MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION

Department of Theory and Practice of Translation from the English Language

TERM PAPER

IN TRANSLATION STUDIES

under the title: Structural and semantic features of the translation of dramatic dialogue (based on the material of modern English-language dramatic texts)

Kateryna S. Bulanova

Group PA 01-19

Educational Programme: **English and a Second
Foreign Language:
Oral and Written Translation**
Majoring 035 Philology
Research supervisor:
O.B. Halych
Candidate of Science (Linguistics),
Associate Professor

Kyiv 2023

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

Київський національний лінгвістичний університет

Факультет германської філології і перекладу

Кафедра теорії і практики перекладу з англійської мови

Представлено на кафедру _____
(дата, підпис секретаря кафедри)
Рецензування _____

_____
(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)
Захист _____
(кількість балів, дата, підпис викладача)
Підсумкова оцінка _____

_____
(кількість балів, оцінка за 4-х бальною
системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СТРУКТУРНО-СЕМАНТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ ДРАМАТИЧНОГО ДІАЛОГУ (НА МАТЕРІАЛІ СУЧАСНИХ АНГЛІЙСЬКОМОВНИХ ДРАМАТИЧНИХ ТЕКСТІВ)

Буланова Катерина
студентка групи Па 01-19

Керівник курсової роботи_____
(підпис)
кандидат філологічних наук, доцент
Галич Оксана Борисівна

Київ – 2023

CONTENTS

Додаток Д

Київський національний лінгвістичний університет

Кафедра теорії і практики перекладу з англійської мови

Завідувач кафедри теорії і практики перекладу
з англійської мови

_____
(підпис)
к.ф.н., доц. Мелько Х.Б.
“_____” вересня 2022р

ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студент **IV**   курсу **Па 01-19** групи, факультету перекладознавства КНЛУ

спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови та літератури (переклад включно), перша – англійська,** освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи Структурно-семантичні особливості перекладу драматичного діалогу (на матеріалі сучасних англійськомовних драматичних текстів)

Науковий керівник _____Галич Оксана Борисівна_____

Дата видачі завдання_____ вересня 2022 року_____

Графік виконання курсової роботи з перекладу

№ п/ п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання **теоретичної частини** курсової роботи	1–5 листопада 2022 р.	

	(розділ 1)		
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання **практичної частини** курсової роботи (**розділ 2**)	7–11 лютого 2023 р.	
3.	Написання **вступу і висновків** дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р	
4.	**Оцінювання** курсових робіт **науковими керівниками**, підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	**Захист** курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник_____(підпис)

Студент_____(підпис)

Додаток Е

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студента(ки)____ **IV** __ курсу групи__**Па01-19**___факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія,** спеціалізації **035.041 Германські мови та літератури (переклад включно), перша – англійська,** освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**
_____**Буланової Катерини Сергіївни**_____

(ПІБ студента)

за темою____Структурно-семантичні особливості перекладу драматичного діалогу (на матеріалі сучасних англійськомовних драматичних текстів)_____

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — *загалом 5 балів* (усі компоненти присутні – **5**, один або декілька компонентів відсутні – **0**)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — *загалом 10 балів* (повна відповідність – **10**, незначні помилки в оформленні – **8**, значні помилки в оформленні – **4**, оформлення переважно невірне – **0**)	
3.	Відповідність побудови вступу нормативним вимогам — *загалом 10 балів* (повна відповідність – **10**, відповідність неповна – **8**, відповідність часткова – **4**, не відповідає вимогам – **0**)	
4.	Відповідністьоглядунаукової літератури нормативним вимогам — *загалом 15 балів* (повна відповідність – **15**, відповідністьнеповна – **10**, відповідність часткова – **5**, не відповідає вимогам – **0**)	

5.	Відповідність практичної частини дослідження нормативним вимогам — *загалом 20 балів* (повна відповідність – **20**, відповідністьнеповна – **15**, відповідністьчасткова – **10**, не відповідає вимогам – **0**)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — *загалом 10 балів* (повна відповідність – **10**, відповідність неповна – **8**, відповідність часткова – **4**, не відповідає вимогам – **0**)	

Усього набрано балів: _____

Оцінка:

«До захисту» _____   _____
　　　　　　　　　(42-70 балів)　　　　　　　　　　　　*(підпис керівника)*

«На доопрацювання» _____   _____
　　　　　　　　　　　(0-41 балів)　　　　　　　　　　*(підпис керівника)*

”___”_____2022 р.

1. INTRODUCTION

Volumes of academic literature were written on the aspects of literary artistic translation. It is practically impossible to give a brief overview of fictional text analysis because it includes all possible methods and techniques of text analysis relevant for translation. It is obvious that techniques of translating drama differ from those of translating prose or poetry. Similarly, translating fictional texts aimed at children would differ from translating literature for adults.

The current stage of linguistics development is characterized by a growing interest in dialogical communication, due to the increasing information capacity and its pragmatic potential.

Although a significant amount of research is devoted to the study of dramatic dialogue and its translation, the issues of studying the structural and semantic features of dialogic speech in dramatic discourse and the problems of their reproduction remain insufficiently studied.

The term paper is focused on structural and semantic features of the translation of dramatic dialogue and translation analysis of grammatical, lexical-semantic and lexical-grammatical transformations based on the material of modern English-language dramatic texts

The theoretical background of the term's paper is based on the works of British, American and Ukrainian authors such as: Baisarova L. R. [1], Bezuglaya L. R. [2], Bernar G. B. [3], Borisenko N. D. [4], Getman Z. O. [5], Karaban V. I. [7], Korunets I. V. [8], Maksimov S. E. [9], Ozhigova O. V. [10], Pavlenko L. I. [11], Paducheva E. V. [12], Svyatogor I. P. [13], Aaltonen S. [14], Humboldt W. v. [17; 18], Manoliu M. N. [19], Rolf E. [20], Schiffrin, D. [21], Schultze B. [22], Simpson, P. [23], Weigand E. [24], Widdowoson, H. G. [25].

The rationale for the study is determined by the close attention of modern linguists and translation specialists to the problems of studying dialogic speech and

fictional discourse as well as the need for a deeper understanding of the linguistic parameters of dialogues and their translation into Ukrainian.

The aim of the term paper is to study and analyze the structural and semantic features of the translation of dramatic dialogue based on the material of modern English drama texts modern English-language dramatic texts.

The main objectives of the research are:

- to study dramatic dialogue as a language phenomenon;

- to study dramatic dialogue as a translation problem;

- to study the structural and semantic features of the translation of dramatic dialogue;

- to distinguish the methods of translation of dramatic dialogue;

- to study the notion of discourse;

- to analyze a text of dramatic discourse.

- to distinguish and characterize grammatical, lexical-semantic transformations and lexical-grammatical transformations in the context of reproducing structural and semantic features of dialogues in modern English-language dramatic texts;

- to analyze the methods of translation of structural and semantic features of dramatic dialogue on the basis of modern English-language dramatic texts.

The subject of the research is the process of translation structural-semantic features and linguistic parameters of dialogical speech in in modern English-language dramatic texts.

The object of research are modern English-language dramatic texts.

Data sources include dictionaries; philosophical, linguistic and literary encyclopedias; scientific articles; drama texts and analysis schemes.

This study required the use of a number of **methods**. In particular, methods of contextual, distributive, quantitative and translation analysis that are used in the process of translation of dramatic dialogue, as well as methods of lexical, stylistic, grammatical and syntactic linguistic analysis in order to determine the structural and semantic parameters of dialogical speech in modern English-language dramatic texts.

The theoretical value of the research is that the theoretical part can be used in the process of the study of fictional translation, dramatic dialogue, the theory of text, the communication theory, discourse analysis, English linguistics and Translation Studies.

The practical significance of the results obtained lies in the fact that the data obtained in the course of the study can be used as a background for further researches or as a practical material on the seminars of theory and practice of translation or as a background for further researches.

The structure of the term paper is the following: Introduction, Chapter 1 (theoretical), Chapter 2 (practical), Conclusions, Bibliography, List of Reference Sources, List of Data Sources, Annex and a Summary in Ukrainian.

2. CHAPTER 1

DRAMATIC DIALOGUE AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

1.1 Dramatic dialogue as a language phenomenon

The phenomenon of the dialogue is very ancient in its history. To be precise and adhere to the encyclopedic definition, "dialogue is a form of oral communication, the participants of which exchange a number of replicas – statements, mostly having the form of incomplete, elliptical sentences of a simple structure, accompanied by expressive intonation and facial expressions, providing an understanding of what is being discussed" [30: 287]. So, initially, dialogue is a communicative phenomenon, the main function of which is to exchange information. As for the literary genre of dialogue, the tradition here is no less ancient. Elements of dialogue are present in almost all ancient texts, and the philosophers of antiquity (Plato, Aristotle, Socrates, etc.) built their treatises precisely as dialogues (disputes). Dialogue as a genre is primarily a philosophical phenomenon, not only because it originated in the field of ancient philosophy, but also because the nature of this genre requires active intellectual work. [3: 2]

The foundations of the theory of dialogue in linguistics of the Soviet period were laid in the works of L. Shcherba, L. Yakubinsky, V. Vinogradov, which outline the ways of research in this direction. The study of dialogue replicas is found in the works of L. Pavlenko, E. Paducheva and I. Svyatogor. [11; 12; 13]

Interest in dialogue is evident in the 40s and 50s. An active study of syntactic phenomena of dialogic speech was observed in the 50s and 60s. Dialogic speech in the 60s and 70s became the object of several dissertation studies. Ukrainian linguistics also has considerable experience in studying dialogue. Many scientists-representatives of communicative grammar focused their attention on the study of dialogical communication. The object of research is structural, syntactic and semantic

features of dialogic speech. Dialogue has been studied by many researchers as a dramatic means of expression, who, studying dialogue, tried to understand how, from a linguistic point of view, dialogues differ from each other.

Defining dialogue in the play as the main form of artistic representation, both D. H. Barannik and V. V. Vinogradov consider the remark to be functionally peripheral. However, K. M. Storchak has radically different arguments about this: a remark in a play is a psychological element borrowed by drama from other literary families, but it is very important from the point of view of deepening the characters ' characters and dramatic scenes. [10: 2]

Dialogue (Greek Διάλογος – "conversation") is a two — way exchange of information (conversation, communication) between two or more people (or in technical language — a person and a computer) in the form of questions and answers. [27]

From this point of view, the remark of each participant in the dialogue is the product of all participants in the dialogue situation as a reaction to previous remarks and to the silent witnesses of the conversation present. The nature and originality of the dialogue depend on such factors as the social situation, subject matter, ideological positions of the participants in the conversation, and their attitude to each other. Therefore, each dialogical replica depends on other replicas, is determined by them, and its content, "plastic" is determined by the context of the episode or the whole work, and not just the intention of the speaker. [26: 205].

Dialogic text as a subsystem of the text is a genre-functional type of language formations that reproduce the colloquial style of speech, with corresponding architectonic and communicative-speech subsystems in a functionally, semantically and structurally complete communicative-Speech Unity.

The Dialogic text corresponds to the conversational style and is a closed subsystem of the text, according to the internal organization focused on transmitting

information through a collective (at least two communicants) or the author's attitude to the events and facts expressed. The choice of language tools and their organization in a dialogical text are determined by both linguistic and extralinguistic factors. Extralinguistic factors include the situation of communication, the subject of speech, the nature of the participants in the Communication Act, the specifics of the relationship between them, and the pragmatic orientation of the Communication Act. Linguistic factors in the formation of a dialogic text should include the language structure, that is, the form of speech [5: 33-34].

