

навчальної діяльності робить його комунікативним і значущим для студентів, оскільки студенти самостійно «конструюють» власні англійські знання, навички та вміння у навчальної діяльності.

В контексті вивчення проблем, методів і технологій викладання суспільно-політичної термінології англійської мови перспектива подальших розвідок вбачається нами у дослідженні наступних питань з метою створення навчального посібника/практикуму «Current Global Issues»: особливості використання автентичних матеріалів; засоби мотивації студентів до навчання у період воєнного стану в Україні; принципи побудови контенту у співвіднесенні з найважливішими проблемами та викликами сучасного суспільно-політичного життя.

Література:

1. Common European Framework of Reference for languages: learning, teaching and assessment [Електронний ресурс] – Режим доступу: http://www.coe.int/t/dg4/Linguistic/Source/CECR_EN.pdf
2. Бех І.Д. Виховання особистості. У двох книгах. – Кн.1. Особистісно орієнтований підхід: теоретико-технологічні засади. – К.: Либідь, 2003. – 278 с.; Бех І. Д. Від волі до особистості. – К.: Україна-Віта, 1995.
3. Мирончук Н.М. Контекстний підхід у підготовці студентів до професійної діяльності у зарубіжній педагогічній теорії. Креативна педагогіка. 2018. Вип. 13. С. 95–101.
4. Робоча програма навчальної дисципліни «Практичний курс основної іноземної мови (англійської) для здобувачів вищої освіти ОП «Середня освіта. Мова і література (англійська), спеціальність 014 Середня освіта. / [розробник: Ю.С.Золотько]. – Київ, МДУ, кафедра англійської філології, 2022 – 32 с.

УДК 811.111' 255.4

Pavlenko O.G.,

Doctor of Philology, Professor of the Department of English Philology

UKRAINIAN TRANSLATIONS: BREAKING RUSSIAN COLONIAL MIRROR

Radical changes in the social life of Ukraine in the latter half of the 20th century have contributed to a rise of “cultural construction” that helps define a completely new identity for the country. In this context, researchers and scholars put emphasis on the Ukrainian language as an instrument to recognize the national idea and, in a broader sense, Ukrainian national culture as a whole, as well as a unique way to see the world through the lens of other European languages and other national cultures” [2]. The period mentioned commonly known as “<... liberation from insularity” ...> [5, p.23] proved to be marked by a powerful ‘explosion’ of translations that have smoothly plunged into Ukrainian cultural context. Translated works by H. Kochur, M. Lukash, R. Dotsenko, Yu. Lisniak, V. Mitrofanov, M. Dmytrenko, V. Mysyk, Ye. Popovych, O. Senyuk, O. Terekh marked by an accurate combination of artistic skill, erudition, inspiration, creative intuition and a specific translational talent of reincarnations, multiplied by stylistic versatility, language tact and a sense of proportion as an ‘essential matrix’ of literary translation, signified the emergence of texts capable of

withstanding competition with neighboring cultures that prevailed (mainly with Russian). Due to the fact that it took place under the conditions of “other-language” dominance and the so called ‘linguicide’, their translated versions appeared to uphold the idea of direct social ties between Ukrainians and representatives of other ethnic groups, and hence guarantee the right of cultural and political equality of Ukrainians with other European people, thus, refuting the outside view onto the Ukrainian language as “a tool for domestic use” [5, 24.].

The new texts performed at a high artistic level have an utterly convincing proof that Ukrainian translators, even when working with literary works of the highest complexity, can do without the “Russian colonial mirror” [6, p.100]. Their appeal to change artistic manners, in particular in the field of reshaping the linear models of communication with a clear definition of new linguistic priorities. The latter placed special emphasis on the replacement of symbolic ideology of the “united Soviet people” with a single dominant language (Russian) by nation-centric guiding principles, among which the Ukrainian language took a prominent position as the center of “<...nation’s linguistic existence >” [6, p.101]. Furthermore, the informative and educational mission of Ukrainian translations of the second half of the 20th century was intimately linked with the nation-building mission, which defined qualitatively new axiological and artistic guidelines for the national art of translation. It is particularly related the role of translations in the assimilating other historical, cultural and aesthetic experience. Thus, English literature when entering Ukrainian cultural space, not only claims to be an object of inter-literary reception, but also acts as an important factor in contact-genetic ties, that in all its organic unities reveals universal harmonies and national differences, as well as outlines general patterns of aesthetic phenomena and their artistic peculiarities.

On viewing how translation formed cultural identity, forming “a strong spiritual space of high intellectual comfort” [6, p. 101] researchers and scholars (V. Buryak, T. Bovsunivska, D. Drozdovsky, M. Strikha, L. Tarnashinska) appeal to the frames of reference of the above-mentioned period resulted in “translation burst” that opened the way into a wide global space. Moreover, in conditions where the status of the Russian language being the only instrument of “identifying people “in the territory of the former USSR was realized at the comprehensible input of rhetorical question “Internationalism or Russification?” (I. Dzyuba), the Ukrainian translations played an imperative role and gained a special significance. They proved to be were the fresh, “spring-clean stream that flows into the river of our literature, taking its beginnings in the vast waters of world literature” [6, p.102]. In this context, most assertive comes to be the statement articulated by L. Tarnashinska: <...as Latin provided the intellectuals of the world European revival from the world of ‘hustle and bustle’...>, so the transmigration of the artistic word by the efforts of Ukrainian translators delimited them from the urban life they had so passionately opposed” [7, p.296].

