

*Parts' leaving from warehouse shall be in accordance with the incoming order of each batch. The principle of **FIFO** shall be strictly carried out to protect the good condition of goods and materials*

Conclusion. Thus, each type of the text has specific characteristics. English business texts should follow the norms of the language. There are a lot of distinctive features of this type of texts. There are some lexical peculiarities most commonly used in modern business communication: the use of special terms and various types of clichés, the usage of borrowings, obsolete words and archaisms, the use of abbreviations specific to each type of documents. They make documents more formal and conservative.

Reference list:

1. Borisova, Ye. V. Diplomatic correspondence / Ye. V. Borisova. – Tashkent: UWED, 2013. – 88 p.
2. Naer, V.L. Description of functional system of modern English / V.L. Naer. – M.: Gotika, 1981. – 112 p.
3. Tiersma, P. Legal language / P. Tiersma. – Chicago: University of Chicago Press, 1999. – 314 p.

A MODERN INTERPRETATION OF THE IMAGE OF A VICTORIAN WOMAN

L. Yuchkovich

VSU named after P.M. Masherov, Vitebsk, Belarus

The study of British prose from the 60-s of 20th century to the present time allows us to conclude that for the contemporary authors particular interest provides the Victorian age. Along with that, many modern authors seek to reflect those aspects of the English life of the 21th century, which the Victorians themselves could not or did not want to write from an ethical point of view. To these authors belongs and Sarah Waters (1966), one of the most famous contemporary writer in Britain. Her third novel, "Fingersmith" was written in the genre of metafiction and published in 2002. Fiction in which the author self-consciously alludes to the artificiality or literariness of a work by parodying or departing from novelistic conventions and traditional narrative techniques is called metafiction [2].

The purpose of our study is to explore the image of the woman of the Victorian age from the point of view of the 21th century writer.

The relevance of this work is in the interest of interpreting the past from the standpoint of the modern literary process – postmodernism.

Material and methods. The material of the research is the novel 'Fingersmith' by Sarah Walters. The following methods were used: comparative, cultural-historical and contrastive

Findings and their discussion. When we think about the image of a Victorian woman, then quite often mentally imagine a prim, angular lady, who is tightened in a high-neck dress, bound by crinoline, with a neat hairstyle, a

submissive, expressionless face, necessarily without make-up, and observing all the norms of pious behavior. The Victorian code of behaviour is diligence, punctuality, piety, moderation, domesticity, and so on. As we read in Charlotte Brontë's classic novel 'Jane Eyre' about girls' education: "You are aware that my plan in bringing up these girls is, not to accustom them to habits of luxury and indulgence, but to render them hardy, patient, self-denying" [1, p. 54].

When asked if Victorian women were unhappy, we could answer that no more than women of any other epoch. Until the mid-17th century, marriages were often arranged by parents or trustees, who in their turn proceeded from a mutually beneficial exchange. However, the concept of family has changed with the course of time, and love has become the main element of marriage in the renewed presentation of family. It has provided an opportunity for women to choose their fiancés, although they were limited both by the requirements of their parents and by generally accepted norms. Despite the importance of romantic love, the Victorians remained practical people. For example, in Emily Brontë's novel 'Wuthering Heights', the main character Catherine Earnshaw married wealthy Edgar Linton despite her love for Heathcliff.

It should be noted that from the juridical point of view a woman was only an addition to her husband. She had no right to conclude a contract on her own behalf, to manage property or to represent herself in court. The status of women was so severe that the mother grieved if the newborn was a girl: "'That's your baby, my dear!' I tell her. 'My baby?' says she. 'Is my baby a boy, or a girl?' 'It's a girl,' I say. And when she hears that she cries out with all her lungs: 'Then God help her! For the world is cruel to girls. I wish she had died, and me with her!'" [3, p. 209]

The purpose of women in the Victorian age was marriage and motherhood. Girls were preparing for this since childhood; though they were steered clear of the subject of sexual intimacy. Sometimes the act of love became a surprise for modest brides, and not the most pleasant one. Although manuals for newlyweds existed, they were often written not by doctors, but preachers and were not particularly valuable for young ladies. It is noteworthy that when there was adultery in novels, the writers of that time did not go into detail.