Dialogical text forms the core of the concept of dramatic speech, reveals similar features to ordinary live speech, reflecting all its registers. Dialogue of a literary text is a complex and multifunctional education. Being an analog of oral speech, it reproduces its inherent patterns in its composition and organization – situativeness, spontaneity, focus on the interlocutor, subjective correlation with the subject of speech, and it also has a characterological function, that is, it expresses the individual characteristics of speakers. [3: 3]

A prerequisite for distinguishing between the concepts of monologue and dialogic discourse is the definition of dialogue. Dialogue is understood in linguistics as a dialogic text (which is contrasted with a monologue) or as a conversation, exchange of statements, speech. This reflects two levels of dialogicity – formal, which corresponds to the understanding of dialogue as text, and functional, which correlates with its understanding as speech.

At the functional level, dialogicity appears as the primary property of speech. The principle of the dialogical nature of language was formulated by W. v. Humboldt: "in the primary essence of language there is an unchanging dualism, and the very possibility of speech is determined by the address and Response" [18: 138]. Such outstanding linguists as M. M. Bakhtin, L. S. Vygotsky, L. V. Shcherba, and L. P. Yakubinsky adhered to the principle of dialogicity. Starting with L. S. Vygotsky, L. V. Shcherba's statement is widely quoted that "monologue is

largely an artificial language form and that speech reveals its true existence only in dialogue." According to M. M. Bakhtin, all units of speech communication – utterances – are connected with each other by dialogic relations, and dialogicity can be intentional or unintentional. In addition, speech activity, according to these scientists, is always a joint activity of participants in speech communication, so the phenomenon of dialogue is included in the idea of the communicative essence of language as a social phenomenon.

The Dialogic principle is the basis of dialogism as a methodology of humanitarian cognition, which provides for a dialogic model of language – a nonlinear, interactive, constitutive model of communication as speech creativity. It is the basis of research in the framework of dialogue analysis (*Gesprächsanalyse*, *Dialoganalyse*, *Konversationsanalyse*). This principle means that " the use of language is always directed at a communication partner who is actually present, implied, or identified with the speaker. In this sense, all texts are functionally dialogic, although they are not always implemented formally dialogically", so the juxtaposition of dialogue and monologue loses its meaning [24: 118]. Thus, any type of discourse is functionally dialogical in nature.

Discourse is a set of human speech activity, which by its nature is cognitive and communicative, and the result of this activity-text. If the text is dialogic (at the formal level), then the discourse is dialogic. Dialogic discourse appears as a mental-communicative speech activity of communicants in a broad (situational-communicative, socio-cultural, cognitive-psychological) context, fixed by a dialogic text.

Usually, dialogue and monologue differ in the number of communicants: the monologue is carried out by one person, at least two communicants are involved in the dialogue, who are alternately speakers, physically contact and understand each other. However, the number of communicants cannot be relevant, given the origin of the term "dialogue" – if two communicants were meant, we would be talking about

"duologist". "The element "dia" (Greek *through*) indicates a common feature – the mine of the roles of speakers and listeners " [23: 381].

There is also a point of view that dialogue differs from monologue by the presence of a mine of communicative moves: the monologue excludes the mine of moves – the transition of speaking from one speaker to another, the dialogue, on the contrary, ingerently assumes it. This point of view is refuted by the fact that monologues do not necessarily have to be created by one speaker: for example, the story of two or more communicants about a certain joint activity or event is a monologue, although it is accompanied by a mine of communicative moves.

Perhaps it is advisable to talk not about the mine of moves, but about the mine of the direction of moves: when performing a monologue, one communicant constantly acts as a speaker, the other – as an addressee; in the case of a dialogue, there is a mine of roles by communicants, that is, they alternately perform the roles of the speaker and the addressee. Therefore, the Dialogic structure of the text is formed by the mine of orientation of moves or, in other words, the mine of communicative roles by participants in communication: "according to the criterion of orientation, dialogues are always bidyrectional, monologues, on the contrary, are uni directional [20: 242].

The exchange of communicative roles occurs within the framework of a discursive move (dialogical replica) (*move, turn, Zug, Schritt*). Speech, communicative, interactive or discursive course – a unit of speech interaction, "a single speech contribution of the communicant<…>, which initiates the corresponding and one-time contribution of the partner in speech interaction (speech or non-speech) or is itself a corresponding speech contribution to communicative interaction ".

The specific communicative properties of dialogic discourse can be reduced to the following list:

• presence of the speaker and addressee, which can also be collective;

• the presence of a mine of directional moves (communication roles);

• complexity of linear deployment, possibility of mutual overlap of moves;

• thematic unity that determines the size of the dialogue;

• advantage of spontaneous speech;

• template speech interaction, which is the basis of the process of conventionalization of meanings;

• implicitness of speech expression – " dialogue almost always implies the possibility of understatement, incomplete utterance, uselessness to mobilize words that should have been mobilized for the presence of the same mental complex in the conditions of monologue speech";

• preferably an oral method of implementation;

• a significant role of facial expressions ,gestures(graphics in the case of a written method of implementation) and other nonverbal means;

• national specifics [6: 7].

Situational attachment is also distinguished as a property of dialogical discourse. However, it is obvious that it is characteristic of discourse in general, given its socio-communicative nature.

The communicative properties of dialogic discourse determine the specifics of verbalization of meanings in the dialogic text. The following language properties of a dialogic text are distinguished (signs, dialogization tools, markers of dialogicity):

• morphological: addressable pronouns, imperative and conditional ways of the verb, modal lobes, modal words, modal verbs in a subjectively epistemic meaning,

degramaticalized forms, absence of participles and adverbs, preference for personal pronouns, etc.; [2: 6]

• syntactic: repetitions, addresses, interjections, word order violations, additions, parcel, parenthetic turns, single-part, incomplete and interrupted utterances, parataxis, ellipsis, exclamation turns of evaluative semantics, sayings, rhetorical questions, metacommunicative expressions, statements and negations, communicative formulas, speech cliches, onomatopoeia, etc.

There is a distinction between colloquial and literary (artistic) dialogue / discourse. Conversational discourse is mostly dialogical (at the formal level). Therefore, the study of colloquial discourse based on the material of fiction can be considered a study of dialogical discourse at both the formal and functional levels. It is only necessary to clearly distinguish between two aspects of the analysis of artistic dialogue: the analysis of dialogical colloquial discourse and the analysis of dramatic discourse, that is, the interpretation of the drama text. These aspects relate to two levels of communication in artistic dialogue – internal or horizontal (communication of characters with each other) and external or vertical (communication of the author with the reader). [2: 7]

1.2 Dramatic Dialogue as a translation challenge

The text of dramatic texts is another genre of literary language which in general has certain characteristics which the literary translator has to take into consideration when undertaking the translation of drama texts. The dramatic text is both a literary art and a theatrical art. Dramatic text is the foundation of the stage performance, through which its value can be completely achieved. Its particularity lies in its purposes primarily for stage, and then for page. It is true that educated people tend to read scripts of dramas, but it is to be enjoyed, understood and felt by the audience in the very place where it is staged. Drama is a "staged art", and a play consists of (1) a

story, (2) told in action, (3) by actors who impersonate the characters of the story. And the playwright/ director is not directly involved as there is no narrator but sometimes through stage directions. [14: 1]

Drama translation, in general, considers non-verbal, verbal and cultural aspects as well as staging problems and must be actable and speakable. Translating drama is challenging because it must consider semantic as well as cultural, historical and socio political aspects and also the form-content dichotomy. Zuber expresses that "not only the meaning of a word or sentence must be translated, but also the connotations, rhythm, tone and rhetorical level, imaginary and symbols of association". Translating dramatic work from one language into another means transferring the text and cultural background, so it can be actable on the stage. The audience must be able to understand it immediately and directly. Translation of a play requires more consideration of non-verbal and non-literary aspects than does the translation of novels or poetry. A play depends on additional elements, such as movements, gestures, postures, mimicry, speech rhythms, intonations, music and other sound effects, lights, stage scenery and the immediate impact on the audience. Most dramatists do not intend to write literature, they are writing for actors. Consequently, the translator of a play should not merely translate words and their meanings but produce speakable and performable translations. In a translation process it is necessary for a translator to mentally direct, act and see the play at the same time. [14: 5]

Literary translation, as an integral part of the development of national literature, enriches it with new ideas and forms. Special attention is paid to drama, because dramatic works have a dual essence – they simultaneously belong to both literature and theater. Therefore, when translating plays, you need to take into account this specificity, the play should be compact, contain voluminous information within a compact text. The translator is limited in his ability to make footnotes or final explanations, because it is difficult for the audience in the theater to use them. The translation text should be light, easy to pronounce and easy to perceive by ear; the

translator should take care of the dynamism of the replicas, the richness of the content. All these nuances require a special approach to the translation of dramatic texts. [1: 1]

The problem of drama translation is interesting and relevant due to its complex nature, due to the dialectical nature of this synthetic art form. The double aesthetic code (literary and theatrical), which defines the ontological intermediality of a dramatic text, constantly requires us to consider it either as intended for reading, and in the sense of a performance, an act of utterance on stage. As a result of the interweaving in the text of a dramatic work of signs that dominate in different types of communication with the reader and the viewer, a kind of double standard arises for translators: on the one hand, theatrical practice definitely needs a reliable textual basis, and in this sense, translation should be focused on the thoughtful perception of the reader – director and the reader-actor, which involves commenting on cultural lacunae, allusions, wordplay, etc. ; on the other hand, the production of the translated play is aimed at one-time and instant perception of the text by ear, and the productivity of communication with the viewer comes to the fore here, which is most often achieved through pragmatic adaptation techniques, significantly transforming the original. Some researchers propose to overcome such counterversion of requirements by drawing a clear line between translations of drama intended for further publication and reading, and translations directly subordinate to the purpose of the staged process (the so-called stage editing or processing) [22: 10]. However, this division is conditional, because performances are often based on repeatedly published literary translations, the processing of which for the stage is already carried out in the plane of one language without the participation of an interpreter, while stage editions are often published and acquire a completely independent "literary" status. Therefore, it is difficult to disagree with X. Turk (N. Turk), who rightly noted the vulnerability of a purely utilitarian approach to determining the strategy of drama translation: "the translation of a play for the theater can hardly be the key to its stage implementation,

just as its literary translation does not mean that it will forever remain intended only for the reader" [22: 71].

Various aspects of drama translation have attracted the attention of translators all over the world in recent years. Some scientists focused on the study of general aspects of translation studies, used excerpts from dramatic works only as illustrative material for general provisions (V. V. Koptilov, dissertation works of U. V. Golovach, N. A. Kukonina, O. M. Luchuk), others paid attention only to the poetic play (research by M. T. Azhnyuk, M. A. Donskoy, M. A. Novikova), even identified the specifics of its translation with the transmission of a poetic text (O. L. Kundzich, A. V. Fedorov, etc.). Especially valuable are the works of foreign scientists aimed at studying the translation of drama as a "dual text" containing the inherent theatrical potential, theatrical codes. Such as works of Bezuglaya L. R. [2]; Bernar G. B. [3]; Borisenko N. D. [4]; Getman Z. O. [5], Devkin V. D. [6] Schulze B. [22]. The works "American Culture for Translators. United States of America: translator's guide" Dubenko O. Y., "typology of Ukrainian and American literature" Prigodiya S. M. [1: 3]

The analysis of modern research devoted to the translation of drama allows us to talk about its multidimensional nature and, accordingly, about the diversity of worldview.

Certain practical steps may be recommended as a starting point in the complicated process of literary artistic translation:

1. A translator must identify the genre of the text (prose, drama, poetry, film script etc.).

2. A translator must identify the culture to which the text belongs (who the author is, when and where the text was written and what culture it represents).

