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POETIC WORLD PICTURE AND TRANSLATION

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Анотація: The article analyzes the role of vocabulary with national-cultural semantics in the text. There were studied its identity contextual semantic relations with other nominative units. There was reviewed the problem of creating ethnolinguistic world picture in the text. There was defined the specificity of reproduction of vocabulary with national cultural semantics in foreign language texts. It was found that the non-equivalent vocabulary reflects national and cultural uniqueness of language at the lexical level, calls such concepts and phenomena in certain cultures that are not attached to any other. Thanks to this lexicon, as one of the important indicators of national and linguistic identity of the ethnic communities we observe not only the differences in naming fragments of reality, but also the culture in general, living conditions of native speakers. Vocabulary with national-cultural semantics vocabulary plays a key role in the semantic hierarchy. Image text occupies a strong position. Being a strong position – adequate transmission priority, but "transfer" of non-equivalent vocabulary is not always possible.

Ключові слова: ethno-cultural meaning, poetic text, composition, non-equivalent vocabulary, strong position.

The linguistic analysis of a text never loses its relevance, since the essence of philology as a science is realized through the study of various texts. A special place in such studies is occupied by poetic texts.

A poetic text is a special hierarchical construction of meaning, which consists of many components. The organization of the meaning of a poetic text is based on

key images, which, being in a relationship of comparisons and contrasts, form its content as an integral unit. Although individual words, phrases and sentences express a certain meaning, in real speech they are only elements for building more complex linguistic formations, which we define as text units (semantic or compositional). Moreover, the content of a poetic text is often formed not directly from words, phrases or sentences, but from semantic units that make up a certain set. This is due to the fact that speech not only informs about something, but the content of this message is unfolded, realized, and additional messages are united around one semantic center. This center, in our opinion, is the strong position of the text.

A single word in a poetic text loses its "primary" lexical meaning, acquires additional ones, and the phenomenon of asymmetrical dualism is observed. In these connections, a certain element that does not exist in the ordinary linguistic structure acquires a semantic load. We define such elements as "strong positions".

A strong position in the hierarchy of the poetic text's content is due to the following objective factors: 1) the place in the composition of a poetic text (structural strong positions are formal elements of composition: title, epigraph, beginning and end of a stanza, rhyming words, hyphenation, lexical repetitions, etc.); 2) the meaning of a text unit (semantic strong positions are images-senses, expressive symbols, non-equivalent vocabulary, etc.). Thus, in a strong position are the main structural elements of the composition of a poetic text, which are put forward due to their location, and semantic units that carry an emotionally expressive, figurative load, evoke associations, and create a subtext [2, p. 27]. Both of these factors (place in the composition and meaning) influence the perception of a certain text unit as a key one (strong position).

Our observations on the compositional role of non-equivalent vocabulary in a poetic text (original and translation) convince us that it formally belongs to the strong positions, i.e. it is put forward in the hierarchy of the poetic text's content as a semantic unit capable of carrying a certain emotional and figurative load, creating ethno-cultural associations, etc.

Thus, non-equivalent vocabulary in the composition of a poetic text is put

forward in a strong position. The semantic field "national" appears in the content of the text – associative links with certain historical events, persons; unique symbols that characterize the peculiarities of ethnic culture; the subject world unknown to speakers of another language, etc. The semantic field of "national" extends to the entire text, since all elements of a poetic work that are in strong positions enter into superstructural correlations, including paradigmatic, vertical, sound, etc. This can be easily seen in translations of poetry. It is enough for a single non-equivalent unit to appear in the composition of a poetic work, and the recipient is able to determine the ethno-cultural affiliation of the text.

A non-equivalent lexeme is a special unit that reflects the national and cultural peculiarity of a language at the lexical level, nominates such phenomena in the sphere of a certain culture that are not peculiar to others, as well as linguistic units that denote these phenomena. Such vocabulary is a component of the imagery of a poetic text that carries emotional and expressive connotations associated with the ideological and ethnic component of meaning; it acts as a kind of functional and semantic dominant of the text.

