

linguistic specialties. These problems give rise to improvement of curricula, development of teaching methods and further study of students' interests and needs regarding individual and differentiated approaches to teaching foreign language for professional purposes of students of non-linguistic specialties.

UNTRANSLATABLE IN TRANSLATION

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As translation practice shows in literary translation and in poetic translation in particular it is often impossible to reconstruct all the properties of the original text and therefore it has to be decided which of them are more important and which ones could be ignored. Specifying poem components principles aesthetical and image hierarchy enables to assess translation sufficiency.

A separate word in a poem quite often concurrently functions in several semantic contexts. Each translator may perceive it in his own way and it may sound entirely different for the reader. In the course of translation one should preserve major sense component of the words bearing several semantic functions that is to render their most important functions in semantic complex of higher order (context of phrase, stanza, entire poem etc.) and only after that – their denotative meaning. The highest semantic complex that is sometime reflected as “literary work idea”, its philosophical concept, dominates in the course of resolving lower entities, for example, while choosing stylistic row, and those in their turn dictate solutions on the level of paragraphs and phrases. Translator’s unawareness of the mechanism and

“unseeing” the means of a work main idea construction unavoidably cause its loss in translation.

Implied sense, “underwater stream”, is a fact attested and analyzed as far as by the interpreters of antique epoch, Ancient India and Old China. Combination or interchange of direct and allegorical speech, that is one meaning and multiple meaning speech, is always characteristic of creative writing in particular poetry text semantic structure. Hence translation sufficiency without finding the means of expression of such contrasts of simple and “deep” work content is out of the question.

Choosing the element that you consider to be the most important in the work being translated is the aim of translation. Verse translation requires differentiating accuracy degree according to the level of artistic hierarchy (element rank in structure). Translator determines the order of priority of elements reconstruction as well as the gradation of assumed relations, revealing by this the way of combinatory connections, structure specifics, artistic dominant feature. He scrupulously saves the most important subordinating auxiliary to it, ignores less essential, varies insignificant, replaces relatively neutral. Following artistic dominant feature and differentiating accuracy a translator reconstructs not simply accidental “something” from a work piece but its essence, normality of interactive components combination – each time another, original in each poet. Implied sense is undoubtedly one of such essential dominant features of poetic model.

If available poem implied sense is as a rule poem main thought, its deep idea and semantic-compositional image, which essence may also be expressed as poem conceptual-implied-sense image. And if language equality mark between perception of authors information by the readers of the original and translation may be put only in case when reconstruction of superficial unity of poetic text content and form is followed by the reconstruction of its deep structure that is implied sense image, then preserving implied sense in translation is compulsory in view of its dominant positioning within definite poem macro-image.

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There are many ways of creation of implied sense in poetry. However, though quite seldom, but it still happens that in English language poetry one can come across those implied sense image creation means that unfortunately can not be so far translated in other language, at least in Ukrainian or Russian.

We will demonstrate some of them using as an example a poem “Richard Cory” by a prominent American poet Edward Arlington Robinson: *Whenever Richard Cory went down town, / We people on the pavement looked at him: / He was a gentlemen from sole to crown, / Clean favored, and imperially slim. // And he was always quietly arrayed, / And he was always human as he talked; / But still he fluttered pulses when he said, / “Good-morning,” and he glittered when he walked. // And he was rich – yes, richer than a king – / And admirably schooled in every grace: / In fine, we thought that he was everything / To make us wish that we were in his place. // So on we worked, and waited for the light, / And went without the meat, and cursed the bread; / And Richard Cory, one calm summer night, / Went home and put a bullet through his head.*

The poem tells about unsteadiness of material success, unreliability of comfort and welfare. Richard Cory has been “heroically” hiding his troubles and problems from other people. The author says nothing about reasons of his unexpected for others suicide, but selection of words depicting the hero elucidates the tragedy cores. The reader’s attention is arrested by the great number of anglicisms in the poem about American province dweller: “from sole to crown” (an American would say “from head to foot”), “pavement” (instead of American “sidewalk”), “clean-favored” (instead of “shapely”) and so on. There was something in Richard Cory from an old-fashioned English aristocrat. He was not only “richer than a king” (again it is more similar to an English comparison!), but also “was always human when he talked”. Such people would not stand the inhuman tension imposed by the struggle for place under the sun in modern society of “equal opportunities” which senseless material accumulation more and more deprives it from “archaic” spiritual and moral principles, warm virtuous relationship, lively human communication.

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This very American poem also has wider aspect of interpretation: nobody deserves envy; each person is worthy only sympathy. This verse may also be a sort of illustration to the Ukrainian saying “Someone else’s soul – dark woods”.

Thus, as it becomes clear from the written above, this sociolinguistic image can not be translated in view of quite specific means of its creation the poem author resorted to. But it does not mean the static absence of translation versions of the poem. Indefatigable interpreters having even realized the hopelessness as for full value representation of the original dominant image in translation still try to bring the reader nearer to the unattainable original poem by their renditions.

RUSSIAN INFLUENCE

ON EMERGING UKRAINIAN TERMINOLOGIES

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With Ukraine entering the global context of care for the people with disabilities, its terminological vocabulary in the corresponding fields is expanding and thriving. As the Russian language is known to a significantly higher number of people (both specialists and parents of children with disabilities) than English, it is only natural that a lot of the vocabulary is borrowed through Russian sources and not directly from English, which is often the established language for many topics in the field. This means that Ukrainian terminology for certain areas (e.g. ASD, APD, ABA) exhibits both the English influences and the Russian ones, with the latter at times being stronger than the former.

The problem is a two-fold one translation-wise. Firstly, there is a significant need for a fully developed and established Ukrainian terminology in the fields in