Translators’ references to the English-language prose, disclose the reasons regarding, in particular, the validity of the authors’ selection of authors and works for translation, as well as the process of translation itself, tracing the methods to perceive the concept of the ‘Other’ [4]through the reshaping artistic thinking and incorporating the existing reality into the system of artistic images. Integration into other consciousness through a common “spirit of time” on the one hand, gave Ukrainian translators a sense of their own immersion in world literary trends, and on the other hand, formed their own translation style of thinking, based on ethical ontologism – a

specifically national, original vision of the world through breaking ideological stereotypes and prohibitions. All these required not only artistic talent and translation skills, but also a certain mobility, a strong willingness to react to potential readers' "horizon of expectation" in the best traditions of ethical intellectualism [7, p.296].

A general overview of translations of English-language prose into Ukrainian opens a possibility to disclose positive trends, different from the translation process of other national literature (in particular, Russian), which are primarily caused by historical and political factors that determined the nature of these translations, and <... assessing their role in reshaping the existing model of 'hidden social contexts' ...> proved their productivity" [1, p.137]. Translations of English-language prose, published in Ukraine, adequately reproduce its internal fruitfulness and diversity, embodied in thematic-problematic and genre-stylistic dimensions. Among them are samples of classical and modern fiction, children's, religious, theological, anthological stories, original series, etc., published in books and periodicals.

Promotion of the Ukrainian language through translations within the period in question was facilitated by the monthly magazine "Vsesvit", which from 1925 was a "window to the world, and as D. Drozdovsky puts it, "mainly to the world of democracy and culture" [3, p.210], that advanced the formation of an open multicultural civil society in which the Ukrainian language proved to be the means of consolidating the Ukrainian nation. Advocating the assumption mentioned above, "Vsesvit" was the only resource to have published a mini-history of Ukrainian translation that proved to be written as part of the history of literature of the 20th century. Additionally, it is the only periodical in Ukraine that currently draws particular attention to the history of Ukrainian translation, striving to represent the names of Ukrainian translators, popularize their radical ideas, which, not only formed a new culture, but also awakened artistic intuition and criticism.

A noteworthy contribution to the popularization of foreign literature was made by the publishing house "Dnipro" (it bears this name since 1964), which was one of the five most authoritative national publishing institutions, exporting books to 110 countries of the world (every year it published more than 250 book titles with a total circulation of about 14 million copies). "Dnipro" was comprised of eight editorial offices including the ones dealing with pre-revolutionary prose, modern prose, literary criticism, poetry and drama, literature of the peoples of the USSR, foreign literature, translated literature in foreign languages, published in the series "Tops of World Literature", "Library of World Classics", "Foreign Prose of the 20th Century", "Foreign Novel" (serial edition of 48 issues, carried out by the publishing house for the period 1968 –1986, in which 8 books were translations from English), "Foreign Satire and Humor" (the first systematic serial edition in Ukraine of the best examples of world satire and humor (1969 –1986), which covered the works of authors of various historical periods: from the Renaissance (Sebastian Brandt) to modern times (Kurt Vonnegut) and published in 21 books, 4 of which were translated from English under the title "Pearls of World Lyrics". The team of the publishing house with Oleksandr Bandura as the director made it possible to get the Ukrainian reader acquainted with a wide variety of translated pieces of world literature, which not only changed the vectors of their artistic preferences, but also had an explosive effect on their consciousness. Taking into account the fact that the works published in the "Tops of World Literature" series had to meet the program requirements for teaching foreign literature in the institutions of higher education, the

publishing plan carried out in its department was constantly monitored and corrected by well-known Ukrainian literary experts D. Zatonskyi and K. Shakhova.

The fact that “Dnipro” published works in translations from more than a hundred foreign languages (during 1970-1980, it issued 298 books by foreign authors from about 50 countries of the world with a total circulation of 1,739,800 copies, including 129 books of world classics “From Homer to Hemingway” with a circulation of 5,651,500 copies) made Ukrainian translations competitive, in particular with existing Russian versions. Even under conditions of severe censorship and oppression “Dnipro” sustainably followed its publishing traditions that resulted in editing the collection of works by H. Maupassant (8 volumes), A. France (5 volumes), B. Prus (5 volumes), and E. Hemingway (4 volumes). In 1971, on the initiative of the management Board the publishing house created the Artistic Translation Council with the membership of recognized translators, linguists, and literary scholars (V. Koptilov, D. Palamarchuk, Yu. Lisnyak, O. Terek, V. Mitrofanov, O. Logvynenko, V. Rusanivskyi, N. Lisoenko, G. Lozynska and others) who came to be advisers and the most productive reviewers of publishing ventures, in particular in the when of multi-volume editions were due to be published. Since then, the Council has regularly discussed the creative problems of artistic translation, that the editorial office of “Dnipro” constantly faced in its practical activities (individual translations, projects of series, multi-volume publications, etc.).