As for the topic of same-sex conduct, the Victorians tried not to touch it at all. However, as it is known, the grass looks greener on the other side of the fence. Therefore, in the 19th century, such relations nevertheless existed. The disclosure of this fact is confirmed by the research of such authors as: Havelock Ellis, Melissa Knox, Miriam J. Benkovitz, Florence Tamagne, Ronald Hyam and others.

This side of the life of Victorian women artistically tried to reveal in her novel 'Fingersmith' modern British writer Sarah Waters. She perfectly imitated the style of the Victorian age, recreating the atmosphere and surroundings, while plotting a system of well-developed and complex characters. The main characters are two completely different young women Susan Tinder and Maud Lily. The first of which is an orphan, raised by thieves, and the second one is a rich heiress of the estate. In the course of a complex, intricate plot fates of the

two heroines intertwine in the most unexpected for the reader way, showing us thereby the sensual side of a Victorian woman.

The hearts of both heroines were drawn to each other from the very first meeting: 'I hope you will be happy here, Susan.' Now she was blushing again. My own cheek cooled, when I saw that' [3, p. 45].

'I supposed it was the gloom—for the house seemed darker and stiller than ever, now that she had gone'[3, p. 46].

Later, the author reflects a closer connection between the heroines: 'I thought, It's their business. But, here was a curious thing. The more I tried to give up thinking of her, the more I said to myself, 'She's nothing to you', the harder I tried to pluck the idea of her out of my heart, the more she stayed there...It was like- It's like you love her, I thought' [3, p. 88].

'Then she pulls me to my feet, and turns and turns me; and I feel, where she presses against me, the quickening beat of her heart—I feel it pass from her to me and become mine'[3, p. 162]

Sarah Walters demonstrate us not only the sensuality, but the strength of Susan's and Maud's mind through numerous obstacles on their life path: moments of despair, pain, betrayals and misunderstandings. All these were mostly caused by the fear of opening up their feelings to each other, the fear of not being like everyone else, and loving someone like you: 'A hundred times I almost rose, almost went in to her; a hundred times I thought, Go to her! Why are you waiting? Go back to her side! But every time, I thought of what would happen if I did... So I did nothing' [3, p.95]. Also it hides the fear that someone else will find out about their secret: 'When those eyes meet mine, they are veiled and blameless. But when they meet Richard's, I see the leap of knowledge or understanding that passes between them; and I cannot look at her' [3, p. 168].

It is worth noting that after getting the heroines through the cruel vicissitudes of fate, the author still gave them suffered happily ever after: "I don't want to be rich. I never wanted to be rich. I only want –" But I hesitated. My heart was too full. Her gaze was too close, too clear....I only want you, I said' [3, p.353].

Conclusion. Thus, Victorian society censured same-sex relationships, so most Victorian novels center on love between a man and a woman. This novel reveals the Victorian age from an entirely new prospective, forcing us to look at the epoch from a different angle. Sarah Walters states the fact that such women existed in that time. At the same time, the writer shows us prosperity in the Victorian age of double morality: sentimentality and good intentions perfectly coexisted with manifestations of social inequality and cruelty in personal relationships.

Reference list:

1. Bronte, Ch. Jane Eyre: a novel in English / Ch. Bronte. – Moscow: T8RUGRAM, 2017. – 426 p.
2. English Oxford Living Dictionaries [Electronic resource]. Mode of access: <https://en.oxforddictionaries.com/definition/metafiction>. – Date of access: 01.11.2018.
3. Waters, S. Fingersmith / S. Waters – Riverhead books, 2002. – 356 p.