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Authors:	Olena Balatska, Alla Bolotnikova, Inna Berkeshchuk, Nataliia Ladyniak, Tetiana Borysova, Oksana Vorobiova, Larysa Saienko, Marharyta Heletka, Viktoriia Ryzhkova, Olena Dmytrenko, Oleksandr Kalnik, Nataliya Magas, Oleksii Vorobets, Natalia Opryshko, Anna Pavelieva, Tetiana Kushnirova, Natalya Romanova, Anna Savchuk, Marta Fedorchuk, Olena Samoilenko, Liudmyla Cherednyk, Yuliia Hunchenko, Svitlana Bondarevich, Katherina Vasuk, Victoria Galchenko, Svitlana Repetiy, Alla Gryshko, Anna Huliaieva, Mykola Papucha, Vsevolod Zelenin, Tetiana Ponomarenko, Kateryna Kalenichenko, Olena Vlasova, Serhii Maksymenko, Oleksii Lysenko, Neonila Partyko, Iryna Savka, Yurii Savchenko, Lydmila Bulana, Yuliia Sidenko, Oleksandra Franchuk
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The monograph studies theoretical and practical development trends of economic science and practice, taking into account the experience of European countries and prospects for Ukraine. General issues of the world economy and international economic relations, business economics and management, innovative and investment activity, accounting, analysis and audit, marketing, etc. are considered. The publication is designed for scientists, lecturers, postgraduate students, and students of economic specialties, as well as a wide range of readers interested in economics.

TRANSLATION AS INTEGRATIVE COMPONENT OF INTERCULTURAL COMMUNICATION

Liudmyla Cherednyk[1]
Yuliia Hunchenko[2]

DOI:

Abstract. *The purpose* of the article is to analyze intercultural communication development and its formation in terms of the social world globalization, to consider the phenomenon of different people's cultures interaction, to study translation as an important component of intercultural communication. *Methodology*. The use of structural analysis methods, descriptive method, comparative analysis method allow to analyze the intercultural communication formation, its close development with human society, to establish certain relations between two texts in different languages (original text and translation text), to reveal the internal translation mechanism, as well as to identify changes in form and content that occur when original unit is replaced with equivalent unit of translation. *Conclusions*. Intercultural communication plays a significant role in the modern world. Development of economic, trade, and cultural contacts, increase in overseas tourism, possibility of getting education abroad, international students' exchanges, foreign internships and many other present days events and facts have intensively actualized the problems of interethnic and intercultural communication and interaction. Practice shows that in order to maintain and develop various contacts and forms of communication, not only the appropriate language, but also the names and rules of a different culture are necessary: behavior models, psycho-cultural etc. In the course of research it was proved that intercultural communication promotes enrichment and contributes to cultures mutual development. In the process of intercultural communication an important role

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[1] PhD in Philology, Associate Professor,
Poltava National Technical Yuri Kondratyuk University, Ukraine
[2] Senior lecturer,
Poltava National Technical Yuri Kondratyuk University, Ukraine

belongs to translation, as far as it involves overcoming cultural distance between the communicants and is aimed at ensuring their understanding, breaks the interlingual and intercultural barrier. These knowledge shape a specific national-cultural mentality. In this context, translation is regarded as an integrative component of intercultural communication. A specific kind of intercultural communication is literary translation, which is based on a certain system of verbal forms that has sense and meaning expressed by the means of one language (original language) and transcoded into another (translation language) by various transformations occurring at all levels of both language systems. Literary translation is always interaction and interplay of cultures to which the original text and the translation text belong. This influence cannot be reduced to linguistic interaction only, it covers all aspects of life, reflected in the work of art; a specific national color inherent to it; the national particularity of the original work. Translated literature is obviously the most adapted acquisition of alien cultures due to the special material of this art, which is a language. The picture (model) of the world of the original work is superimposed on the picture (model) of the world of other cultures. There are some translating difficulties occurring while interpreting a phraseological units, transmission of Ukrainian life realities in a foreign language.

1. Introduction

As far as it is known, communication process arises in the human environment and is based on the ability of people to communicate with each other. In general, communication is an important factor in the society existence, since there is no society without communication.

