nature of vocabulary learning, and to understand that an effective vocabulary learning program needs to be principled, long term, and have high vocabulary learning expectations. There will never be one "best" teaching method, but teachers will not go wrong following the overall principle of maximizing sustained engagement with words.

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TRANSLATING POETRY: THEORY AND PRACTICE
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Summary

Articolul prezent abordează problema traducerii unui text poetic. Autorul descrie trăsăturile traducerii poeziei și analizează aspectele teoretice, oferind un exemplu practic. Un interes deosebit prezintă analiza practică a traducerii unei poezii făcute de una dintre studentele de la masterat din cadrul FLLS, UPS „Ion Creangă".

"Translation is a self-portrait of a translator".
(Korney Chukovsky)

One of the types of literary translation is the translation of poetry. Translation of a poetic text is a literary process that requires no less creative effort than the writing of the original: it is important not only to convey the meaning, but also to preserve the aesthetic

function, emotional message, as well as its poetic organization. Translation of poetry is a translation of a poetic text created in a source language, using a poetic text in a target language. This means that the translator must create a new poetic text, equivalent to the original in its conceptual and aesthetic information, but using, if necessary, completely different linguistics or forms of versification.

Poets, translators, scholars at different times and in different countries believed that translation of poetry was impossible, but poetic translations continued to appear. The translation of poetry is blocked by certain problems to the extent that Arberry argues that "the attempt does not worth the effort; disaster is inevitable" [1: 246]. Jakobson states, that poetry is untranslatable and "only creative transposition is possible" [2: 238]. But one may trace the origins of this opinion by turning to Sapir who denies the possibility of translating of any literary work, and distinguishes a level in translation that lies in a generalized language to express scientific facts "because the thought is nothing but the language stripped of its external clothes" [3: 285]. Besides, he stresses that it is impossible to find two languages identical in their vision to the same social reality [3: 36].

Creating of poetry is especially closely connected with the nature of a language – with the length of the words and the forms of their changes, with the character of the stress, as well as with the developed rhythms associated in their turn with the mental makeup of people. All this, along with other specific elements, gives to the versification of every nation a vividly national character, closely associates versification with the phonetics of lively speech, with specific relations of syntax with rhythmic-intonational means. Much depends on such features of the word as its physical volume and sound.

The author, who has taken on such a difficult task as translating poetry from a foreign language, should be endowed with special talents, such as: philological flair, sense of style, knowledge

of the subtleties of the language and, of course, true poetic talent. One more requirement commonly expected from a translator is being a native speaker of a language on which he or she translates. However, such an approach may also entail the loss of a complete or partial connection (semantic or stylistic) between the original and the newly appeared poetic work.

Let us examine the anatomy of translation of a piece of poetry made by a master degree student of Ion Creanga State Pedagogical University, Svetlana Ivashchenko. Let us use the analysis of this translation as the experimental attempt to trace the role of translator's personality and background in the result of translation. Svetlana is an experienced translator. She has been translating for many years documentary, technical, scientific and other kinds of texts. She translated just a few small artistic texts. This is her first experience of translating poetry.

Original

**M.EMINESCU
COLIND**

Sculaţi, sculaţi, boieri mari
Că vă vin colindători.
Nu vă vin cu niciun rău,
Ci v-aduc pe Dumnezău,
Pe Dumnezău mititel,
Mititel înfăşăţel.
Înfăşat în foi de mac,
Cu tichie verde-n cap,
Iar în fundul tichiei
Este-o piatră nestemată.
Ce plăteşte lumea toată,
Ţarigradul jumătate
Şi Braşovu-a treia parte.
Sus în poarta lui Cristos,
Să fiţi boieri sănătoşi!

Translation

**M.EMINESCU
CHRISTMAS CAROL**

Hey, wake up, you, good boyars –
Carol singers in the yard.
We all come with clear souls
Singing glory to the Lord.
Holly Infant in the cradle
Lies, in poppy leaves He swaddled.
Born with silver spoon in mouth
Which is Holly Gift of ours.
Price of all that silver weight
The Atonement of the world
And a half of Istanbul,
And a third of Liverpool.[*]
Let from heaven bless you Christ
And be healthy, good boyars!
      (translated by S. Ivashchenko).