3. A translator must try to identify the purpose of the author which he/she had in mind while creating the text. It has been already mentioned that communicative

nature of fictional texts differs from that of non-fictional texts because works of art do not have a direct impact upon the real world. This makes the task of looking for explicit or hidden author's intentions even more important and complicated. It is obvious that everything which is created by human mind (with exception of obvious clinical cases) has a certain underlying purpose (intention) and thus influences (directly or indirectly) other individuals and the world in general. This is true even for those authors who claim that they write "for the sake of pure art" or because they "can't help but write". Thus, "Alice's Adventures in Wonderland" appears to be Lewis Carroll's parody on the 19-th century English society. Taras Shevchenko in his works gives strong criticism of the upper crust society of his days and advocates Ukrainian national identity and Leo Tolstoy was labelled as "the mirror of the Russian revolution".

4. A translator should try to render the artistic (aesthetic) effect of the source language text by means of the target language of today. This is very important on the one hand, because cultures and languages change with the flow of time and perfect translations done 40 - 50 years ago often read today as outdated. On the other hand, translators have to preserve the historical and individual flavour of the language of the original. Solution to this problem may be found in trying to achieve a balance between the specificity of the author's language and the language accepted by the target culture of today.

5. To achieve this task a translator must carefully study and analyse all linguistic features of the original text (such as its lexis, grammar, means of cohesion and repetition links, tropes and figures of speech) and apply all the necessary transformations in the process of translation to ensure that translated text produces the same communicative effect upon the target language reader as the original text produces upon the source language reader. [9]

Drama translation is by far one of the least studied aspects of literary translation. The obvious periphery of this field of research in the modern science of

translation, which initially focused on poetry, was noted, for example, in her work by the German Slavist B. Schulze [22: 5]. Published with her in collaboration with P. Fritz in 1991.

1.3 Specifics of dramatic discourse text analysis

Many studies on discourse analysis start from the basic presumption concerning the communicative properties of language in general and the nature of speech interaction in particular. According to the Romanian Explanatory Dictionary [31], the **interaction** is defined as*: reciprocal action (of objects or phenomena); mutual influence; influence, mutual conditioning between facts, events etc.* In the dramatic opera the interaction occurs between characters within the dialogue through which something is transmitted, conveyed. The communication always takes place in, a physical and cognitive environment enabling the relationship between the characters, namely the transmission and reception of the message.

In this regard, D. Schiffrin [21], remarks that any interaction occurs in a context. The notion of context could be divided into three categories that overlap in any interaction:

- *the physical context* refers to the environment in which the interaction takes place - at home, at work, in a public place. Spoken language generally occurs in face-to-face conversations, the speaker and the listener sharing the same physical context.

- *the personal context* refers to the social and personal relations of people/characters who interact. The personal context also includes a group membership, the social and institutional roles of speakers and listeners, and the relative status and social distance that are relevant to participants.

- *the cognitive context* refers to the environment they belong to and the knowledge shared by the participants in the interaction. The cognitive context, which is likely change as the interaction progresses, also extends on past experiences, cultural knowledge and the world perspective of the speaker.

Claire Kramsch [18] emphasizes the importance of context in teaching, the variety and divesity of interactive activities in meaningful contexts provide *"food for*

thought…. If communicative activities are not only to meet the needs of social maintenance, but potentially to bring about social and educational change, then we have to search for ways of explicitly varying the parameters of the interactional context."

There are different ways in which can be explained how speech is organized, however all approaches must take into account the importance of context in the study of discourse. One approach is to focus on how the discourse is *structured*, the linear way of organizing it and how the components are linked together. A structural analysis seeks to explain how the elements of verbal exchanges, the replies are formed. For example, how the questions predict the answers, the statements predict the confirmations, the acknowledgments, how the requirements predict the reactions. Another way would be the study of discourse in terms of the *strategy*, the attention being focused on how speakers use different interactive tactics in certain moments of the discursive sequence.

In the following example we have three types of discourse with the same structure:

1. - *Open the window. (The other person opens the window)*

2. - *Will you open the window, please? (The other person opens the window)*

3. - *It's so hot in here! (The other person opens the window)* [23]

In all three verbal exchanges we deal with a requirement followed by a reaction, but the discourse strategy is different from a direct addressing, a requirement to be fulfilled (example 1), to a less direct requirement, mostly polite (example 2) and in an indirect way (example 3). The three forms of speech are marked both grammatically - imperative sentences as well as concerning spelling - using punctuation.

The speakers use different discourse strategies while speaking, formal/informal language depending on the context, the issuer of a message, the speaker knows what to say, how to say, when to say in a certain context, this knowledge being what Dell Hymes calls *communicative competence*, that is, the adequate expression in a particular context.

Paul Simpson [23] states that it is a truism to say that the dramatic discourse differs from everyday speech. Of course, the dialogue in the dramatic text is the interaction between the characters that belong to fiction, they are firstly controlled and directed by the playwright and then by the director of the play. However the principles of social interaction underlie the dramatic dialogue that cannot be accessed but for its relationship with the social context outside the play. The dramatic action is meaningful only through the genuine relationship with the daily social life. [19: 24]

In modern linguistics, the research of a dramatic work has received a new impetus, associated with the need to analyze it simultaneously in two planes: cognitive and communicative. The use of a cognitive discursive approach allows us to consider a dramatic work as a special format of knowledge. Today, linguists ' attention is drawn to the mechanisms of meaning formation in a dramatic text, linguistic means of creating a character image in the dialogical speech of a dramatic work, coherence in a dramatic text, the dynamics of the author's remark and the peculiarities of its use to describe nonverbal behavior of the character. On the other hand, the multidimensional discursive space of drama is studied, which includes both the process of communication between the author and the reader or viewer, and the process of interactive communication of characters, and dramatic dialogue is considered as a discursive practice. [4: 1]

The choice of drama as a research material allows us to use a discursive approach to the analysis of character speech and take into account both the linguistic and extralinguistic plans of the latter. This approach allows us to consider the text of the drama as a product of artistic discourse. On the other hand, the specificity of character speech lies in the fact that the author of the statement is a playwright who creates the characters ' speech in accordance with his own experience of real communication. At the same time, the characters ' statements take into account the laws of the language of fiction in general, and the language of dramatic work in particular.

Unlike the language of a prose work, which is a combination of dialogue and monologue, the language of a play is quite a dialogue. The author's speech is

represented by paratext, which combines stage remarks and the title of the play, organizing the work into a single whole. At the same time, it is proposed to distinguish between the remark itself and the quasi-remark as an element of character speech that performs a performative function, naming and performing an action. [4: 2] For example, the remark describes the nonverbal behavior of characters, namely a description of their facial expressions, movements and actions:

PAULA. Actually, I thought you were…

FRANK. Your date? (He smiles) I'm sorry.

PAULA. There's no need to be.

FRANK. I mean – for me. Not being your date. Paula likes being flattered and smiles in spite of her fluster [15: 2].

The limited possibilities of the author's speech in a dramatic work impose an additional burden on the statements of the characters. The dramatic work is designed for sound perception and the presence of the viewer, which explains the presence of certain features of character speech. For example, in dramatic works, preference is given to simple sentences, even when expressing a complex thought, which contributes to the illusion of spontaneity of communicative interaction, close to the life situation, which in this case is stylized. [4: 2] Thus, a character who tells an interlocutor about his love for his deceased wife is characterized mainly by simple sentences and short lines:

BELLAMY. When I look at him tonight – I can't believe he's my flesh and blood. He's got nothing of me – nor his mother neither.

LINDSEY. I have wondered about that.

BELLAMY. Whether he is like Ann? Lord, no. Fine strong lass, she was. Cut above me socially. County people. Father Lord Lieutenant…

LINDSEY. I see.

BELLAMY. Always full of life. And forthright. "Bellamy", she'd say – called me Bellamy – d'you see? Couldn't bear Horace [16: 42].

The priority choice of simple sentences and short lines may be due to the fact that during auditory perception, only information that does not require complex

decoding reaches the addressee (viewer). Thus, the linguistic analysis of a dramatic work is aimed at taking into account its multiplicity and multidimensional nature, which includes the interaction of the author and the reader/viewer, the author and the character, the character and the reader/ viewer, as well as the characters themselves. Accordingly, four lines of analysis arise simultaneously, each of which can be considered both separately and in close relationship with others. On the other hand, the analysis of drama cannot fail to take into account the canons of the dramatic genre, which impose certain restrictions on the author's and character's speech, and therefore require special cognitive efforts of the author to express a certain idea. At the same time, the same research methodology can be applied to dramatic works as for the analysis of real, everyday communication, since in the process of creating character speech, the playwright applies his own language experience, relies on his speech and communicative competence. As a result, the characters ' statements reflect the ideas that exist in the linguistic and cultural community. [4: 3]

Further research prospects are seen in a comprehensive linguistic analysis of a dramatic work, which allows us to describe both the author's and character subsystems of the work and identify both the Basic Laws of their creation and influence on the addressee.

In this part of our research we will provide the stylistic and discourse analysis of the text which belongs to dramatic discourse. It is an extract from the drama text.

TOBY: *Yeah, uh, I'm afraid he isn't here at the moment. Uh, may I take a message? (PAUSE) Uh, I'm a friend of his, an old friend. (PAUSE) I sound black? Yes, I am black. I am a black man, yes. I'm a <u>black</u> friend of your son's. (PAUSE) No, there isn't anything fishy about it, I'm just a <u>new</u> black friend of your son's, did I say 'old'? I meant 'new'. Listen, why don't I just get him to call you back as soon as he comes in, why don't I just do that? (PAUSE) You've fallen out of a tree?*

TOBY: *She's fallen out of a tree.*

TOBY: *Um:.*

MARILYN: *Ask her if she's okay.*

TOBY: *Are you okay? (LISTENS) She fell out of it yesterday. Her ankles are broken and*

her face is bleeding and she can't get up off the floor. What were you climbing up the tree for?

MARILYN: Tell her to call for an ambulance. Hey! And then tell her to call the police and have 'em come <u>here</u>!

*TOBY: (PAUSE) A balloon? Who stuck the balloon in the tree? (PAUSE) The wind? (PAUSE) How old are you? (PAUSE) Well you shouldn't be climbing up trees at your age, some balloon up there, should she? That's very dangerous, even for a young person. (PAUSE) I'm not shouting at you, I'm trying to help you. (PAUSE) I'm not shouting at you. (PAUSE) Angela, I'm not shouting at you, am I? (PAUSE) Oh please don't cry. Listen, I think you should telephone for an ambulance now, and then when your son comes back we can tell him... (PAUSE) What? <u>What</u> will the ambulance **people find in the** house? (PAUSE) **You can tell me.** (PAUSE) But we are talking about your health here. When you're bleeding from your face, that is bad, Angela, whatever the scenario. On top of your **ankles.** (PAUSE) <u>Please</u> stop crying. (PAUSE) **You** are <u>not</u> going to die. (PAUSE) You are not going to die. (PAUSE) Hello?! (PAUSE) Hello, Angela?!*

TOBY: It kinda sounded like, uh... It kinda sounded like, uh... First it kinda sounded like she was coughing up a lotta blood, and then it kinda sounded like she... uh, kinda died. Uh. Which isn't good. Whichever way you look at it, it isn't good.

MARILYN: Like we didn't have enough to worry about! With the candle and the hands! Now his mother's dead! Jesus Christ, Toby!

TOBY: Uh, yeah. Let's, uh, let's try and put this candle out?

MARILYN: Er, who is it?

TOBY: Hey, the receptionist guy! Thank Christ! Hey man, see that candle in that gas can there? Will you put it out for us please? It's got absolutely nothing to do with us, we swear.

MARILYN: It's got absolutely nothing to do with us.

MERVYN: "The receptionist guy"?

TOBY: Ain't he the receptionist guy? The boxer shorts guy.

MARILYN: Yeah, he is, the boxer shorts guy.

TOBY: Well what's he... Sir? Your hotel is about to explode any minute now...