During the XX-XXI centuries we are observing active development of new information technologies (mobile communication, Internet, social networks), which gives an opportunity to take a fresh look at the content of the communication process. Modern communication society is characterized by the constant multiplication, acceleration, compaction and globalization of communications, the number of which is constantly growing and changing; more and more people are involved in the communication process, and interconnections between individual communications are becoming wider. Society has become dependent on them.

Single information space, economic and socio-cultural processes, social mobility, openness of borders have long ago transformed humanity into a whole world community, the main development tendency of which is integration that creates better opportunities for communication of people in different fields of activity. This applies in particular to the cultural sphere.

Widening of integration between countries, peoples, and ethnic groups raises questions about the cultural identity and cultural differences of each. With increase in interstate and intercultural interactions, importance and role of ability to determine the cultural characteristics of peoples, to respect them and to find a certain "common language" grows. Therefore, in this new situation, communication becomes the object of study. Nowadays, the problem of intercultural communication is of interest to many domestic and foreign scientists, among which it is necessary to name Ph. Batsevych, O. Frolova, I. Bakhov, N. Kalashnyk, O. Krychkivska, E. Holl, Jh. Trager, T. Hryshevytska, V. Kan-Kalyk, F. Strodtback, S. Ter-Minasova and many others.

Translation as one of intercultural communication varieties deserves particular attention. The purpose of our study is to analyze intercultural communication development and its formation in terms of the social world globalization, to consider the phenomenon of interaction between different peoples cultures, to study translation as an important component of intercultural communication.

2. Survey methodology

Theoretic grounds of research include the concept of intercultural communication, represented by foreign and domestic scholars. Identification of important topic of study problems proper relevance and their defining grounded the necessity of following the requirements of t systematic analysis method.

In the process of studying the features of translation, a comparative analysis of translation text form and content was applied in relation to original form and content. Translations comparative analysis gives an opportunity to find out how typical translation difficulties related to the specifics of Ukrainian and English are overcome, as well as what elements of the original remain untranslated.

3. The history of "intercultural communication" concept:
genesis of the problem

Emergence of intercultural communication, like most sciences, is caused by needs of society. According to many researchers, it dates back to ancient times, when people had to establish different contacts with foreigners, which required tolerance and some knowledge on cultural differences between peoples.

Let us note that in ancient times ancient Greek philosophers associated communication with rhetoric. Therefore, the study of communication process has evolved in two directions: logical and literary ones. The first was from Aristotle, who believed that as far as good speech should be persuasive, effective speech is ultimately reduced to persuasiveness that is to win confidence and sympathy of listeners with declamatory skill. Isocrates, who believed that a good speech was the one that was lavishly decorated and constructed according to the canons of aesthetics, founded another direction. Logical direction existed before Hellenism, and was later supplanted by the literary one.

Ancient Greek philosopher Plato, pupil of Socrates, was the first to regard writing and speech as "ways of exchanging information between people" in the "Phaedrus" dialogue [12, p. 185-186]. Besides, Plato feared that writing in future would lead to such a life transformation that would contribute to memory impairment, as it would be less trained: «People will trust the records, the third-party characters, not themselves. It will seem to them that they know a lot, though they will remain ignorant. It will be difficult to communicate with them» [12, p. 187].

With intensification of contacts between peoples aided by the great geographical discoveries, cultural ties between peoples have increased. With arising of diplomatic relations, information on national and cultural features of different countries became a component of professional international activity.

Particularly acute problem of communication between peoples arose after World War II. During those difficult times, a great deal of international cooperation was gained, including Peace Corps activists who were deployed to various countries to assist. Still lack of knowledge and skills in intercultural and interethnic communication often led to failures in volunteers positive intentions.

In order to overcome these negative effects, in 1946, a special institution was established in the United States – the Foreign Service Institute, aimed at training international military and other specialists to work in other countries, diplomats, Peace Corps volunteers, intelligence officers. One of the goals of this organization was to promote elimination of interracial and interethnic conflicts. The Institute was headed by American Cultural Anthropologist, Cross-Cultural Researcher, Founder of Proxemics, Edward Hall. As an experienced organizer and excellent scientist, he built a strong team of professionals, inviting experts from various fields: psychologists, sociologists, cultural scientists, anthropologists and others. The US State Department instructed the Institute's experts to develop a program to adapt American diplomats and business people abroad. Work on the program was continuing for 1951-1955.

