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THE COMPOSITIONAL ROLE OF NON-EQUIVALENT VOCABULARY IN A POETIC TEXT AND THE PROBLEMS OF ITS REPRODUCTION IN TRANSLATION

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Abstract. *The article is devoted to the analysis of the compositional role of equivalent vocabulary (EV) in a poetic text. Its significance as a 'strong position' (SP) in the structure of the work, which affects the semantic organisation of the text, its ethno-cultural specificity and artistic imagery, is considered. The problems of reproduction of the SP in poetic translation, in particular, the difficulties of preserving its semantic and symbolic load, are identified. The illustrative material is presented by the analysis of Ukrainian and German poetic texts.*

Key words: *non-equivalent vocabulary, poetic text, strong positions, ethno-cultural worldview, poetic translation.*

Introduction. Non-equivalent vocabulary (NEV) is an important component of poetic language as it reflects unique national and cultural concepts. As noted in modern linguistic research, NEV not only performs a nominative function but also plays a key role in shaping the linguistic world picture of a poetic text (Zhayvoronok, 2004; Moisienko, 2010). One of its characteristics is the ability to acquire the status of a "strong position" (SP) in the structure of a work, which enhances its functional significance. The article deals with the conceptual role of SP in the composition of a poetic text and the problems of its transmission in the process of translation (Tupytsya, 2018; 2023).

Non-equivalent vocabulary as a “strong position” in a poetic text

In the composition of a poetic text, SPs are structural elements that focus the reader's attention on the key images and concepts of the work. Strong positions in a poetic text can be divided into several types. Firstly, these are lexical and semantic SPs that concentrate the main figurative content of the work. Secondly, phonetic SPs, which create the effect of rhythm, alliteration, assonance and thus enhance the emotional colouring. Thirdly, compositional SPs, which determine the logical development of the text and focus the reader's attention on the culmination points (Golianich, 2003). Fourthly, grammatical SPs, which are manifested in the form of repetition, inversion and syntactic parallelisms (Formanova, 2005). Non-equivalent vocabulary is a separate type of lexical and semantic SP, as it carries a significant ethno-cultural load. It can serve as a marker of national identity and at the same time be a key semantic accent of a work (Moisienko, 2010). For example, in Shevchenko's poetry, the word “чумак *chumak*” does not simply nominate social status, but symbolises the era and cultural specificity of the Ukrainian steppe. Accordingly, such words often play a compositional and semantic role in the text, emphasising its ethnolinguistic context. Therefore, the preservation of NEV as a SP in translation is necessary for the adequate reproduction of the artistic concept of the original.

Non-equivalent vocabulary plays a crucial role in the formation of an ethnolinguistic worldview, as it is a carrier of specific cultural realities (Bogatkina, 2002). Such words reflect national traditions, customs and unique social phenomena that shape the worldview of the people (Zhayvoronok, 2004). In a poetic text, NEV is able to actualise ethnic symbolism, creating recognisable cultural images. For example, the word “*рушник towel*” in P. Tychyna's poetry has not only an object meaning but also a cultural and ritual colouring. In translation, NEV often requires compensation or explanation, as there may be no direct equivalent in another language (Kononenko, 1998). One of the main problems of translating a NEV is its associative expansion, which can be lost in a literal translation. In cases where it is impossible to preserve the NEV, translators are forced to look for similar concepts in the target culture. At the same time, it should be borne in mind that excessive adaptation can change the ethno-cultural picture of the world of the work (Moisienko, 2010). For example, the translation of the word “*kobza*” as “*lyre*” or “*harp*” loses its Ukrainian ethnic specificity. Therefore, when reproducing a poetic text, the balance between literalism and ethno-cultural adequacy must be carefully weighed: Native speakers of German, for example, need interpretations based on the ethno-cultural affiliation of the words to reveal the semantics of these lexical units, i.e. *Kobsar - Kobsaspieler, ukrainischer Volksliedersaenger (Kobsa - altes ukrainisches Zupfinstrument)*.

The NEV in such positions acquires special semantic significance. For example, in Taras Shevchenko's poetry, the red viburnum becomes a symbol of national identity and grief: *Тоді неси мою душу // Туди, де мій милий; // Червоною калиною // Постає на могилі.*

The semantic structure of the NEV “*калина*” implies ethno-cultural connotations associated with folk song traditions. It is a marker of the ethnic picture of the world

and at the same time a “strong position” in the hierarchy of the text, defining its key figurative context (Formanova, 2005).

Reproduction of NEV in poetic translation

The translation of non-equivalent vocabulary is one of the biggest problems in intercultural communication. The absence of exact equivalents forces translators to use different strategies: transcription, descriptive translation, adaptation or the use of analogues. For example, in the translation of the German poet Theodor Storm, there is an image of “der Puk” - a fairy-tale creature that has no direct equivalent in Ukrainian culture. In translation, this image can be transformed into a “*домовик* (housekeeper)” or remain in its original sound with an explanation (Tupytsya, 2023).

A comparative analysis of the translations of Goethe's and Shevchenko's works shows that while the rhythmic structure and symbolic markers are preserved, the ethno-cultural specificity of the NEV is often lost. For example, in the German translation of Shevchenko's “Testament”, the image of the “Cossack grave” is adapted as “*Heldenhügel* (hill of heroes)”, which partially conveys the meaning but loses the specific historical and cultural connotations of the Ukrainian tradition.

Conclusions. The study confirms that equivocal vocabulary is a key component of a poetic text that carries an ethnocultural and emotional load. Its status as a “strong position” determines the semantic structure of the work, and the problems of its translation indicate the need for a deep intercultural analysis. Preserving the NEV in translation requires the use of comprehensive strategies that allow conveying its figurative and semantic depth.

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