

In conclusion, we can say that borrowing from other languages is always a gradual process which takes quite some time, widens and expands the vocabulary. There is no doubt that it is necessary to use native language, but as we are in a global space, it makes sense to enrich the language by words derived from other languages.

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TRANSLATION OF POETIC TEXTS

Translation is an important supportive application providing performance of the communicative functions of language when people express their thoughts in different languages. The purpose of translation will always be the establishment of equivalence between the original and the text being translated.

Each new text demands for itself a new approach, but there are some skills and solutions of translation problems, which can help in translation. So, the purpose of our research work is to detect the translation features of poems from English into Russian language.

Depending on the situation, each translator looks for a way out, and it is especially difficult to select the necessary equivalents if the form is dictated by conditions. So, if we use such translation aspects as rhyme, context, grammar rules of the source language, tradition of writing, phraseological units, and so on, it gives some restrictions [1]. But, it doesn't stop the majority of translators and writers in their desire to inform readers about the culture of other people.

An English writer Hilaire Belloc formulated 6 basic rules for a translator:

1) A translator shouldn't «wade from word to word, from sentence to sentence». Instead a translator has to consider the text as a single whole and translate it in parts, and learn its meaning before translating the next part;

2) It isn't obligatory to translate an idiom with an idiom;

3) A translator has to report value with value, remembering that «value of the phrase in one language can be less or more expressive, than its form»;

4) Belloc warns against «false friends»– words of source language and target language which seem similar, but actually aren't;

5) It is recommended for a translator to «dare to address» the text, as Belloc considers the entity of translation to be a «revival of someone else's story in a native body;

6) A translator must never embellish [2].

There are some secret requirements to translation of a poetic text given by skilled translators and authors of poems.

So, a good artistic translation should have a definite meaning, which is concise, clear, and literarily right. A translator, who works on the translation of a poem's text, should not miss the way of the poem, this person should save the original way of the author's thoughts with all expressions and expectations of thinking and feeling.

But it does not matter what was the original language of a poem, a translation of the poem has to be recognized by the standards of Russian literary language. The syntax of the translated text should not conflict with the way we talk and construct sentences. We should choose the right suitable equivalent in Russian folklore to every famous proverb and phraseology of every nation. Such conditions only make a situation more complicated.

Having some different requirements, there are many different types of translation of a poetic text. Each type has its own way of translation and choice of priority parameters. Thus, 3 main types of translation exist.

Prose translation of poems is the simplest type of poetry translation. The main characteristic is the fact that the output is a prose text, which gives us a translation that has the closest possible meaning, informational, and aesthetic components of the original poem.

The main purpose of prose translation is marking the author's idea of the original poem, following all expectations of author's mind and using all literary elements except poetic ones. But using this type of translation, the translated text may lose a valued element of the first source – the poetic form of creation. After such translation, the new poem often seems bad to read.

Poetic translation of a poetic text means that we try to transfer all properties of the original poem, except the rhyme. Telling in other words, the new translation has the form of white poem [3].

The term verse translation means the creation of a poetic text that has the original meaning, form, and its artistic properties, in which all the elements that characterize poetic works, including rhyme, are used.

Verse translation is the top skill of artistic translation of the text. It requires not only an interpreter's literary talent and skills of writing poetry, but also the ability to express in the translation a poetic form of

original language, don't changing it critically, saving the author's idea and even the idea of the literary elements.

Throughout all time of its development, each language was enriched with typical set combinations which became certain stereotypes. These combinations differ in that their use doesn't change.

The translation of popular and set expressions is a creative process which demands not only excellent knowledge of language, but also the ability to find necessary phrases and comparisons to keep true sense of the text being translated.

Below we give examples of Russian familiar expressions and expressions which are often used and depend on specifics of the Russian culture:

Hell on earth – ад крошечный;
To have had one too many – быть навеселе;
By the sweat of one's brow – в поте лица;
As blind as a bat – как слепая курица;
Lock, stock, and barrel – со всеми потрохами;
Safe and sound; in one piece – цел и невредим;
A bone of contention – яблоко раздора;
To paper over the cracks – сглаживать острые углы;
To twist/wrap someone round one's little finger – вить веревки из кого-либо;
Like greased lightning; like a bat out of hell – во всю прыть;
To look daggers at someone – смотреть волком;
In the middle of nowhere; in the back of beyond – у черта на куличках [4].

So, translation of various idioms is very difficult, and sometimes without knowledge of culture of languages it is very difficult to decipher the original idea and to transfer it correctly.

The majority of Russians more or less know or intuitively understand the rules of creating a rhyme in Russian, so, rules of creating a rhyme in English represent the greatest interest.

When we speak, we put the stress on a certain part of each word. For example, take the words «apple» and «fantastic».