Hence, the resonance effect created by Ukrainian translators highlighted the basic concepts, guidelines and orientations that not only reflected the thinking style of the period mentioned, but also largely determined the artistic-thematic and genre-stylistic spectrum of Ukrainian literature of the following decades. Updating themselves in the system of an established traditional type of culture, Ukrainian translators were able to overemphasize artistic consciousness of the epoch, and reflect in their translation practice. This comes to be proved by the content analysis of translations of English-language prose into Ukrainian, which makes it possible to provide further research regarding, in particular modifications of the genre-style system, when the dominant position that the novel reliably held for long gradually removed to novels and short stories with the focus on the mass reader as the one who recognizes a new type of culture. At the same time, the representation of newly created samples of English-language prose in Ukrainian with all their peculiarities and defined parameters, leave a number of issues open for argumentation and debates.

References:

1. Bovsunivs`ka T. Kognity`vna zhanrologiya i poety`ka. – K.: Ky`yiv. un-t, 2010. 180 p.
2. Buryak V. Xudozhnij intelekt Ukrayiny` v novij parady`gmi chasu: genety`chni i chasovi dominanty. URL: <http://bo0k.net/index.php?p=achapter&bid=17942&chapter=> (last accessed 19 November 2022).
3. Drozdovs`ky`j D. Naciyetvorcha misiya perekladu: proekciyi XXI stolittya // *Vsesvit*. – 2011. –№5 – 6. P. 209 – 214.
4. Hubscher-Davidson, S. A discussion of ethnographic research methods and their relevance for the translation process. Across Languages and Cultures. *Journal of Writing Research*. No 12(1), P.1 – 18.

5. Pavlenko O. The Ukrainian Translation Heritage of the 60s : Back from the shadows. *The Advanced Science Journal*. 2014. № 8. P. 22 – 31.
6. Pavlenko O. Xudozhnij pereklad yak zasib estetychnogo oporu. *Naukovy'j visny'k Sxidnoevropejs'kogo nacional'nogo universy'tetu imeni Lesi Ukrayinky'*. Seriya. «Filologichni nauky'. *Literaturoznavstvo*». 2017. № 11-12 (360-361). P. 99-104.
7. Tarnashy'ns'ka L. Syuzhet Doby': dy'skurs shistdesyatny'chtva v ukrayins'kij literaturi XX stolittya / L. Tarashy'ns'ka. – K.: Akadempriody'ka, 2013. 678 p.

УДК 808.5

Стьопін М.Г.

старший викладач кафедри англійської філології

ЦИФРОВІ ТЕХНОЛОГІЇ ЯК НЕОБХІДНА СКЛАДОВА ЯКІСНОЇ ПІДГОТОВКИ МАЙБУТНІХ ВИКЛАДАЧІВ ІНОЗЕМНИХ МОВ

Нині якість освітнього процесу є ключовою проблемою в розвитку людського потенціалу в Україні, у зв'язку з чим система освіти спрямована на підготовку конкурентного фахівця. Багато дослідників відзначають, що цілей, поставлених перед вищою освітою, можна досягти лише шляхом творчого підходу до організації навчального процесу.

У цілому цифрова компетентність майбутнього викладача іноземних мов передбачає його здатність та вміння систематичного, логічного та системного використання ІКТ, що розкриває доступ до застосування та, можливо, і розроблення сучасних педагогічних технологій. Завдяки резервам, які забезпечуються впровадженням ІКТ в освітній процес, система освіти змінює авторитарну педагогіку гуманістичною, де створюються можливості для врахування й розвитку особливостей кожного як особистості зі своїми індивідуальними потребами й якостями. Такі підходи в педагогіці забезпечують право на самобутність, унікальність та мобільність [1].

Утім запровадження сучасних ІКТ має бути виваженими, доцільними та підпорядкованими меті і змісту освітнього процесу. Одним із креативних заохочувальних засобів формування мотивації до оволодіння сучасними знаннями та отримання відповідних навичок як чинників розвитку цифрової компетентності майбутніх викладачів убачається створення інформаційно-освітнього електронного середовища закладу. Таке середовище, найімовірніше, слід розглядати як електронний прототип закладу. В його умовах для керівників необхідно популяризувати раціональне використання цифрових освітніх ресурсів в процесі керування закладами освіти, впровадження елементів дистанційного навчання тощо. Теоретичну основу оновлення систем освіти в цілому та розроблення електронного прототипу закладу повинні скласти ідеї доступності та неперервності якісної освіти. Зазначене можна обґрунтувати:

- першочерговістю гуманістичності педагогічних технологій ;
- спрямованістю на особистісні якості та можливості кожного ;
- значимістю людського фактору;