MERVYN: "The boxer shorts guy." Hmm.

TOBY: Hey! Am I talking to myself here?! Could you please go and put that goddam candle out please?!

MARILYN: And could you please go call the goddam police please and get us the hell outta here before that freak comes back?! We are completely hand-cuffed to this radiator here!

MERVYN: Yeah. You got a lot of cut off hands all over the carpet here.

MARILYN: Those are totally not our hands.

TOBY: Those are totally that one-handed man's hands. Why would we have a bunch of hands all over a floor? (BP)

The extract belongs to fictional discourse and it is an 'mentafact text'. The communicative intention of it is to persuade the addressee to change his/her mind and believe the author thus changing his/her cultural, aesthetic and ideological benchmarks in the way the author has planned. The communicative intention in text is implemented by reference to fictional, imaginary worlds created by the author's artistic "ego" through the artistic images, by the extensive use of tropes and figures of speech (stylistics devices and expressive means) typical of fictional texts, by audio, visual and graphic means of communication.

In the extract the following stylistic devices are used:

Repetition: *a black friend of your son's, fallen out of a tree, I'm not shouting at you, It kinda sounded like;*

Methapor: *Your hotel is about <u>to explode</u> any minute now...;*

Metonymy: *The <u>boxer shorts guy;</u>*

Synecdoche: *that <u>one-handed</u> man's hands;*

Hyperbole: *a bunch of hands, hand-cuffed to this radiator, a lot of cut off hands all over the carpet;*

Parenthesis: *(LISTENS), (PAUSE).*

The next feature of the analyzed text is the wide use of conversational (low-flown) words:

Colloquial words: Yeah, I'm, you've, can't, shouldn't, that's, totally, completely;

Jargon and slang: receptionist guy, ambulance people, fishy;

Vulgarisms: goddam, get the hell, freak;

Dialect words: 'em, kinda, lotta, Ain't, outta. [25]

Another characteristic feature of the analyzed text is the wide use of hesitation markers: *uh, um, er, hmm.*

The last characteristic feature of the lexical level of the text is the use of asyndetic combinations of nouns: *a youngster person, ambulance people, receptionist guy, boxer shorts guy.* [8]

A discourse of fiction which aims to persuade the reader to change his/her mind and believe the author is called fictional (aesthetic) discourse. It is used in many spheres of fictional texts: drama texts, prose, poetry. It is subdivided into fictional (aesthetic) discourse, which includes discourse of prose (classical and other genres of prose, such as fantasy, detective fiction, etc.), discourse of drama and discourse of poetry.

The analyzed text is an example of a drama text, which belongs to fictional (aesthetic) discourse and contains a lot of colloquialisms, tropes, stylistic devices and figures of speech.

CHAPTER 2

METHODS OF REPRODUCING STRUCTURAL AND SEMANTIC FEATURES
OF THE TRANSLATION OF DRAMATIC DIALOGUE IN MODERN ENGLISH
LANGUAGE DRAMATIC TEXTS

2.1 Lexical transformations in the context of reproducing structural and semantic features of dialogues in modern English-language dramatic texts

Transformation is the basis of most translation techniques, which consists in changing formal (lexical or grammatical transformations) or semantic (semantic transformations) components of the source text, provided that the information is preserved in the translation text. Ya. I. Retsker defines transformations as methods of logical thinking, with the help of which we reveal the meaning of a foreign word in context and select a Ukrainian-language corresponding to it that does not coincide with the dictionary one.

Lexical transformations that are used to reproduce the structural and semantic features of an English-language dramatic dialogue in Ukrainian include **transliteration**, **transcription**, and **calque**.

1. *Transliteration* is a formal reproduction of the initial lexical unit using the alphabet of the translation language; alphabetic imitation of the shape of the initial word. This method is used when languages use different graphical systems to record words. Thus, graphic units of one language are transmitted using graphic units that are somehow their equivalent from another language.

During transliteration, the word is spelled taking into account the character-matching table. The advantage of transliteration over transcription lies in its simplicity, the possibility of using additional characters and fewer ambiguities.

(1) *RON: If it isn't my favorite Potter. (HP)* – Рон. З усіх Поттерів моя улюблениця. – The proper name *Potter* is rendered into Ukrainian by means of transliteration without taking into account pronunciation features. Since the sound

image of a foreign-language proper name is distorted during transliteration, it is not used so often when transmitted in Ukrainian.

2. *Transcription*. When transmitting a word by transcription, it is written in the letters of the target language, taking into account the equivalence of sounds and the similarity of the sound of the word in the source language. Not all sounds have their exact equivalents in other languages, so there may be different transcription options. When transmitting in Ukrainian, usually those variants that are close to its nature are used.

Not everything in transcription can be formalized. When transcription is a component of a large system of literary translation, its norms cannot be completely unified, so the artistic sense of the translator is of great importance.

Transcription is often used to transmit a large number of proper names, names of individuals, words of foreign origin, etc.

(2) <u>*LILY: Uncle Ron. Uncle Ron!!!*</u> *(HP)* – <u>Лілі</u>. Дядько Рон. Дядько Рон!!! – The proper name *Lily* is rendered into Ukrainian by means of transcription in its phonetic form, as it sounds in source language.

(3) <u>*KATURIAN*</u>. *My eyes caught the titles, just glancing. (P)* – <u>Катурян</u>. Я бачу лише заголовки. Мигцем. – The proper name *Katurian* is rendered into Ukrainian by means of transcription in its phonetic form, as it sounds in source language

(4) *TUPOLSKI. Mister <u>Katurian</u>, this is Detective Ariel, I'm Detective <u>Tupolski</u> ... Who left that on you? (P)* – Тупольський. Містер <u>Катурян</u>, це детектив <u>Аріель</u>, я детектив <u>Тупольський</u>... Господи, ну хто це вам начепив? – The proper names <u>*Katurian, Ariel, Tupolski*</u> are rendered into Ukrainian by means of transcription in its phonetic form, as it sounds in source language.

(5) *Lulu Tell us the <u>shopping </u>story. (SF)* – Лулу. Розкажи нам <u>історію </u>про шопінг. – The word *shopping* is rendered into Ukrainian by means of transcription in its phonetic form, as it sounds in source language.

(6) *Lulu <u>Scag</u>. Loves the <u>scag</u>. (SF)* – Лулу. <u>Скег</u>. Любить <u>скег</u>. – The word *scag* is rendered into Ukrainian by means of transcription in its phonetic form, as it sounds in source language.

(7) *JAMES: I only said he might be in <u>Slytherin</u>. And he might so... Fine. (HP)* – Джеймс. Я тільки сказав, що він може потрапити в «<u>Слизерин</u>»... а він ще як може... все, мовчу. – The word *Slytherin* is rendered into Ukrainian by means of transcription in its phonetic form, as it sounds in source language.

3. ***Calque (Loan translation)*** is a method of transmitting a lexical unit of the original by replacing its components (morphemes or words) with their lexical analogues in the target language. With the help of calque, a large number of different borrowings in cross-cultural communication have appeared. This was due to the fact that there were many cases when the use of transliteration was impossible for certain reasons.

When using this method of transmission, it is often necessary to apply certain transformations, because, unlike the previous methods, calque is not always a simple mechanical operation. Affixes, case forms, the order and number of words in phrases, syntactic or morphological status of words, etc. are often subjected to changes.

Calque is often identified with a word-for-word translation, but at the word level it would be more appropriate to define it as a consecutive word-for-word reproduction of structural elements. This translation allows to preserve the meaning and some features of the form, in particular the composition and number of component elements and belonging to a particular part of speech, if this is not hindered by grammatical gaps.

The choice of the word transmission option is determined by the dictionary, but in some cases an independent decision of the translator is required. In general, the translator should give preference to the accuracy and aesthetics of the translation.

There are 3 types of calque:

- **morphological calque** - transcoding of a complex word:

(8) *Mark I'd like to keep things <u>straightforward</u>. (SF)* – Марк. Я хотів би, щоб все було <u>прямолінійно</u>. – The word *<u>straightforward</u>* consists of two morphemes *straight* and *forward* which are rendered into Ukrainian by means of calque.

- **semantic calque** - transcoding (word-for-word translation based on one of the dictionary values of a lexical unit) of a phrase:

(9) *TUPOLSKI. Oh, like your <u>peripheral vision</u>? (P)* – Тупольський. У вас що, <u>периферійний зір</u>? – The word-combination *<u>peripheral vision</u>* is rendered word-for-word into Ukrainian by means of calque.

- **phraseological calque** – dictionary equivalent of a foreign language phraseological unit:

(10) *RON: Big. Wonderful. Full of food. I'd <u>give anything</u> to be going back. (HP)* – Рон. Велике. Прекрасне. І їжі повно. <u>Я б все віддав</u>, щоб повернутись туди. – The idiom *to give anything to do something* is rendered into Ukrainian with the help of equivalent phraseological unit by means of calque.

(11) *KATURIAN. I've been <u>racking my brains</u>, but I can't think. (P)* – Катурян. <u>Ламаю голову</u>, але не можу зрозуміти. – The idiom *racking one's brain* is rendered into Ukrainian with the help of equivalent phraseological unit by means of calque.

The disadvantage of calque translation can be called the loss of sound form, especially when it comes to translating words or phrases with signs of alliteration or assonance. In English-Ukrainian translation, calque is often combined with transcoding.
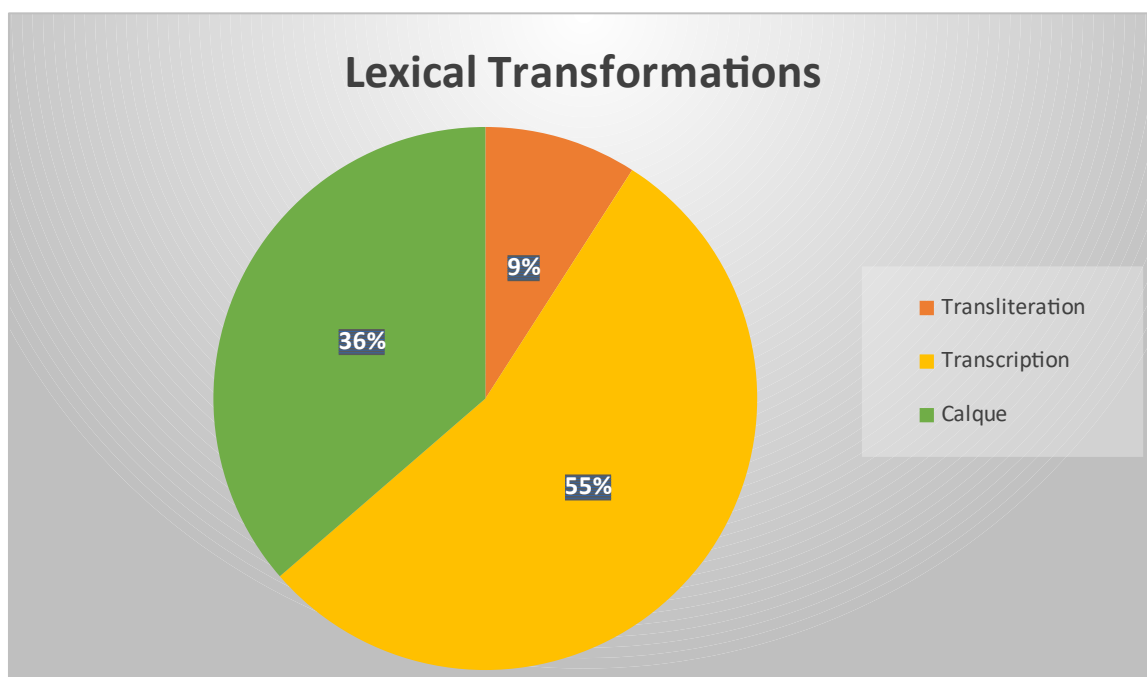
So, these 11 sentences, which contain elements of dramatic dialogue were rendered into Ukrainian using the following lexical transformations: transliteration, transcription and calque. In the process of analysis, it was revealed that 1 analyzed element (9%) was rendered by means of transliteration, 6 elements (55%) were rendered by means of transcription and 4 elements (36%) were rendered by means of calque.