In the poetic language as a field of active linguistic creativity, there is a development of the asymmetric dualism of the linguistic sign. That is, the meaning of a word, its grammatical form in a poetic text is transformed, complicated, deformed. This general pattern was formulated by S. O. Kartsevsky [1]. A linguistic sign tries to master functions other than its own; it tries to express itself by other means. Poetic language is characterized by an asymmetry between word and image. Asymmetrical dualism is actively manifested in poetic language in vocabulary, syntax, and in the functioning of grammatical categories and forms. For example, a non-equivalent lexical unit within a poetic text demonstrates manifestations of asymmetric dualism, since its emotional and figurative "overload" of meaning extends to other images of the work that "interact" with it, due to the compositional and structural features of the poetic text, for example: *Виростеш ти, сину, вирушиши в дорогу, Виростуть з тобою приспані тривоги. У хмільні смеркання мавки чорноброві Ждатимуть твоєї ніжності й любові (В. Симоненко "Лебеді материнства")*. We can

observe an asymmetry: *мавка – дівчина* (a mythical creature, a forest nymph, beautiful and untouchable – first love) – *You'll grow up, my son, and start upon your way, Many dormant dangers will mature that day. In the transport of dusk the **forest nymphs** with darkened brow Will greed to have your subtlety, your love some way, somehow* (Переклад Andriy M. Freishyn-Chirovsky). It is no coincidence that this image appeared in the corresponding text; the translator found an "English-language cultural equivalent". In this way, the text has acquired a common meaning for foreigners (native English speakers).

But there are cases when a translator deliberately "does not look for cultural equivalents" but "transfers" a non-equivalent unit from the original to the translation. What then happens to the "poetic picture of the world"? The replacement of realities with equivalents from one's own language (translation) "erases" the recipient's understanding that this text is an "acquisition" from another language, another culture. The text is not perceived as a translation. For example: *На **паницині** пшеницю жала...* (Т. Шевченко). – *Sie mälte Weizen **für den Herrn**...* (Übers. A. Kurella). Native speakers of different languages (in our example, Ukrainian and German) have a unique "picture of the world". That is, everyone will imagine "their" field, "their" lyrical hero, etc.

The world picture of a poetic text will not have a "foreign language" ethno-cultural identification until the text gives an impetus to such identification: *Auf die Berge möcht ich fliegen, Möchte sehn ein grünes Tal, Möcht in Gras und Blumen liegen Und mich freun am Sonnenstrahl. Möchte hören die **Schalmeien** Und der Herden Glockenklang* (August Heinrich Hoffmann von Fallersleben "Sehnsucht nach dem Frühling"). – *Хотів би я у гори полетіти, // хотів би подивитися на зелену долину, // полежати в траві й квітах // та порадіти сонячному сяйву. // Хотів би почути **шальмай** // та звучання дзвіночка пастуха. **Die Schalmeien - Schalmay*** (a traditional German folk instrument), pipe, oboe. When this lexeme appears in the context, not only does the image of the lyrical hero emerge, we also understand that this text belongs to German (German-speaking) culture. A peculiar picture of the world emerges in our understanding. Of course,

each reader will have a different idea of the lyrical hero of this poem, but at least the Ukrainian reader will not be able to identify him with a "*shepherd from the Carpathians*". Only one lexical unit in a poetic composition affects the "cultural identification" of a text. If, when reproducing this text in Ukrainian, *Schalmei* is replaced by *a сопілка* (ukr. flute), the lyrical hero will appear in our minds as a Ukrainian [2, p. 13-14]. We considered similar transformations and analyzed translations. We define cultural identification as one of the types of expressive and figurative expansion; it is explained not only by the structure of the poetic text itself, but also by the peculiarities of the functioning of the non-equivalent vocabulary within the text. This contributes to the fact that non-equivalent vocabulary occupies a strong position in the poetic composition, although there may be other reasons for the nomination of nationally labeled vocabulary in the composition of a poetic work and the semantic hierarchy.

The meaning is comprehended by the mind, realized by the recipient in the referential picture of the world, which is reflected in the structure of the language - it is verbalized. The word is a carrier of meaning and the basic unit of the linguistic world picture. Of course, the meaning can be interpreted in different ways, since the cognition of an artistic fact is carried out by a consistent comparison of the reference conceptual (conceptual) and linguistic (poetic) reality, and the influence of a strong position is also decisive. The meaning of a single strong position can dominate the context, referring to real reality through concepts (as a reflection of the world), to language, creating ideas or associations. A poetic picture of the world is a meaningful set of individual images-senses (conceptual, notional representations). A poetic text synthesizes the referential, verbal, and linguistic world pictures. The center of the intersection of conceptual meanings of a poetic text is the sense-content realized in the poetic world picture.

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