It is widely believed that it was then, in the 1950s, that the concept of "intercultural communication" emerged, an interpretation of which can be found in the works by E. Hall "The Silent Language", 1959 and "Culture as Communication", 1954.

E. Hall and his associate G. Trager, who also worked at the Institute, understood communication as "the ideal goal that a person should strive for in his desire to adapt to the outside world as best and effectively as possible" [11, p. 108].

It should be noted that at first, to describe intercultural communication, classical understanding of culture was used as a more or less stable system of conscious and unconscious rules, norms, values, and structures, artifacts that make up national or ethnic culture. In this case, it is mostly about stereotyping in understanding of different cultures representatives. Much later, in "Beyond culture" 1976, E. Hall said that, in his view, there were certain dimensions of intercultural communication, those are dimensions of culture that bind social societies and nations, and determine the specificity of each of cultures.

It is of interest that in the same work Hall identifies context as one of the characteristics of a cultural society. According to the scientist, difficulties in the implementation of intercultural communication do not arise through a language code or a set of symbols, but rather through a context that may contain several meanings. "Without context, code is considered incomplete, imperfect because it is only a part of the message being transmit-

ted" [3, p. 134]. In "The Silent Language" monograph, E. Hall developed his ideas and demonstrated the culture close connection with communication. He wrote: "Culture is communication, and communication is culture" [5, p. 275]. Grounding on this statement of American researcher, Western scientists began to portray the culture in the form of an iceberg, "based on cultural values and norms, and its pinnacle is the individual behavior of a person, which is determined by them and is manifested primarily in communication with other people" [5, p. 276]. Thus, for each person, the experience of other cultures is significant, and each culture "needs to interact with other cultures in order to survive" [17].

Hence, the concept of "intercultural communication" reflected the specificity of relationships between people belonging to different cultures. This definition was interpreted as interpreting the term broadly.

American researchers K. Kluckhohn and F. Stroudback continued E. Hall's research and suggested their methodology for studying different peoples' cultures. They believed that the main differences of cultures can be established by the relation of individual cultures to such concepts as assessment of human nature, attitude of man to nature, the concept of time, assessment of activity / passivity etc.

Since the mid-1960s the problems of intercultural communication have begun to be studied purposefully at the University of Pittsburgh (USA). Scientists came to the conclusion that "language is one way of perceiving objects and phenomena by members of a particular cultural group" [21, p. 102].

Well-known American scientists L. Samovar and R. Porter in their work "Intercultural Communication: A Reader" supported this paradigmatic approach and expressed the view that "non-verbal symbols, which are positively evaluated and perceived by one culture, can receive negative interpretation and evaluation in carriers of other cultures " [20, p. 387].

The skills in the field of intercultural communication became particularly relevant during rapid development of international contacts, which began in the 1970s. This was caused by practical needs arising from rapid economic development in many regions and countries and globalization of economic activity in general. It should be noted that with each passing year the intensity of contacts between representatives of different cultures was increasing.

It was at the time when the term "intercultural communication" in the narrow sense appeared in the scientific literature, which can be found in

L. Samovar and R. Porter's "Communication between Cultures" (1972). The researchers stated that there always is messages exchange during communication process, that is transmission of information of different nature between the participants of communication.

In the 1970s, a scientific field was formed, the core of which was the study of not communication only, but also of those communicative failures and their consequences that take place in situations of intercultural communication.

In the modern world, which is characterized by constant increase in societies' information potential, globalization, development of integration processes, blurring of established borders, the need for scientific understanding of intercultural communication phenomenon, immanent nature of which has radically changed due to emergence of new communications, becomes especially relevant. Today, the term "intercultural communication" has many interpretations, considering the ambiguity of discourse. Sociologists, philosophers, linguists, cultural scientists and representatives of other sciences, are still studying it.

It should be noted that in modern Ukraine the study of "intercultural communication" concept is in its infancy. Different definitions of this term are found in the works by V. Andrushchenko, L. Huberskii, V. Yevtukh, A. Yermolenko, H. Kasianov, L. Nahorna, V. Bakirov, and N. Kostenko, L. Sokurianska, Y. Soroka and many other Ukrainian scholars. Majority of scholars interpret this term as an interaction between representatives of different cultures in a multifaceted form, namely: exchange of information, thoughts, feelings. This is evident in personal contacts, business, the scientific and educational world, tourism, sports and more. Other researchers (O. Kuchmii, L. Huberskii, etc.), by intercultural communication, understand "adequate understanding of two participants in a communicative act belonging to different national cultures" [10, p. 78].