2.2 Lexical and semantic transformations in the context of reproducing structural and semantic features of dialogues in modern English-language dramatic texts

The group of lexical and semantic transformations used to reproduce the structural and semantic features of an English-language dramatic dialogue in Ukrainian includes **generalization**, **concretization**, and **modulation**.

4. ***Concretization*** is a method of translation that replaces a word or phrase of the source language with a broader subject-scientific meaning of a word or phrase of the target language with a narrower meaning. As a result of applying this transformation, the created correspondence and the original lexical unit are in logical relationship of inclusion: the unit of the source language expresses a generic concept, and the unit of the target language expresses a specific concept included in the corresponding unit.

(12) *ALBUS: Slytherin is the* <u>House</u> *of the snake, of Dark Magic... It's not a House of brave wizards. (HP)* – Альбус. "Слизерин" - <u>факультет</u> змій, чорної магії... туди не беруть хоробрих. – The word *House* is rendered into Ukrainian by means of concretization due to differences in the structure of the two languages; such as absence of a lexical unit in the target language that has the same broad meaning as the transmitted unit.

(13) *HARRY: Don't stop and don't be scared you'll crash into it, that's very important. Best to do it* <u>at a run</u> *if you're nervous. (HP)* – Гаррі. Головне, не зупиняйся і не бійся врізатися, це найважливіше. Найкраще <u>з розгону</u>, якщо нервуєшся. – The phrase *at a run* is rendered into Ukrainian by means of concretization to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(14) *KATURIAN. Well, the main thing I want to say is, I have complete respect for you and for* <u>what</u> *you do and I'm glad to help you in any way I can. I have complete respect. (P)* – Катурян. Зрозумів. Єдине, що я хочу сказати вам відразу. Я нескінченно поважаю вас і ту <u>справу</u>, якою ви займаєтеся. Я буду радий допомогти Вам у всьому, що виявиться в моїх силах. Я глибоко поважаю вашу роботу. – The word *what* is rendered into Ukrainian by means of concretization due to differences in their stylistic characteristics.

(15) *ARIEL. Repeating myself... You have never been in trouble with the police until* <u>now</u>. *You mean. (P)* – Аріель. Повторюю для тупих. У тебе жодного разу не було проблем з правопорядком – до <u>сьогоднішнього дня</u>. Так треба було сказати. – The word *now* is rendered into Ukrainian by means of concretization to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(16) *Lulu And you said: I love you both and I want* <u>to look after you forever</u>. *(SF)* – Лулу. Тієї ночі Ти сказав: Я люблю вас обох і я хочу <u>піклуватися про вас на віки віків</u>. –The phrase *to look after you forever* is rendered into Ukrainian by means of concretization to achieve an adequate translation in accordance with the norms and stylistic characteristics of the Ukrainian language.

(17) *Lulu You don't <u>own</u> us. We exist. We're people. We can get by. Go. Fuck right off. Go. GO. (SF)* – Лулу. Ти не <u>купив</u> нас. Ми існуємо. Ми люди. Ми можемо жити самі. Йди. Fuck, прямо зараз. Йди. ЙДИ. – The word *own* is rendered into Ukrainian by means of concretization to achieve an adequate translation in accordance with the norms and stylistic characteristics of the Ukrainian language.

(18) *Mark Of course I <u>am</u>. (SF)* – Марк. <u>Повернуся</u>, звичайно. – The word *am* is rendered into Ukrainian by means of concretization to achieve an adequate translation in accordance with the norms of the Ukrainian language.

5. *Generalization* (the reverse process of concretization) consists of replacing a unit of the source language that has a narrower meaning with a unit of the target language with a broader meaning. Generalization of the original meaning takes place in cases when the measure of information order of the original unit is higher than the measures of ordering of the unit corresponding to it in terms of content in the translating language and consists in replacing the particular with a general, specific concept with a generic one. The need for generalization may also be caused by the danger of distortion of meaning when translating a word or phrase by its dictionary correspondence.

When translating from English to Ukrainian, generalization is used much less often than concretization. This is due to the peculiarities of the English Vocabulary. English words are often more abstract than Ukrainian words related to the same concept.

(19) *LILY: Where are <u>they</u>? Are they here? Maybe they didn't come? (HP)* – Лілі. Де <u>всі</u>? Вони тут? А раптом вони не прийшли? – The word *they* is rendered into Ukrainian by means of generalization to achieve an adequate translation in accordance with the stylistic characteristics of the Ukrainian language, without detracting from the information.

(20) *ALBUS: Everyone's <u>staring</u> at us again. (HP)* – Альбус. Всі знову на нас <u>дивляться</u>. – The word *staring* is rendered into Ukrainian by means of generalization, since better alternatives cannot be found in the target language.

(21) *ARIEL. You have had your rights read. You've been took out of your home. You've had a fucking blindfold on. Do you think <u>we</u> do this to our good fucking friends? (P)* – Аріель. Тобі прочитали твої права. Тебе витягли з дому. Пов'язали на очі цю чортову пов'язку. <u>Хто</u> робить це з хорошими друзями? – The word *we* is rendered into Ukrainian by means of generalization to achieve an adequate translation in accordance with the stylistic characteristics of the Ukrainian language, without detracting from the information.

(22) *Lulu Still buying the <u>scag</u> though, aren't you? (SF)* – Лулу. Але все-таки досі <u>його</u> купуєш, так? – The word *scag* is rendered into Ukrainian by means of generalization in order to avoid tautology in the target language.

(23) *HARRY: Albus Severus, you were named after two headmasters of Hogwarts. One of them was a Slytherin and he was probably the bravest man I ever <u>knew</u>. (HP)* – Гаррі. Альбус Северус, тебе назвали на честь двох директорів "Гоґвортсу". Один з них був слизеринцем – і, мабуть, я в житті не <u>зустрічав</u> нікого хоробрішого. – The word *knew* is rendered into Ukrainian by means of generalization to achieve an adequate translation in accordance with the norms of the Ukrainian language.

6. *Modulation* – is a logical development of the notion expressed by the word. Modulation is the technique of semantic development repeatedly used by translators to create a more competent translation, which consists in replacing a word or phrase of the source language with a translation equivalent of the target language. The meaning of such equivalent is logically derived from the value of the source unit and does not allow ambiguous interpretation. Most often, the meanings of related words in the original and translation are related to causal relationships.

The method of semantic development consists in replacing the dictionary counterpart in translation with a contextual one that is logically related to it. This includes various *metaphorical* and *metonymic* substitutions made based on the category of crossing. Given that, all full-meaning parts of speech are divided into three categories: subjects, processes, and attributes. There is a sharp variety of substitutions in the translation process, both within each category and between

different categories. Moreover, in the translation process, it is possible to replace one category with another to convey the content of an utterance. In other words, the object itself is replaced by its feature or process that is tangent to it. Similarly, an item can replace its own attribute or process, and so on.

(24) *RON: Because of me! I'm <u>extremely</u> famous. My nose experiments are legendary! (HP)* – Рон. Це через мене! Я <u>моторошно</u> знаменитий. Мої експерименти з носами - щось легендарне! – The word *extremely* is rendered into Ukrainian by means of modulation to achieve an adequate translation in accordance with the stylistic characteristics of the Ukrainian language.

(25) *LILY: Have you got my <u>trick</u>? (HP)* – Лілі. Покажеш мені <u>фокус</u>? – The word *trick* is rendered into Ukrainian by means of modulation to achieve an adequate translation in accordance with the norms of the Ukrainian language.
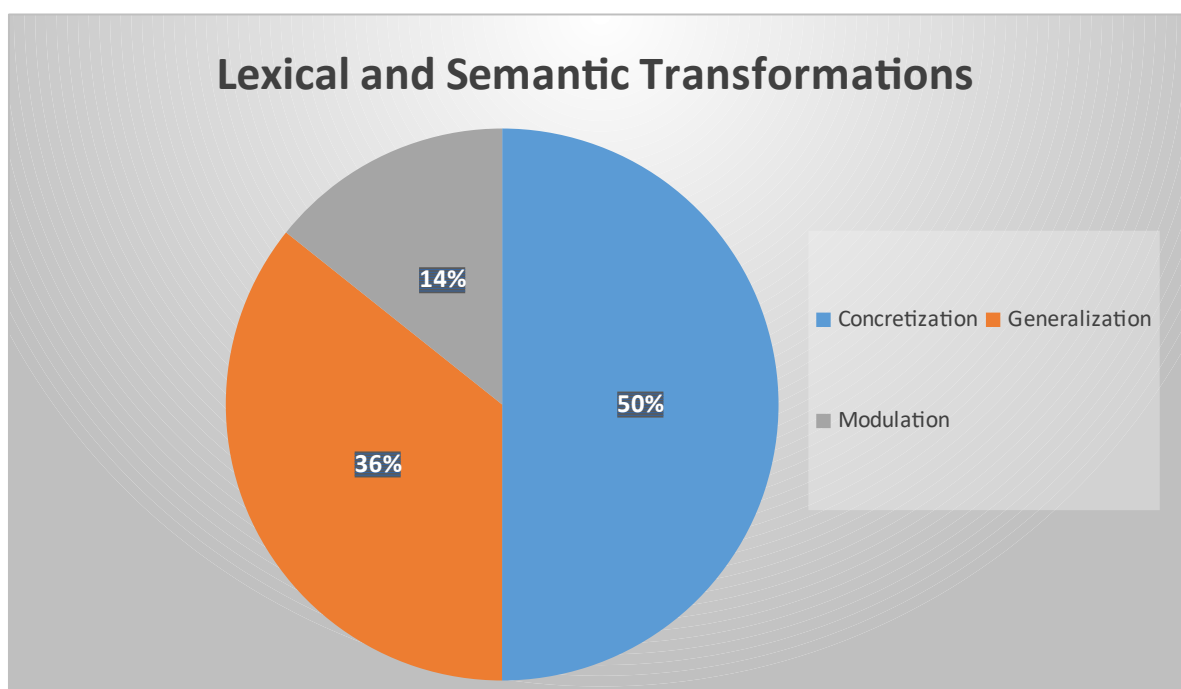
So, these 14 sentences which contain elements of dramatic dialogue were rendered into Ukrainian using the following lexical and semantic transformations: concretization, generalization and modulation. In the process of analysis, it was revealed that 7 analyzed elements (50%) were rendered by means of concretization, 5 elements (36%) were rendered by means of generalization and 2 elements (14%) were rendered by means of modulation.

2.3 Lexical and grammatical transformations in the context of reproducing structural and semantic features of dialogues in modern English-language dramatic texts

The list of lexical and grammatical translation transformations used in reproducing the structural and semantic features of the English-language dramatic dialogue includes **antonymic translation**, **grammatical replacement**, **addition**, **omission**, **transposition**, **descriptive translation**, **compensation** and **total reorganization**.

7. *Antonymic translation* is a typical example of a complex lexical and grammatical transformation, in which lexical and syntactic structures are simultaneously modified. The antonymic translation is based on a logical postulate, according to which the negation of any meaning can be equated with the statement of the opposite meaning. In practice, an antonym translation is usually associated with replacing one of the original lexemes with its interlingual antonym. At the same time, very often the affirmative construction in a sentence of the source text is replaced by the negative one in translation and vice versa. The content of the translated unit remains basically the same.