In poetry, a unit of stressed and unstressed syllables is called a foot. For example, look at this line from Shakespeare: «No longer mourn for me when I am dead». The rhythm is «ban-BAN ban-BAN ban-BAN ban-BAN ban-BAN». We read it like this: «no LON-ger MOURN for ME when I am DEAD». The type of foot Shakespeare used here is called an iamb. An iamb or an iambic foot has the rhythm bah-BAH. An unstressed syllable, then a stressed one. The iamb is the most common kind of foot in English poetry.

The real rhythm of a poem is more complicated and includes different feet. None of us talk like robots. We give certain words and

sounds more accent than to others in a sentence, depending on a number of factors including the meaning of the words and our own personal speaking style.

We pause at the ends of ideas or the ends of sentences. When the sentence ends or has a natural pause in the middle of a line of poetry, it is called a caesura.

Poets make exceptions in order and feet to create desired rhythmic effects.

Revealing the most common rules of translating poem text, let's try to practically translate poems.

The first text for translation is a part of Robert P. Coffin's poem «The secret heart» [5].

Robert P. Tristram Coffin
The secret heart

Across the years he could recall His father one way best of all. In the stillest hour of night The boy awakened to a light.	Через годы он мог вспоминать Его отец всё же лучше всех. В самый тихий час ночи Мальчик осознал.
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It seems on the first sight, that there is nothing difficult in translation: you can simply give some text and change English words into Russians ones, but actually it is not really easy. Sometimes the main thoughts are difficult to save while translating literally. Occasionally it is necessary to throw away some information from the new form of an old poem, add something that a translator wants to add in the way that such changes don't break the original meaning and only help readers to understand it closer than it was before.

Сын вспоминает часто своего отца, Он остался в его памяти, Потому что он хотел оставить частичку огня, Чтобы он пронес это светило через всю жизнь...
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Here is another translation by an unknown author, which was found in the Internet.

As you can see, the output text is a prose one, telling us as close as possible to the original meaning, informational and aesthetic components. There are no characteristic elements of a poetic text such as rhyme, rhythmic structure, and division into stanzas. In this case, sacrificing the beauty of the poetic design, the student has saved the permanence of the author's thoughts, which represents the main value of this poem. During work we chose and translated some interesting poems:

<p>The Day – cool, and dark, and gloomy; This rain, and wind never exhausting; The Vine still clings on destroyed wall, But in each blast dead fall sheet And day – dark and gloomy.</p>	<p>День как всегда – все холоден и мрачен И дождь, и ветер утомиться не хотят, Лоза цепляется на сломанную стену, Но смысл уже потрачен. В каждом порыве мертвых листьев взгляд.</p>
<p>My life – a chill, and dark, and gloomy; This rain, and wind never exhausting; My thoughts still cling in destroyed past, But hopes about young fate in blast. And days – dark and gloomy.</p>	<p>Жизнь холодна. Темно и мрачно. А дождь и ветер мою душу разорвут, И мысли зацепились, запотели. Надежды молодой судьбы не ждут.</p>
<p>My heart still and sad! And stop to advise; For cloud – a sun still shines; Your fate is general their fate, On each life ever falls the rain, Some days must be dark and gloomy.</p>	<p>Дни как всегда – все холодно и мрачно. И прекратите мне давать совет. За облаком еще сияет солнце Я знаю, ждет меня еще рассвет.</p>

To sum up we can say that one of the most difficult, laborious artistic texts that require the best skills of using different types of translation is a poetic text. The primary difficulty is because an artistic text does not simply tell readers about a scene, but characterizes it with unrepeatable language style, the special style of a particular writer. A translator should know about all of these aspects and consider them in translation. Taking all into account, a translation may become more popular than its original text. Many people think that literary translation is an art, and it is certainly true.

There is no doubt that poem translation is really hard work. But it's not the reason to start translating a poem text, even if the translation would be criticized heavily. It is necessary to remember that every experienced translator starts from the zero level. Then, getting experience on each step, they become respected translators. Sometimes a translator cannot keep all rules, all in all a new translation no longer fully represents its original and has some elements added by the new co-author.

So, we tried to explore some rules of poems translation in our work, encourage people to do it, opening new cultural boards for people, who don't know language of original text, but want to widely open mind, know something new from the global culture.

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ABOUT ENGLISH WORDS IN GERMAN LANGUAGE: THE USE AND SEMANTICS

Our time is characterized by the pursuit of global internationalization. This process covers all areas of our society both spiritual and material.

There is no doubt that all events in our life are reflected in the language: there appear new words for new objects and concepts, some words are slowly becoming obsolete. English language brightly represents new trends and current changes. However, frequent (sometimes unjustified) words borrowings of American origin cause a negative reaction in British society.

In Germany, there exists so-called Denglisch. It is acronym of Deutsch and English (German and English). This phenomenon serves as a wake-up call against German language contamination, but on the other hand, the language vocabulary becomes richer thanks to foreign words [1].