It should be emphasized that each person who is a messenger of a particular nation's culture, also represents their own subculture inherited from the family (rules, norms, traditions, customs, etc.). Therefore, we can conclude that the concept of "intercultural communication" is multifaceted and consists of two main components: communication and culture.

It should be remembered that any communication in the socio-cultural space is a reflection of intercultural connections of some groups of people in

a certain historical period of its development. In the process of intercultural communication, not only is the process of cognition, but also enrichment, renewal, which becomes a powerful impetus for the further development of both cultures.

4. Translation as an important aspect of dialogue between cultures

As noted in the previous sections, intercultural communication is related to different sciences, namely: history, ethnology, cultural studies, linguistics, psychology, sociology. Therefore, depending on the subject of study, different aspects of intercultural communication are distinguished. It is known that the key ones among them include cultural, linguistic, ethical, psychological, social-communicative, professional and applied. In this section, we analyze the linguistic aspect of intercultural communication, an important component of which is translation.

Widely known is W. Churchill's humorous saying: "Dictators should be afraid of their translator and dentist, because they are more powerful than themselves". Of course, there is a deep wisdom behind every joke. So the interesting question is: "What is the power of translation?"

It should be noted that the science of translation has gone a long way in its development. In different periods of human life, translation was treated differently.

In the treatises of an ancient Roman politician, prominent speaker, philosopher and writer Cicero, who translated the works of Plato and Demosthenes, there are references to translation and translators, reflections on the theoretical problems of translation.

It is in the writings of Cicero for the first time that opposition to the categories of translation theory emerges, including the juxtaposition of free translation with the literal.

The main work of the great ancient thinker on this problem was the preface to his own translations of the famous speeches "On the wreath" by Demosthenes and Aeschinus, also known as the treatise "De optimo genere oratorum" ("On the best kind of speakers"). In this treatise, Cicero himself comments on a translation he made of the speeches of famous Greek speakers. Important in the work is that its author clearly distinguishes between translation and literary creativity. Cicero notes that he translates texts of the speeches not as an ordinary translator ("interpres" as an "interpreter") but as

a writer (perhaps that is why Cicero allowed some freedom in translation). Generally preserving the structure of phrases in original texts, words order, shapes of the language, interrelation of thoughts, he uses words that are familiar in the Latin environment. Cicero did not seek to convey the text literally, retaining one or another number of words, the main thing for him was to convey the very concept, its meaning. In modern language it can be said that Cicero meant the paraphrase, when a single word of the original, without the language in which it is translated, the monosyllabic equivalent, is replaced in translation by a combination of several words.

Another thought of Cicero is noteworthy. He emphasized that he constructed his own translation text so as not to contradict Latin customs, that is, the norms of Latin, seeking to make it pleasant and beautiful, in other words, aesthetically pleasing. This provision will be repeated many times later, in the Renaissance, when the question of translation role for the development of young languages would raise. In general, Cicero believed that translation was far below literary creativity.

In the Middle Ages, the interpreter monks were called "interpres" and "hermêneuma". However, by the end of that era, this terminology became unused. Paradoxically enough, the pagan writer Cicero turned out to be the creative "mentor" of a deeply devout Christian who undertook the translation of the Holy Scriptures – St. Hieronymus. Jerome Stridonsky, a Christian theologian, writer of the IV century A.D., the translator of the Bible text from Greek into that time Latin, known as "Vulgate," in his treatise 'Letter to the Pamachite on Versions', considered the translator's primary goal as the ability to convey the content of the work. It should be noted here that Jerome was long since recognized as the spiritual mentor and patron of all translators. St. Paul's Day (September 30) is commemorated on the Catholic calendar as the International Translation Day established by the International Federation of Translators since 1991.