(26) KATURIAN. <u>Some</u> of these types of people who have no respect for the police. I have never been in trouble with the police in my life. In my life. And I... (P) – Катурян. <u>Не з тих</u>, хто не визнає поліцію. У мене ніколи не було проблем з правопорядком. Жодного разу, за все моє життя. І я… – In this example, a positive element of the source language is rendered into a negative element of the target language by means of antonymic translation for aesthetic purposes.

(27) *ARIEL. I <u>didn't think</u> I <u>was mumbling</u>. (P)* – Аріель. Мені теж <u>здається</u>, що я <u>говорю дохідливо</u>. – In this example, a positive element of the source language is rendered into a negative element of the target language by means of antonymic translation for aesthetic purposes.

8. *Grammatical replacement* (substitution) in English grammar is when a word, phrase, or clause in a sentence is replaced by a different word or phrase (e.g. one, do, this) in order to avoid repeating the previously used word.

There are 2 types of **grammatical replacements**:

- **morphological replacement** – consists in replacing a word that belongs to one part of speech with a word that belongs to another part of speech.

(28) *RON: I did. Hermione didn't believe I could pass a <u>Muggle</u> driving test, did you? She thought I'd have to Confund the examiner. (HP)* – Рон. Нормально. Герміона думала, я не здам <u>магловий</u> іспит на водіння, уявляєш? Вона вважала, мені доведеться заморочити екзаменатора. – The noun *Muggle* is rendered into Ukrainian as an adjective by means of grammatical replacement to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(29) *Mark I'm going to get <u>help</u>. (SF)* – Марк. Я йду, щоб мені <u>допомогли</u>. – The noun *help* is rendered into Ukrainian as a verb by means of grammatical replacement to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(30) *TUPOLSKI. Why didn't you take it off? It just <u>looks</u> stupid. (P)* – Тупольський. Самі зняти не могли? Ідіотський <u>вид</u>. – The verb *looks* is rendered into Ukrainian as a noun by means of grammatical replacement to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(31) *TUPOLSKI. Well, that's a <u>start</u>, isn't it? (P)* – Тупольський. Ну що, <u>почнемо</u> тоді? – The noun *start* is rendered into Ukrainian as a verb by means of grammatical replacement to achieve an adequate translation in accordance with the norms of the Ukrainian language.

- **syntactic replacement** – provides for the replacement of one syntactic construction with another:

• replacing the syntactic construction, for example, of predicative complexes;

• changing the structural type of a sentence (*Sentence fragmentation*: one complex into several simple ones, combining sentences; *Sentence integration*: several simple into one complex sentence)

• replacing the communicative type of sentence (message → question (rhetorical), etc.)

(32) *Mark Well that all depends on how well I respond<u>. To the treatment. A few months. (SF)*</u> – Марк. Ну - це все залежить від того<u>, чи добре я піддаюся</u>

лікуванню. Через кілька місяців. – Two simple sentences in the source language are rendered into Ukrainian by means of grammatical replacement by combining them into one complex sentence to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(33) *ALBUS: But just say*... *(HP)* – Альбус. Але що, якщо… – In this example the sentence structure in the source language is changed by replacing the syntactic construction of predicative complexes by means of grammatical replacement to achieve an adequate translation in accordance with the norms of the Ukrainian language.

(34) *ALBUS: You'll write to me, won't you? (HP)* – Альбус. Ви будете мені писати? Будете? – One complex sentence in the source language is rendered into Ukrainian by means of grammatical replacement by integrating them into two simple sentences to achieve an adequate translation in accordance with the stylistic characteristics and norms of the Ukrainian language.

In this example, addition is used to comply with language norms that exist in the culture of the target language.

In this example, a positive element of the source language is rendered into a negative element of the target language by means of antonymic translation for aesthetic purposes.

9. *Addition* (Amplification) – introduction to the translation of lexical elements that are missing in the original, in order to correctly convey the meaning of the translated sentence and comply with speech and language norms that exist in the culture of the target language.

Addition can take any of the following forms:

•It can be an explicit statement of some information that was merely implied or hinted at in the source text;

•It can be an extra piece of information that was not there in the source text. The additional information is always embedded in the context or the situation;

•It also takes place when some information, which occupied secondary status in the source text, is given greater importance in the target text through focus, emphasis or lexical choice.

(35) *KATURIAN. I didn't think I was <u>supposed to</u>. (P)* – Катурян. Я не був впевнений, що <u>маю право зняти пов'язку</u>. – In this example, addition is used to compensate for some semantic losses in the source language.

(36) *KATURIAN. I'm not like some of these ... <u>you know</u>? (P)* – Катурян. Я не з цих... <u>Ну, ви мене розумієте</u>? – In this example, addition is used to comply with language norms that exist in the culture of the target language.

(37) *Robbie <u>Alright</u>? <u>OK</u>? (SF)* – Роббі. <u>Все нормально</u>? <u>Все гаразд</u>? – In this example, addition is used to comply with language norms that exist in the culture of the target language.

(38) *Mark Just sit here. Sit and think. My head's <u>a</u> mess. I'm fucked. (SF)* – Марк. Просто буду сидіти тут. Буду сидіти і думати. В голові – <u>повна</u> каша. Мені погано. – In this example, addition is used to compensate for some semantic losses in the source language.

(39) *LILY: I'm going to <u>chase the train out</u>. (HP)* – Лілі. Я <u>побіжу за поїздом до кінця платформи</u>. – In this example, addition is used to compensate for some semantic losses in the source language.

10. *Omission* (Elimination) – is the process of eliminating of those pleonastic or tautological lexical elements in the translation text that, according to the norms of the target language are parts of the implicit meaning of the text, for example, articles or prepositions. In the process of translation, semantically redundant elements are most often omitted, without the presence of which the adequacy of the translation is not violated. Omission is the opposite process of addition.

(40) *ALBUS: Dad. He <u>keeps saying it</u>. (HP)* – Альбус. Папа. Він <u>знову</u>. – In this example, omission is used to deal with redundancy traditionally normative in the source language and not accepted in the target language.

(41) *Mark <u>That was years ago. That was the past</u>. (SF)* – Марк. <u>Це було давно</u>. – In this example, omission is used to avoid tautology in the target language.

11. *Transposition* – is a translation transformation that involves changing the word order in a statement or sentence, which is often caused by structural differences in the expression of the theme and rheme in the source language and the target language.

Structural changes in the order of the units of the original are distinguished within:

- the level of phrase / word combination;
- the level of sentences-words / phrases or parts of a complex sentence;
- text-rearrangement of paragraphs.

(42) *JAMES (with a grin): Can we go now, please? (HP)* – Джеймс. (з посмішкою) Можна ми вже, <u>будь ласка</u>, підемо? – In this example, the word order of the parts of the sentences is changed due to presence of emphasis.

(43) *GINNY: <u>We wrote to your brother three times a week last year.</u> (HP)* – Джінні. <u>Твоєму братові в минулому році ми писали по три рази на тиждень.</u> – In this example, the word order of the parts of the sentences is changed due to presence of emphasis.

(44) *HERMIONE: <u>I thought nothing of the kind</u>, I have complete faith in you. (HP)* – Герміона. <u>Нічого подібного я не думала</u>, я нескінченно в тебе вірила. – In this example, the word order of the parts of the sentences is changed due to structural differences in the accepted word order in source language.

(45) *KATURIAN. I'm helping you with your enquiries, <u>I thought</u>. (P)* – Катурян. <u>Думаю</u>, я повинен допомогти вам в якомусь розслідуванні. – In this example, the word order of the parts of the sentences is changed due to structural differences in the accepted word order in source language.

12. *Descriptive translation* (Explication) – this is a type of lexical transformation in which the meaning of a word in the source language is revealed using an expanded phrase (periphrasis) that reveals the essential features of the phenomenon denoted by this lexical unit, that is, by means of its definition into the

target language. This type of translation has more or less correspondence to the original and is used most often in cases when the translated words are non-equivalent lexical units or there is a need to convey the meaning of a certain language unit more clearly.

(46) *HERMIONE: That's nothing, Rose is worried whether she'll break <u>the Quidditch scoring record</u> in her first or second year. And how early she can take her <u>O.W.L.s.</u> (HP)* – Герміона. Це що! Роза переживає, коли вона поб'є <u>квідішний рекорд за кількістю голів</u> – на перший рік або на другий. І чи скоро їй дозволять скласти <u>іспити з С.О.В</u>. – The set-phrases *the Quidditch scoring record* and *O.W.L.s.* are author's individual neologisms, which are rendered into Ukrainian language by means of descriptive translation, since no alternatives can be found in the target language.

13. *Compensation* – is a method of translation in which elements of the original content that were lost during translation are transmitted in the text in some other way to compensate for semantic loss. In other words, it is the replacement of a non-transferable element of the original with a similar or some other element that compensates for the loss of information and can have a similar effect on the reader.

(47) *JAMES: Apart from the Thestrals. <u>Watch out</u> for the Thestrals. (HP)* – Джеймс. Крім тестралей. Їх <u>бережися</u>. – The phrase *watch out* is rendered into Ukrainian by means of compensation to make up for the loss of a similar element and information in the source text.

(48) *TUPOLSKI. Who's the <u>Number One</u> on this case, Ariel, me or you? (Pause.) Thank you. Don't listen to him. Anyway, so why do you suspect we have brought you here? (P)* – Тупольський. Аріель, хто тут <u>начальник</u>-ти чи я? (пауза) Дякую. Не звертай на нього уваги. Ну так і які ваші припущення? – The word-combination *Number One* is rendered into Ukrainian by means of compensation to make up for the loss of a similar element and information in the source text.

14. *Total reorganization* (rearrangement, restructuring) – is expression of the meaning of what is said in one language by means of another, which are neither

dictionary nor contextual correspondences of individual words, which are units of another language level (lexical means of the source language → grammatical means of the target language)

The method of total reorganization changes the internal form of any segment of the speech stream, although the general meaning content remains unchanged. At the same time, the degree of meaningful commonality between the translation and the original remains low and is determined by the purpose of communication or identification of the situation. Translators can resort to the method of total reorganization when transmitting units of colloquial vocabulary and idiomatic expressions.

(49) *HARRY: It did for me. <u>Hogwarts will be the making of you</u>, Albus. I promise you, there is nothing to be frightened of there. (HP)* – Гаррі. Мої врахувала. <u>У "Гоґвортсі" ти подорослішаєш</u>, Альбус. Чесне слово, тобі нічого там боятися. – The combination *Hogwarts will be the making of you* in the source language has a structure not inherent to the target language, therefore it is rendered into Ukrainian by means of total reorganization to adapt to the norms of the translation language.

(50) *ARIEL. So we're friends of yours, like <u>we've took you here like this is a social visit like we're friends of yours</u>? (P)* – Аріель. Тобто ми тут такі добрі друзі твої? <u>Привели тебе сюди від нічого робити, погостюєш у нас... по старій дружбі</u>… – The combination *we've took you here like this is a social visit like we're friends of yours* is rendered into Ukrainian by means of total reorganization to transmit units of colloquial vocabulary according to the norms of the target language.