The title: The word *"Colind"* is translated as *"Christmas carol"*. This is, probably, the only right variant of translation, but these two types of Christmas songs are quite different by nature. *Colind* is a part of a ritual which came from pre-Christian times, while *Christmas carols* were initially hymns and songs declaring austere statements of the theological doctrine of the Incarnation in opposition to Arianism. The tradition of home visiting with *colindă* or *caroling* however, is similar.

The structure: Romanian is synthetic language while English is analytical language. To render the structure of syntactical language by means of analytical one is always a problem which a translator is to resolve. Svetlana achieves this goal by adding some words (*Hey; you; in the yard; Singing glory; Holly Infant in the cradle Lies*, etc.). Other technic is the use of ellipses (*Carol singers in the yard; in poppy leaves He swaddled; Born with silver spoon in mouth*, etc.).

The idiom: *„Cu tichie verde-n cap"*. *Tichie* is a yarmulke, a skullcap. The Romanian idiom *„A se naşte cu tichia în (sau pe) cap"* means "to have good luck", "to be lucky". In addition to this idiom, the author of the poem uses the image of precious stone by which the world is redeemed. The translator uses English idiom *"To be born with a silver spoon in one's mouth"* the meaning of which is a little bit different: "to be born with all the advantages", to "be born into a rich family". Instead of the precious stone the translator uses the image of the price of silver spoon weight by which the world was atoned. *Atonement* (written with capital letter) in its turn is the special word for Jesus Christ's redeem of the world.

The cities: M.Eminescu uses a joke in his Colind, because jokes are natural parts of colinde (not carols). The author says about the redemption of the world and in addition to the whole world of

parts of two cities, *Ţarigrad* and *Braşov*. The translator uses the modern name of Ţarigrad – Istanbul, and substitutes Braşov with Liverpool and gives the explanation of the reason for this substitution motivating it by the necessity of creating a rhyme.

This is how the translator achieves conveying the meaning, preserving the aesthetic function, emotional message, and the poetic organization of the poem. But there is one important nuance with the translator: neither of the two languages is native for her. Thus she does not know all the subtleties of the original language, only has great experience of translation from Romanian into English and her native Russian of documents, scientific and technical texts.

The translator answered several questions about her work:

* *What was the reason to translate poetry?* – It was just homework for the lecture of Philosophy of translation.

* *What was the reason for choosing this very poem?* – The inclusion of Moldovan Colinde in the Intangible Cultural Heritage List of UNESCO and having a book of M. Eminescu's poems at home.

* *How could she know she would manage to do with the translation from and into not native languages?* – She did not think about it, just was very interested in the process and tried all her best to do a good translation.

* *Was it more difficult than the translation of poetry into her native language?* – Yes, because the words and expressions in native language come unconsciously and naturally while translating into not native language requires more thinking, consulting the dictionaries and checking the grammar.

* *Does she write poems?* – No, never, but she can compose good rhymes and sometimes takes fun of it.

* *What helped her to achieve adequate results of the work*? – Understanding how to translate, good command of English, better understanding of Romanian as a result of translation experience. The translator also emphasizes the importance of general and special

knowledges and the ability to use them properly, as well as the exchange of experience with professional translators including translators of poetry, analyzing and comparing available translations of famous translators.

What can be the conclusion of our experiment? Probably we can state that the personality and the background of a translator is determining for the results of a translation. Professional skills, general knowledge, attitude to the profession and to the work, ability to apply properly knowledges, skills as well as experiences of other professionals – this is only brief list of required translator's qualities.

And how about the lack or insufficiency of some skills or knowledges? Our experiment shows that some of them can be compensated by professionalism, erudition, love for work your do and respect to the material you work with.

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EXPLORING THE LANGUAGE OF POETRY

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Summary

În acest articol autorii oferă metode de predare din perspectiva înțelegerii textului literar si poeziei. Limbajul poetic contribue la insusirea gramaticii, semanticii, foneticii şi la dezvoltarea imaginaţiei în limba engleză. Primul palier al unei posibile chei de lectură impune operarea unor distincţii terminologice, în completarea cărora clasificarea formelor poeziei reflectă ipostazele variate ale alcătuirii acestor poeme.