In the Renaissance, translation was more often viewed negatively as a step back from the original source. For example, the famous writer of the Spanish Renaissance M. Cervantes, by the mouth of his favorite hero, Don Quixote, compared translation with the inside of the Flemish carpet. A Catholic priest, initiator of the movement in the Church, later referred to as the Reformation, Martin Luther, who translated the Bible into German, believed that the main task for the translator was to convey the content of

the work. "To translate means to speak correctly and fully by the means of one language to preserve the content of another" [9, p. 39].

The German philologist of eighteenth century V. Grimm even created a wonderful metaphor by which he compared the process of translation with an interesting sea voyage or crossing to another, unknown, shore.

Modern linguist W. Wills compared the job of translator to navigator behavior during the flight: it is important to choose the right course and constantly adjust it. Still this way is always not a straight line, but a zigzag [9, p. 39].

It should be emphasized that modern linguistics is characterized by increased interest to translation problems, which is an important condition for enhancing the role of intercultural communication processes in today's realities. Independent studies of this particular type of speech activity began to emerge only from the beginning of the twentieth century, which P.F. Kaye called 'the century of translation'. Perhaps that is why there is still no single common name for this science. The following terms are found in the scientific literature: translation science, translatology, translation, translation studies, theory of translation. There are differences of languages in the name of this medium, for example: English – a Science of Translating, translation studies; Spanish – traductologie, traductologia; French – traduction; Italian – Traduzione; German – Übersetzungswissenschaft, Translatorik, Translatologie, Translation.

In our opinion, the ambiguity of the term is explained by the difference in the meaning it contains. First, translation is a type of mental activity, the process of transmitting content expressed in one language by another. In the Ukrainian language for this purpose there is a term "translation". Secondly, translation is the result of this process, that is, text (oral or written). But despite the fact that these concepts are different, they represent a dialectical unity and complement each other organically.

A lot of modern linguists believe there is another broader concept than translation, namely: the concept of bilingual communication. The main focus of this process is language mediation, which includes translation, abstracting, translation and other adapted translations.

A special role in intercultural communication belongs to the artistic translation through which the reader has a unique opportunity to get acquainted with the works of world writers in their native language. In

addition, according to researcher R. Zorivchak, artistic and scientific and technical translations play an important role in the process of formation and development of the standard of literary language – "the main features of a full-fledged nation" [7, p. 116].

A lot of researchers consider translation as an act of creativity. Yes, the well-known translation theorist V.S. Vynohradov noted that "translation is a special, peculiar and independent kind of verbal art. This is the art of 'secondary', the art of 're-expression' of the original in the material of another language… Translation is quite different from any kind of art and is a special kind of artistic and creative activity, a kind of "secondary" artistic creativity" [4, p. 8].

Well-known Ukrainian poet and translator, thoughtful translation theorist M. Rylskii, expressed his consensus for many years: " Translation is art as well as the original work, if it is a true translation" [13, p. 147]. According to the elocutionist, the translator must 'pass' the original work through oneself, fill it with aesthetic meaning. This attitude to translation as an act of creativity is reflected in the basics of modern theory of the so-called 'egocentric translation'. In such a translation, the basic component is 'creation by the translator's artistic techniques of an emotional field capable of enhancing or reproducing the poetic thought of the original' [13, p. 148], because this is how the translator is able to reproduce "purely national features of the literary era, situations that somehow affect the creative life of the individual. Then both the choice of the work and the method of translation will preserve the signs of his talent, aesthetic tastes, thinking, what constitutes his style" [13, p. 149].

In his sonnet "The Art of Translation" (1940), M. Rylskii (after V. Grimm) created a peculiar metaphor for the translator: the poet compares it to a hunter, and the translation process itself as a 'hunt' for the necessary, apt word. Poetic lines from this work remain relevant today.

Так книга свій являє виднокруг,
І ті рядки, що на папері стали,
Ти маєш влучити, мисливцю вдалий,
І кревним людям принести, як друг.

Не вбити, ні! Для всяких аналогій
Межа буває: треба. Щоб слова
З багатих не зробилися убогі.

Щоб залишилась думка в них жива
І щоб душі поетової вияв
На вас, як рідний, з чужини повіяв [14, p. 168]

Undoubtedly, a talented translation is a small independent work in which translator not only conveys the meaning of the original, but also tries to express opinions that concern him or herself. For example, compare the well-known sonnet No. 66 of W. Shakespeare with translations made by Ukrainian poets. We remind the original text:

Tired with all these, for restful death I cry, –
As to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And gilded honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled,
And art made tongue-tied by autority,
And folly (doctor-like) controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:
Tired with all these, from these would I be gone,
Save that, to die, I leave my love alone.