Lexical and Grammatical Transformations
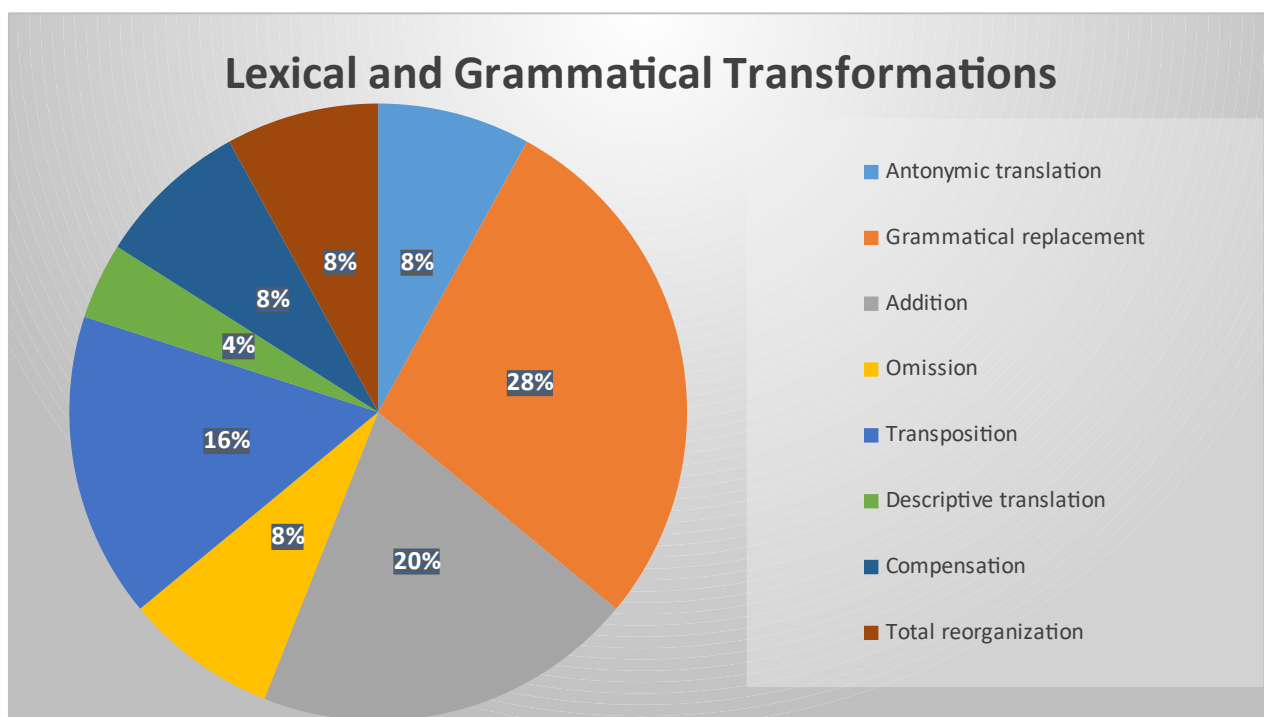
So, we have analyzed 50 examples of dramatic dialogues which were translated from English into Ukrainian. Around 11 examples (22%) were rendered into Ukrainian by means of lexical transformations, 14 examples (28%) were rendered by means of lexical and semantic transformations and 25 examples (50%) – by means of lexical and grammatical transformations. On the basis of the third diagram we can point out that lexical and grammatical transformations which include antonymic translation, grammatical replacement, addition, omission, transposition, descriptive translation, compensation and total reorganization are most often used in dramatic dialogues.

Transformations

- Lexical transformations — 22%
- Lexical and semantic transformations — 28%
- Lexical and grammatical transformations — 50%
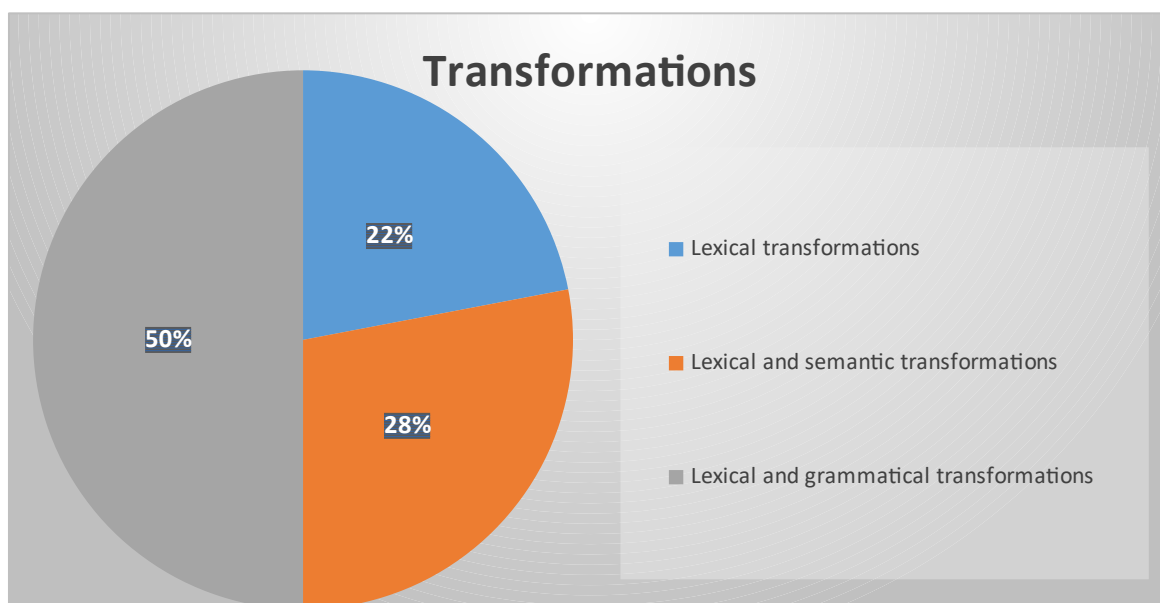
In the process of translation of dramatic dialogues, we have found that concretization and grammatical replacement are used most frequently in fictional discourse. Each of them comprises 14% of all transformations, while transcription comprises 12%, generalization – 10% and addition – 10%. Calque comprises 8%, transposition – 8 %, modulation – 4%, antonymic translation – 4%, omission – 4%, compensation – 4%, total reorganization – 4%, transliteration – 2%, descriptive translation – 2% and they are the less frequent in fictional discourse.

Ways of Translation

- Transliteration
- Transcription
- Calque
- Concretization
- Generalization
- Modulation
- Antonymic translation
- Grammatical replacement
- Addition
- Omission
- Transposition
- Descriptive translation
- Compensation
- Total reorganization
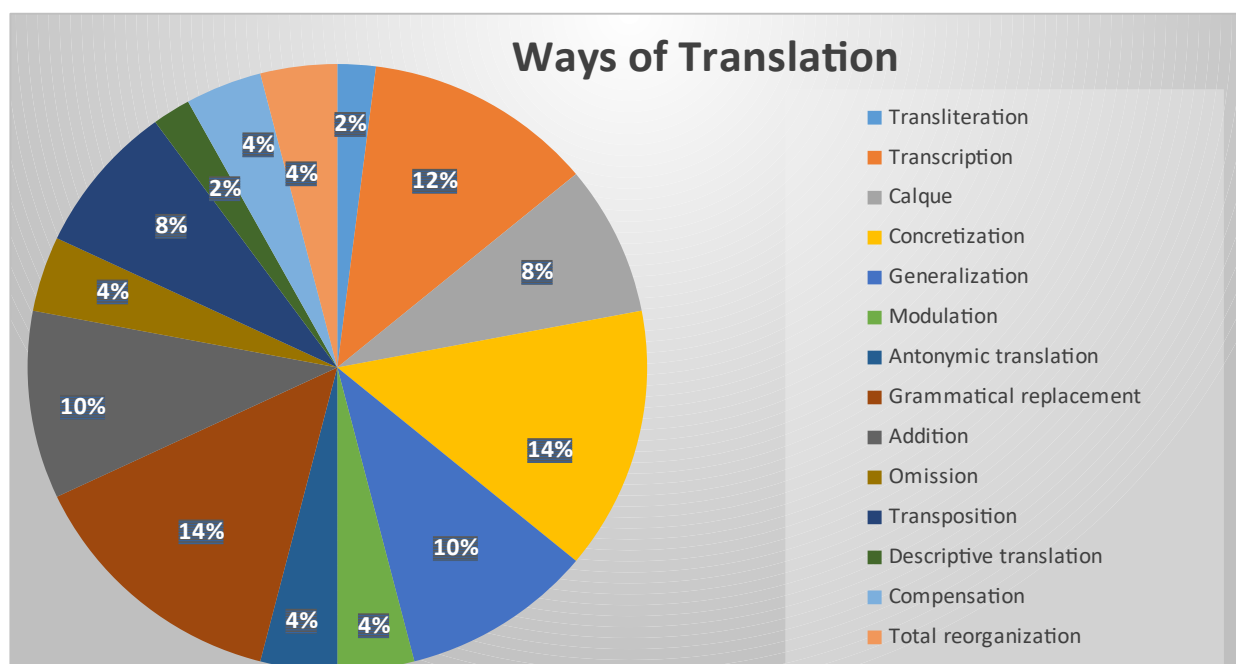
4. CONCLUSIONS

In the process of research, we have analyzed structural and semantic features of the translation of dramatic dialogue based on the material of modern English-language dramatic texts.

In the theoretical part, we studied the notion of dramatic dialogue as a language phenomenon and a translation challenge. Dramatic dialogue is a communicative phenomenon that plays an important role in exchanging information. The communicative properties of dialogic discourse determine the specifics of verbalization of meanings in the dialogic text. Linguists distinguish following language properties of a dialogic text are distinguished: morphological and syntactic. The dramatic dialogue has certain characteristics that the literary translator has to take into consideration when undertaking the translation of drama texts. The dramatic text is both a literary art and a theatrical art. Translating drama is challenging because it must consider semantic as well as cultural, historical and socio political aspects and also the form-content dichotomy, as not only the meaning of a word or sentence must be translated, but also the connotations, rhythm, tone and rhetorical level, imaginary and symbols of association. Certain practical steps are recommended as a starting point in the complicated process of translation of drama: 1. identifying the genre of the text; 2. identifying the culture to which the text belongs. 3. identifying the purpose of the author which he/she had in mind while creating the text. 4. rendering the artistic (aesthetic) effect of the source language text by means of the target language of today. 5. study and analyze all linguistic features of the original text and apply all the necessary transformations in the process of translation to ensure that translated text produces the same communicative effect upon the target language reader as the original text produces upon the source language reader.

In the process of research, we have reached the aim, studied and analyzed the structural and semantic features of the translation of dramatic dialogue based on the material of modern English-language dramatic texts.

To reach the aim of the investigation we completed the following tasks:

- have studied dramatic dialogue as a language phenomenon;
- have studied dramatic dialogue as a translation problem;

- have studied the structural and semantic features of the translation of dramatic dialogue;

- have distinguished the methods of translation of dramatic dialogue;

- have studied the notion of discourse;

- have analyzed a text of dramatic discourse.

- have distinguished and characterizes grammatical, lexical-semantic transformations and lexical-grammatical transformations in the context of reproducing structural and semantic features of dialogues in modern English-language dramatic texts;

- have analyzed the methods of translation of structural and semantic features of dramatic dialogue on the basis of modern English-language dramatic texts.

In the practical part of research, we analyzed 50 examples of structural and semantic features of the translation of dramatic dialogue based on the material of modern English-language dramatic texts and options of their translation. These options were divided into 3 groups: lexical transformations (transliteration, transcription, and calque), lexical and semantic transformations (generalization, concretization, and modulation), lexical and grammatical transformations (antonymic translation, grammatical replacement, addition, omission, transposition, descriptive translation, compensation and total reorganization). On the basis of research, it was revealed that 22% of analyzed examples were rendered by means of lexical transformations, 28% — by means of lexical and semantic transformations and 50% — by means of lexical and grammatical transformations.

Concretization (14% of analyzed examples) and grammatical replacement (14% of analyzed examples) are most often used in the process of translating dramatic dialogue. Other ways of translating dramatic dialogue include: transcription (12%), generalization (10%), addition (10%), calque (8%), transposition (8%), modulation (4%), antonymic translation (4%), omission (4%), compensation (4%), total reorganization (4%), transliteration (2%), descriptive translation (2%) and they are the less frequent in fictional discourse.

