

ständigen Abgleich der Rechtsordnungen der Originalsprache und der Übersetzungssprache [3, S. 231].

In Anbetracht aller Aufgaben und Schwierigkeiten, denen sich der Übersetzer bei der Wiedergabe des Textes normativer Rechtsakte mit Hilfe der Übersetzungssprache gegenüber sieht, ist anzumerken, dass die Übersetzung der Terminologie die Hauptquelle der Schwierigkeiten ist. Dies wird durch Unterschiede in den Rechtssystemen verschiedener Staaten und dementsprechend durch das Fehlen von Wörtern in verschiedenen Sprachen zur Bezeichnung von Begriffen belegt, die für das Rechtssystem der Übersetzungssprache nicht charakteristisch sind, sowie durch das Vorhandensein spezifischer Merkmale von Rechtsbegriffen, die in verschiedenen Sprachen nicht dieselbe Bedeutung haben.

Kulturelle Unterschiede sind eine weitere Quelle von Schwierigkeiten bei juristischen Übersetzungen. Recht ist ein Ausdruck von Kultur und wird durch die Sprache des Rechts ausgedrückt. Rechtsübersetzer müssen kulturelle Barrieren zwischen den Ausgangs- und Zielsprachlichen Gesellschaften überwinden, wenn sie die Zielsprachliche Version eines Rechtsdokuments wiedergeben, das ursprünglich für die Zielsprachenbenutzer geschrieben wurde. Die Existenz unterschiedlicher Rechtskulturen und -traditionen ist der Hauptgrund, warum sich Rechtssprachen voneinander unterscheiden. Das ist auch der Grund, warum die Rechtssprache nicht in jeder nationalen Rechtsordnung mit der Umgangssprache identisch ist und sein wird [3, S. 234].

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FOREIGN VOCABULARY IN THE COLLECTION “THREE HUNDRED POEMS” BY LINA KOSTENKO

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Foreign vocabulary is one of the most productive ways of enriching the Ukrainian lexical fund. Changes in different social areas continue to be the main reason for entering foreign vocabulary in the Ukrainian language [2, p. 86].

The study of foreign vocabulary has its history of gains and achievements. There is still no clear classification of the vocabulary of foreign origin. Therefore, the problem of systematization of foreign language units remains opened. The

topic of writers' creativity often requires the wide use of foreign vocabulary that is needed for naming certain concepts and realities. Moreover, foreign vocabulary study of Ukrainian poems and novels language is an actual issue among linguists. Such special words take on various semantic shades, carry out several stylistic functions, and become original means of the author's speech.

The dominance of words of foreign origin among all lexical means is a peculiar feature of Lina Kostenko's poetry language. During the linguistic analysis of foreign language lexemes in the collection "Three hundred poems" by Lina Kostenko it was established that one part of foreign language words are general names denoting various concepts and phenomena, and the other part is foreign proper names.

The descriptive method enabled identification of 11 lexical-semantic groups of common words:

1. The names of various spatial communications, structures and buildings, and their parts, e.g. (*альков, фойє, навільйон*)

2. The names of abstract concepts, processes and feelings, e.g. (*експікація, фантазія, гонор*)

3. The names of geographical and natural concepts, e.g. (*фіорди, оаза, зеніт*)

4. The names of plants, e.g. (*женьшень, бергамот, гінкго*)

5. The names of animals and other living organisms, e.g. (*фламінго, дельфін, іволг*)

6. The names of designation of literary concepts, e.g. (*мемуари, епілог, ритурнель*)

7. The names of occupation and type of activity, e.g. (*магараджа, євнух, конквістадор*);

8. The names of terms from the art fields, e.g. (*спектакль, оркестр, тарантела*)

9. The names of specific concepts, e.g. (*шлагбаум, жирандоль, респіратор*);

10. The names of colours, e.g. (*пурпурний, індиго*)

11. The names of rocks and substances, e.g. (*гіпс, граніт, мазут*)

The main function of these words in the literary text is the nominative function, which aims at naming reality subjects.

Among the individual words in the poems by Lina Kostenko there were found lexemes of foreign origin which were formed with the help of Ukrainian affixes. These words most often have a suffix way of creation, e. g. *арфістка* (-іст- та -к-), *хокеїст* (-іст-), *пурпурний* (-н-), *готелик* (-ик-).

It has been established that most foreign words come from French, Latin and Greek. This happens because Lina Kostenko uses many terms from the fields of science, technology, politics, culture and art, which have Latin and Greek origins. Foreign words in Lina Kostenko's poetic speech have different stylistic shades. Most of such lexical units were found in metaphor constructions, in particular in

personification metaphors, e.g. (*лезгинка гострить; ходить па-де-грас*); open metaphors, e.g. (*декорації – жасмин, троянди і бузок*). Stylistic load is peculiar to foreign lexemes in the composition of comparative constructions, e.g. (*берег грав вогнями, як факір; лотоси білили, мов піали*) and epithets, e.g. (*бутафорський плід; рубінові розсипища*). The functioning of foreign language lexemes in other stylistic figures is seen less often.

Thus, Lina Kostenko's poetry is absolutely unique since there are no stereotypes and stamps. This is due to the use of various groups of foreign vocabulary taken from different fields. A wide spectre of foreign vocabulary indicates her individual author's style. The use of foreign language lexemes in poetry is absolutely justified since they depict the reality of a foreign language much better and name objects and phenomena of reality that do not have specific counterparts. The introduction of foreign language units into the language of a literary text is not always understandable to a wide range of readers. Therefore, such a reception can be considered a certain intellectualization of the language of poetry, an effective means of attracting the reader to the world of possessions and searches.

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CULTURE, IDEOLOGY AND CENSORSHIP IN TRANSLATION

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Since the 1980s, with the beginning of the "cultural turn" and the transition to an anthropocentric approach in Translation Studies, a lot of studies have been concentrated on the influence of culture and ideology on translation and vice versa, but the potential for further research has not yet been exhausted. This could not but affect the very focus of Translation Studies, which investigates various aspects of the manifestation of cultures and intercultural differences in a variety of translations. Certainly, the concept of "cultural turn" is extremely complex, multidimensional and comprehensive, just like the concept of "culture" itself.

Culture and subcultures in the most of the nations, implement similar functions (informational, communicative, integrative, socializing, cognitive,