In this sonnet W. Shakespeare refers to philosophical, social, ethical, aesthetic problems of being. The work is written in the form of a lyrical hero monologue who protests against an unjust world, in which all ethical norms are violated, and vanity and evil prevail. The lyrical hero wants to find oblivion from such chaos in society in death. The author contrasts the thinking personality (English *I*) with the world suffering from evil. The sonnet consists of only two sentences and has a certain framing: in the first part the work begins, and in the second – ends with the word *tired*. Anaphora (*and*) in ten lines of the sonnet exacerbates the endless tragedy and sad mood.

It is known that this sonnets was translated by such luminaries of Ukrainian translation as I. Franko, D. Pavlychko, D. Palamarchuk. We offer I. Franko's translation for analysis:

Не раз я кличу смерть, бо нудно бачить в світі,
Як ходить працівник в жебрацькому лахмітті,
А капосне ніщо блищить у пишнім строю,
А вірність щирая знай б'ється з клеветою.
Як славу має й честь огида і облуда,
А чистоту он там сквернить насилля дике,
Як чесноту ганьбить ось стовпище велике,
А власть над всіма зла, як на очах полуда.
Перед надсилою художество німіє,
А дурень мудрому відмірює права,
І правда спугана, безпомічна дуріє,
А добрий в найми йде, а ледар ужива –
Умер би! Ні, держусь тривогою одною:
Як я умру, й любов моя умре зі мною [16, p. 289]

Although Ivan Franco translated the sonnet of English poet in the nineteenth century, the problems of human society remain unchanged. In Ukrainian translation, the lyrical hero hates the virtue, meanness and hypocrisy that prevail in the world; he conflicts with an unjust society that destroys his dreams and talents. The hero suffers from a cruel reality, goes through a deep emotional experience, over time becomes tempered and begins to philosophically moderate to a contradictory world. The main idea of the sonnet is the eternal struggle between good and evil. The main thing in the sonnet of both Shakespeare and I. Franko is the presence of conflict and its harmonious resolution at the end of the work. If for the Shakespearean lyrical hero, at the beginning of the work, death is perceived as inevitable, and in the finale – he doubts because he will leave his love alone, then I. Franco has rethought the finale somewhat: his lyrical hero realizes that love cannot live without him and die with him. This stops the hero from taking decisive steps as he cannot leave his friend alone. The ideological center of translation is becoming a two-headed man, the main one being the denial of death. Such an interpretation of W. Shakespeare's poem is explained by the fact that I. Franko lived in the nineteenth century, and the social realities were different. His character is a fighter. The basic idea of the poem is the thought of the superiority of life over death, the victory of love – the strongest feeling that not only beautifies this world, but also saves it from destruction.

The translation is also based on the antithesis (loyalty-slander, fool-wise, honor-disgust, etc.). However, it should be emphasized that Franco's images are more dynamic, to which the greater number of verbs used contributes: if Shakespeare used eight, then Franco – eighteen. This helps to increase the expressiveness of poetry.

Let us analyze the translation of Shakespeare's sonnet in the translation of D. Pavlychko:

Я кличу смерть – дивитися набридло
На жебри і приниження чеснот,
На безтурботне і вельможне бидло,
На правоту, що їй затисли рот,
На честь фальшиву, на дівочу вроду
Поганьблену, на зраду в пишноті,
На правду, що підлоті навдогоду
В бруд обертає почуття святі,
І на мистецтво під п'ятою влади,
І на талант під наглядом шпика,
І на порядність, що безбожно краде,
І на добро, що в зла за служника!
Я від всього цього помер би нині,
Та як тебе лишити в самотині? [18, p. 245]

From the biography of Dmitry Pavlychko it is known that in 1979 he decided to translate the 66th sonnet of Shakespeare not by chance. It was a miserable period in his life: the poet was fired from the post of the 'Vsesvit' magazine editor-in-chief of. The reason was typical for a totalitarian state: denunciation in the KGB. The writer was accused of blaming the authorities: publication in the journal No. 8, 1979 the Polish edition of the "Cathedral" by Honchar in Kazimierz Trukhanowski's translation. For a talented writer, life has lost its meaning. D. Pavlychko subconsciously felt a spiritual union with the lyrical hero sonnet of the English master.

