literature. And William Golding was awarded it for his novel-parable "Lord of the Flies".

Main part. Many literary critics see in the most famous Golding's novel the embodiment of existentialist philosophy, as the characters try to resist the chaos of the world and their own soul [2].

In order to reflect today's world fully, Borodulin turns with great spiritual need to folklore. He re-interprets the content of folk motifs. Sometimes the poet addresses folk songs, tactfully and successfully combining separate lines with his poems, creates new sayings.

William Golding's "Lord of the Flies" is written in the form of a parable. Being simple but wise, parables teach us to think and find solutions [2].

Rygor Borodulin combines secular poetry with such religious genres as sacred music and psalms; introduces Gospel images into poems; subordinates them to the logic of religious Christian canon.

Some techniques, used to express culturally based language and speech elements in literature, could be allusions and metaphors. They aim to refer the reader or listener to a well-known fact of culture, history, or to another literary source. Wisely used they express a deep and rich meaning in a compact, condensed form.

An allusion is a brief and indirect reference to a person, place, thing or idea [3].

A metaphor is a prose or poetic expression, where a word is used in an indirect meaning to express similarity [4].

We identified more than 10 similar biblical symbols in the novel by Golding "Lord of the Flies" and in the poetry of Borodulin. Having analysed the quotations from the novel, from the poems and from the Bible, we made logical connections and interpreted their allusions and metaphors which we found.

Sometimes Rygor Borodulin has free interpretation of biblical images. One of his successful assets is "*cruciform metaphor*" [5].

Some symbols seem to take on the role of Christ and describe the crucifixion. For example,

*Стары распяць імкнецца парасон,
прысеўшы на краёк ламанай лавы.
І парасон свой адчувае скон —
Неслухаюцца і яго суставы*

Here, the sensation of the end of man and umbrella is, in fact, the denial of death [6].

So, for Borodulin *Cross and crucifixion* is a symbol of resurrection and death denial. *Paradise* is an association with the sun, happy life and eternal holiday.

As for the novel "Lord of the Flies", *Stations of the Cross* is great torment and torture.

The very name of the novel is symbolic. "Lord of the Flies" comes from the Hebrew "Beelzebub", one of the names used in the Bible, meaning the fallen angel, the prince of darkness, the devil [7].

In Borodulin's poetry *angel* is a woman whose mission is to return lost paradise. *The heroine* of the poet appears in three conventional forms: mother — peasant; bride — Belarus; holy Madonna. Such diversity of the female image is the result of combining religious and national principles.

We found one unique image in the novel-parable. It's Simon, who is compared with Christ and the events on the island remind *the Passion of the Lord*, where Simon has the main role of the *Saviour*; and there is a hint at the suffering nature of his life and death.

There is also one special image in Borodulin's poetry. It's *a lily*. The poetic heroine of the poet is like a flower, like a *lily*. Mother Madonna is ideologically close to the gospel *lily* as a symbol of the importance of the Divine gift.

Bonfire or fire in Golding's novel is a symbol of life, though it turns out to become a symbol of death as one of the characters dies because of it.

Candle in Borodulin's poems is the way to talk to God through a prayer.

In the novel "Lord of the Flies" *Pig skull* is a symbol of social chaos and at the same time an external embodiment of internal evil in human nature.

In Borodulin's poetry there is an image of *an aurochs*. It is the embodiment of originality and uniqueness, it is like the wedding of nature with time, it is the driving force of national history.

The sea in Golding's novel is a restriction of adolescents' freedom on the island and at the same time a passion deterrent.

The sea for Borodulin connects the spiritual, heavenly sense and the earthly nature. It is understood as "the world of knowledge of divine truth".

The action in "Lord of the Flies" takes place on *the island*. It is like Garden of Eden, the land of the original sin; it limits the freedom of the children.

In the texts of the Belarusian poet, the image of the *earthly paradise* is based on the philosophy of the East Slavic understanding of *elevated heaven*. Paradise is shown by *the land of the sun* and eternal spring.

Mount Ascension is an old symbol of self-knowledge and knowledge of the world.

In William Golding's novel it is the way to Simon's death. He climbs with difficulty, in agony, it is his Golgotha [7].

Climbing the mountain in the poetry of Rygor Borodulin is associated with the way to meet God soon [6].

Conclusion. As a result of the study, we came to the following conclusions:

1. In English and Belarusian literature there are biblical motifs. They are vivid and refer to the same events, chapters, things, images.

2. In English literature, biblical motifs are expressed through allusions, which leave little room for imagination. Their interpretation is monosemantic.

While in Belarusian literature, biblical motifs are transmitted through metaphors, interpretation of which highly depends on person's imagination.

3. In English literature, gloomy images of biblical motifs are predominant. They are associated with the inevitability of punishment, the painful suffering and the atonement of sin. This may be related to the philosophy of existentialism.

In Belarusian literature, however, positive life-affirming images prevail. They are full of hope for an eternal happy life after death, which in our opinion is due to the influence of folklore on the author.

The study has both theoretical and practical significance.

This study has perspectives: to study and explore the meaning of colour and its images as ways of interpreting biblical motifs in English and Belarusian literature.

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