

наодинці з примарою...Потім вони бліднуть і стають нерухомим. Вони ще живі, але їх ніби хто виїв зсередини» [2, с.68–69].

Таким чином, попри вищенаведені відмінності у зображенні привидів світу, створеного Джонатаном Страудом, та примар, про яких писав Філіп Пулман, все ж можна дійти висновку, що це авторські інтерпретації одного і того ж міфологічно-фольклорного образу привида, про що свідчать співпадіння ключових ознак (таких, як напів невидимість, шкода людям, діти як більш чутливі/невинні мають кращий захист) у обох проаналізованих випадках.

Література

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УДК 801.73

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COMPOSITIONAL MEANING OF THE NON-EQUIVALENT VOCABULARY IN THE TEXT OF LYRIC POETRY IN TRANSLATION

In any language there are words that do not have lexical equivalents when they are translated into another language. The non-equivalent vocabulary (hereinafter – NEV) is a very peculiar and at the same time quite complicated and ambiguous category of lexical system of any language. NEV acts as the basis that brings texts together (original and translation), i.e. combines cultures, putting text-translation on the border of two cultures. NEV plays an important role in forming the sense of the whole text, acts as a kind of "chain" of the hierarchical semantic construction of the work, creates kind a of picture of the world. "To translate – it is necessary to understand – that is the first and the main law of translation," – successfully notes O. Kundzich [1].

Comparing poetic texts and their translations, one can notice that NEV can often play a leading role in a meaning organization of the content of the whole work, enter into a complex system of comparison and contrast with other strong positions (hereinafter – SP) of the text, form a wide range of associations and subtext. Appropriate transmission of such SPs is a necessary condition for reproduction not only of the semantic shades, but also the whole text content, because even the change of one element can cause the deformation of the whole hierarchy. For example, in the well-known poem by H. Heine "The Grenadiers"

(die Grenadiere), the SP has NEV "Kaiser". It is used in the original work several times as a means of lexical and composite repetition.

The short content of the work is as follows: Two grenadiers return home from the captivity and they find out the sad report that France is defeated, and "*und der Kaiser, der Kaiser gefangen*" (Kaiser was grabbed). They continue their way, complain to each other for their fate, wounds, anger, but "*mein Kaiser, mein Kaiser gefangen!*". One of the soldiers is wounded and asks the friend to bury him in his native land, but together with the weapon. He will be lying until he feels the cannon and the horse's jerk again, then he will wake up *to defend the Kaiser* ("*den Kaiser, den Kaiser zu schützen*"). In translations of this poem in Ukrainian the word "Kaiser" was replaced by 'імператор' and 'володар'. Indeed, if it was about German warriors, such a substitution would be inappropriate, but here it is spoken about the French grenadiers, so *the Emperor* is a justified name. But Heine uses «Kaiser», not an «Emperor»: *Der Kaiser, der Kaiser gefangen. – Mein Kaiser, mein Kaiser gefangen! – Den Kaiser, den Kaiser zu schützen*. And noticeable some increase and amplification of sounding: *Kaiser, Kaiser was grabbed. – My Kaiser, my Kaiser was grabbed! – Kaiser, Kaiser need to defend*. Doesn't it sound like a call to defend their Kaiser with regard to the events in France? It can be assumed that this exactly what Heine wanted to say, but from translation of such a subtext we cannot conclude it because of the inadequate translation of the one NEV, which occupies the SP in original text composition. That is why we should take care of the SP in the composition of poetic work when it is translated [2].

In order to define the composition role of NEV in the poetic text (original and translation) it is necessary to separate transformation groups of NEV of the original work in other texts. Analyzing the poetic translations, we noticed that the NEV in the translated texts is provided by translation (hypernym, hyponym, descriptive periphrasis, calque, combined renomination, a connotative transposition, a situational analogue, etc.), transcriptions (transmission of the sound of foreign language's word, transliteration, exoticism, barbarism) or it is lost at all.

Therefore, the non-equivalent vocabulary belongs to the language and culture at the same time, that is, reflects the peculiarities of the given language and the specificity of ethnic culture. National color is an inseparable part of literary work. The more clearly it will be transmitted, the more opportunities it will be to understand culture.

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