In translation by Pavlychko emotionally colored lexicon is dominating. Notable features of this translation include clear poetic syntax (two sentences, as in the original), the presence of anaphor (four lines begin with a preposition *on*, four with a conjunction *i*), and framing (the first and last sentences begin with a personal pronoun *I*). The peculiarity of the original's interpretation

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lies in the fact that in translation there is 'a constant competition between the translator and the poet, the desire for reincarnation and the thirst for creativity, the attempt to balance the two hypostases in one person' [8, p. 152].

Dmytro Palamarchuk translation is also of interest:

Стомившися, вже смерті я благаю,
Бо скрізь нікчемність в розкоші сама,
І в злиднях честь доходить до одчаю,
І чистій вірності шляхів нема,
І силу неміч забива в кайдани,
І честь дівоча втоптана у бруд,
І почесті не тим, хто гідний шани,
І досконалості ганебний суд,
І злу – добро поставлене в служниці,
І владою уярмлені митці,
І істину вважають за дурниці,
І гине хист в недоума руці;
Стомившись тим, спокою прагну я,
Та вмерти не дає любов моя [19, p. 86]

Dmytro Palamarchuk's translation was highly appreciated by Mykola Lukash, another well-known Ukrainian poet and translator, who drew attention to the fact that the author managed to convey not only the content and pathos of the original, but also his poetics (ten times anaphoric *And* ..., repeating the word '*tired*' at the beginning and finally, stylistic and verification capabilities). Reading this translation, one gets an impression that we have an internal monologue of a lyrical hero. It should be emphasized that this monologue is timely because the fight between good and evil lasts forever. But the love does not let all the best that is in life die.

In general we can say that each of the translation versions is original, interesting and meaningful in its own as far as presents a unique thematic solution and promotes a deeper understanding of Shakespeare's works.

Summarizing the analysis of the Shakespearean sonnet translations, it should be mentioned that no translation can be an exact copy of the original, since the text is due not only to objective factors, but also to subjective factors. That is, in the case of artistic translation, a special role belongs to the skill of translator, who should not only convey the content of the original,

but also bring it closer to the speaker of a new linguistic situation, influence his imaginative thinking, awaken emotions.

One of the problems of communication, as well as translation in general, is the fact that some communicative units may have semantic meanings that are substantially different in world cultures, as specific stock phrases may be used in different countries. For example, in Ukrainian language there is an expression '*відзначати новосілля, вхідчини*', which in English is to '*celebrate, have a housewarming*'; the first spring flower in Ukraine is called '*пролісок*', in English there is a '*snowdrop*' correspondent and so on.

It should also be noted that, since a number of linguistic and extralinguistic factors characterizes intercultural communication, it is distinguished from monocultural communication and certain difficulties arise when translating some national realities. For example, specifically colored national vocabulary includes words denoting different features of material and spiritual life, administrative and political forms of government, public office, human habits, inclinations, national costumes and traditions, food and drink, and even temporal space as a result of human environment: such national words as: *борщ – borsch* (Ukrainian national vegetable dish cooked of vegetables) have been translated using the transcription method; *кутя – kutia* (ceremonial porridge of barley or wheat grains); *вареники – varenyky* (small cooked product, made from fresh dough and stuffed); *козак – cossack* (a free armed man who lived in the south of Ukraine); *плахта – plakhta* women's clothing type skirt; *коровай – a wedding bread; оселедець – a long fore lock*.

However, it can sometimes be difficult to translate traditional realities of the English or American community into Ukrainian language. Example: *Old Glory* (one of the names of the American flag next to Stars and Stripes); typically English concept of *privacy*; *Bonfire Night* – one of the UK's favorite celebrations together with *Good Friday*; *White House*. [6, p. 248].

Another problem while translating is the so-called 'translator false friends' (French "*Faux amis*"), or interlingual homonyms (inter-linguistic paronyms) – a pair of words in two languages similar in spelling and / or pronunciation, often with a common origin but differing in value. For example, English *actually* is not Ukrainian *актуально*; English *alternative* is not Ukrainian *альтернатива;* English *data* is not Ukrainianan *дата*; English *mode* is not Ukrainian *fashion*; English *decade* is not Ukrainian *10*

днів; English *dynamic* – flexible, effective is not Ukrainian *динамічний*; English *original* is not Ukrainian *оригінальний*. [6, p. 258].

V.V. Akulenko believes that 'it is necessary to distinguish between "false friends" in oral and written forms of language. This requirement is obligatory in the case of comparing languages with completely different scripts or, conversely, in the case of languages with a common script but phonetically different vocabulary" [1].

It looks sometimes that Ukrainian and English words do have something in common. For instance:

1) *Actually – насправді,* not *актульний(-но) – **topical (ly).***

*I have not seen you for ages. Since we graduated from the university **actually**. – Я не бачив тебе цілу вічність. Насправді, з тих пір як ми закінчили університет.*

*This book deals with really **topical** problems. – Ця книга має справу з дійсно актуальними проблемами.*

2) *Insult – образа, образити,* not *інсульт, удар – **stroke.***

*I am sorry. I did not want to **insult** you. – Мені шкода. Я не хотів образити вас.*

*He looked after his grandmother after she had a **stroke**. – Він доглядав за своєю бабусею після того, як у неї стався інсульт.*

3) *Lyrics – слова пісні; **lyrical** or **lyric*** is commonly used as an adjective.

*I do not like the music, but the **lyrics** are great. – Мені не подобається музика, але слова пісні чудові.*

*Shakespeare's sonnets are a great example of **lyric** poetry. – Сонети Шекспіра – це прекрасний приклад ліричної поезії.*

It is difficult to translate phraseological units, since it is an idiom, a stable combination of words, characterized by a permanent lexical composition, grammatical structure and well-known to native speakers meaning (in most cases, figuratively), which are not derived from the meaning of components. This value is reflected in language according to historically established norms of use and phraseological fusions. Example:

1) phraseological fusions: *Back the wrong horse – зробити поганий вибір; Bite the bullet – мужньо терпіти;*

2) phraseological unity: *The bottom line – кінцевий результат; Break the ice – розтопити лід;*

3) collocation: *Deep silence – глибока тиша; Iron nerves – залізні нерви* [2].

While translating phraseological units, the fact should be taken into account that translation equivalents may have partial grammatical differences. Example:

1) differences in singularity/plurality: *ловити рибу в каламутній воді – fish in troubled waters; провести старого горобця на полові – catch old birds with chaff; грати на руку – play in somebody's hands;*

2) difference in word order: *все добре, що добре закінчується – all is well that ends well; куй залізо, доки гаряче – strike while the iron is hot; голодній лисиці всі кури сняться – a hungry fox dreams about chicken* тощо [2].

One of the translation options is so-called descriptive translation, which fully or partially communicates the imagery of Ukrainian proverb or saying, for example:

у гостях добре, а вдома краще – East or West, home is best; знає кішка, чиє м'ясо з'їла – well knows the kitten, whose meat is eaten; за що купив, за те й продаю – I sell my goods at the price I've paid for them [2].

Therefore, translation is a very important and necessary means of intercultural communication and is of paramount importance for maintaining direct communication between communicators belonging to different linguistic areas.

6. Conclusions

As a result of our research, a number of conclusions can be made.

Intercultural communication, after a long time of evolvement, has now become an important factor in today's globalized society. Intercultural communication is a social phenomenon, which essence lies in the constructive or destructive interaction between representatives of different cultures (national and ethnic), subcultures within a well-defined spatio-temporal continuum. At the center of intercultural interactions is the human being as the bearer of global universal and cultural characteristics, which operates in a large number of contexts of communication. Intercultural communication as an attribute of socio-cultural vital activity of a society in which social interaction and interconnection between subsystems of culture (within a separate culture) takes place, between different cultures in spatial and tem-

poral dimensions, and between subjects-carriers of culture at the level of individual culture or at the level of intercultural communication.

Translation is an important component of intercultural communication process and enables the formation and enrichment of one's own culture through acquaintance, awareness and borrowing through reflection on the cultural, political, economic, artistic and aesthetic development of other ethnic groups in the process of interlingual communication. Translator becomes a guide in the process of establishing a cultural link between the speakers and helps to overcome language barriers, conveying the content of the original text as accurately as possible.

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