In conclusion, study of structural and semantic features of the translation of dramatic dialogues is a complicated but interesting task that requires educated professionals with great knowledge of the fictional discourse, drama texts and translation analysis.

Dramatic dialogue has many areas for research. It is used in many spheres of public life, from books and to theatre performances. Dramatic dialogue is an important component for the work of translators, interpreters, linguists, drama authors and literature teachers. Knowledge of structural and semantic features of the dramatic dialogue of the source and the target language are the main prerequisites for successful translation.

5. BIBLIOGRPHY

1. Байсарова Л. Р. Літературний та сценічний переклад драми як перекладознавча проблема. Учені записки Таврійського національного університету імені В. І. Вернадського. Серія: Філологія. Соціальні комунікації. - 2018. - Т. 27(66), № 4. - С. 95.

2. Безугла Л. Р. Діалог, діалогічний текст та діалогічний дискурс. Харківський національний університет ім. В.Н. Каразіна. Харків: Видавництво ХНУ ім. В.Н. Каразіна. Вип. 60. 2019. 6-11 с.

3. Бернар Г. Б. Діалог персонажів п'єс С. Беккета як тип художнього мовлення: підручник. Львів: Львівський національний університет імені Івана Франка, 2017. 424 с.

4. Борисенко Н. Д. Драматичний твір як об'єкт лінгвістичного дослідження. Наука і Сучасність. Збірник наукових праць НПУ ім. М. П. Драгоманова. – Харків, Логос, 2019. – Вип. 2 . 140-143 с.

5. Гетьман З. О. Суттєві ознаки діалогічного тексту. Іноземна філологія. – Львів: "Світ", 1991. – Вип. 102. – С. 33–38.

6. Девкін В. Д. Діалог: Німецька розмовна мова у зіставленні. - М.: Вища школа, 1981. - 160 с

7. Карабан В. І. Переклад з української мови на англійську мову: навчальний посібник-довідник для студентів ЗВО. Вінниця: НОВА КНИГА, 2003. 608 с.

8. Корунець І. В. Вступ до перекладознавства. Вінниця: Нова Книга, 2008. 512 с

9. Максімов С. Є. Практичний курс перекладу (англійська та українська мови). Теорія та практика перекладацького аналізу тексту: Підручник. Київ: Вид. центр КНЛУ, 2017. 176 с.

10. Ожигова О. В. Художній стиль. Культура слова. – Київ, 2019. 18–24 с.

11. Павленко Л. І. Вплив зворотного зв'язку на синтаксичну структуру реплік. Вісник Житомир. пед. ун–ту імені Івана Франка. – Житомир, 2000. – Вип 5. – 82-84 р.

12. Падучева Е. В. Висловлювання і його співвіднесеність з дійсністю. – Наука, 1985. – 272 с.

13. Святогор І. П. взаємодія функціональних і структурних елементів у складі питально-відповідної єдності. питання філології та методики викладання іноземних мов. – Чернігів: КДУ, 1961. – 17-24 с.

14. Aaltonen S. Drama Translation. An Introduction. [Електронний ресурс]. – Режим доступу: https://www.academia.edu/12322580/Drama_Translation_An_Introduction.

15. Benfield D. In for the Kill: a thriller. – L.: Samuel French, 1981. – 77 p.

16. Hastings C. The Soft September Air: a play. – L.: Samuel French, 1979. – 71 p.

17. Humboldt W. v. ders. Schriften zur Sprachphilosophie. – Darmstadt: Fink, 1963. – 143 p.

18. Humboldt W. v. Über den Dualis. Gelesen in der Akademie der Wissenschaften am Kramsch, C. Context and Culture in Language Teaching, Oxford: Oxford University Press, - 1993. 94 p.

19. Manoliu M. N. The Dramatic Discourse. International Journal of Communication Research Sociology. Iasi, 2020. 23-26 p.

20. Rolf E. Monologische und dialogische Aspekte von Messe und Gottesdienst. Dialoganalyse IV. – Tübingen: Niemeyer, 1993. – 247 p.

21. Schiffrin, D. Discourse Markers, Cambridge: Cambridge University Press. – 1987. 364 p.

22. Schultze B. Problems of cultural transfer and cultural identity: personal names and titles in drama translation. Interculturality and the Historical Study of Literary Translations. – Berlin, 1991. – 190 p.

23. Simpson, P. Odd Talk. Studying Discourse of Incongruity in Exploring the Language of Drama – From Text to Context, eds J. Culpeper, M. Short & P. Verdonk, London: Routledge, 1997. – 37 p.

24. Weigand E. Dialogisches Grundprinzip und Textklassifikation. Dialoganalyse. – Tübingen: Niemeyer, 1986. – 125 p.

25. Widdowoson, H. G. Stylistics and the teaching of literature. – L.: Longman, 1975. – 128 p.

6. LIST OF REFERENCE SOURCES

26. Гром'як Р. Т. Літературознавчий словник-довідник. – К.: "Академія", 1997. – 752 с.

27. Діалог. Філософський енциклопедичний словник. В. І. Шинкарук (гол. редкол.) та ін. — Київ : Інститут філософії імені Григорія Сковороди НАН України: Абрис, 2002. — 742 с.

28. Лінгвістичний енциклопедичний словник. гл. ред. В. Н. Ярцева. - М.: Сов. енциклопедія, 1991. — 685 с.

29. Літературознавча енциклопедія: У двох томах / Авт.-уклад. Ю. І. Ковалів. – К.: ВЦ «Академія», 2007. — 608 с.

30. Правописний словник / зредаґував А. Орел. — Авґсбурґ, 1946. — 55 с.

31. The Romanian Explanatory Dictionary, Bucuresti: Encyclopedic Universe Publising House, 2012. — 654 с.

7. LIST OF DATA SOURCES

1. (BP) – McDonagh M. A Behanding in Spokane. Dramatists Play Service, Inc., 2011. – 53 p.

2. (P) – McDonagh M. The Pillowman. New York: Dramatists Play Service, 2003. 71 p.

2. (SF) – Ravenhill M. Shopping and F**king. London: Bloomsbury Publishing, 2007. 110 p.

3. (HP) – Rowling J. K, Tiffany J., and Thorne J. Harry Potter and the Cursed Child Parts One and Two. London: Little Brown, 2017. 330 p.

8. ANNEX

№	Sentence	Translation	Way of translation
1.	RON: If it isn't my favorite Potter. (HP)	Рон. З усіх Поттерів моя улюблениця.	Transliteration
2.	LILY: Uncle Ron. Uncle Ron!!! (HP)	Лілі. Дядько Рон. Дядько Рон!!!	Transcription
3.	KATURIAN. My eyes caught the titles, just glancing. (P)	Катурян. Я бачу лише заголовки. Мигцем.	Transcription
4.	TUPOLSKI. Mister Katurian, this is Detective Ariel, I'm Detective Tupolski ... Who left that on you? (P)	Тупольський. Містер Катурян, це детектив Аріель, - детектив Тупольський ... Господи, ну хто це вам начепив?	Transcription
5.	Lulu Tell us the shopping story. (SF)	Лулу. Розкажи нам історію про шопінг.	Transcription
6.	Lulu Scag. Loves the scag. (SF)	Лулу. Скег. Любить скег.	Transcription
7.	JAMES: I only said he might be in Slytherin. And he might so . . . Fine. (HP)	Джеймс. Я тільки сказав, що він може потрапити в «Слизерин»... а він ще як може... все, мовчу.	Transcription
8.	Mark I'd like to keep things straightforward. (SF)	Марк. Я хотів би, щоб все було прямолінійно.	Calque
9.	TUPOLSKI. Oh, like your peripheral vision? (P)	Тупольський. У вас що, периферійний зір?	Calque
10.	RON: Big. Wonderful.	Рон. Велике. Прекрасне. І	Calque

49

	Full of food. I'd give anything to be going back. (HP)	їжі повно. Я б все віддав, щоб повернутись туди.	
11.	KATURIAN. I've been racking my brains, but I can't think. (P)	Катурян. Ламаю голову, але не можу зрозуміти.	Calque
12.	ALBUS: Slytherin is the House of the snake, of Dark Magic . . . It's not a House of brave wizards. (HP)	Альбус. "Слизерин" - факультет змій, чорної магії... туди не беруть хоробрих.	Concretization
13.	HARRY: Don't stop and don't be scared you'll crash into it, that's very important. Best to do it at a run if you're nervous. (HP)	Гаррі. Головне, не зупиняйся і не бійся врізатися, це найважливіше. Найкраще з розгону, якщо нервуєшся.	Concretization
14.	KATURIAN. Well, the main thing I want to say is, I have complete respect for you and for what you do and I'm glad to help you in any way I can. I have complete respect. (P)	Катурян. Зрозумів. Єдине, що я хочу сказати вам відразу. Я нескінченно поважаю вас і ту справу, якою ви займаєтеся. Я буду радий допомогти Вам у всьому, що виявиться в моїх силах. Я глибоко поважаю вашу роботу.	Concretization
15.	ARIEL. Repeating myself... You have never been in trouble with the police until now. You	Аріель. Повторюю для тупих. У тебе жодного разу не було проблем з правопорядком – до	Concretization

	mean. (P)	сьогоднішнього дня. Так треба було сказати.	
16.	Lulu And you said: I love you both and I want to <u>look after you forever</u>. (SF)	Лулу. Тієї ночі Ти сказав: Я люблю вас обох і я хочу <u>піклуватися про вас на віки віків</u>.	Concretization
17.	Lulu You don't <u>own</u> us. We exist. We're people. We can get by. Go. Fuck right off. Go. GO. (SF)	Лулу. Ти не <u>купив</u> нас. Ми існуємо. Ми люди. Ми можемо жити самі. Йди. Fuck, прямо зараз. Йди. ЙДИ.	Concretization
18.	Mark Of course I <u>am</u>. (SF)	Марк. <u>Повернуся</u>, звичайно.	Concretization
19.	LILY: Where are <u>they</u>? Are they here? Maybe they didn't come? (HP)	Лілі. Де <u>всі</u>? Вони тут? А раптом вони не прийшли?	Generalisation
20.	ALBUS: Everyone's <u>staring</u> at us again. (HP)	Альбус. Всі знову на нас <u>дивляться</u>.	Generalisation
21.	ARIEL. You have had your rights read. You've been took out of your home. You've had a fucking blindfold on. Do you think <u>we</u> do this to our good fucking friends? (P)	Аріель. Тобі прочитали твої права. Тебе витягли з дому. Пов'язали на очі цю чортову пов'язку. <u>Хто</u> робить це з хорошими друзями?	Generalisation
22.	Lulu Still buying the <u>scag</u> though, aren't you? (SF)	Лулу. Але все-таки досі <u>його</u> купуєш, так?	Generalisation
23.	HARRY: Albus Severus, you were named after two	Гаррі. Альбус Северус, тебе назвали на честь двох	Generalisation

	headmasters of Hogwarts. One of them was a Slytherin and he was probably the bravest man I ever <u>knew</u>. (HP)	директорів "Гоґвортсу". Один з них був слизеринцем – і, мабуть, я в житті не <u>зустрічав</u> нікого хоробрішого.	
24.	RON: Because of me! I'm <u>extremely</u> famous. My nose experiments are legendary! (HP)	Рон. Це через мене! Я <u>моторошно</u> знаменитий. Мої експерименти з носами - щось легендарне!	Modulation
25.	LILY: Have you got my <u>trick</u>? (HP)	Лілі. Покажеш мені <u>фокус</u>?	Modulation
26.	KATURIAN. <u>Some</u> of these types of people who have no respect for the police. I have never been in trouble with the police in my life. In my life. And I... (P)	Катурян. <u>Не з тих</u>, хто не визнає поліцію. У мене ніколи не було проблем з правопорядком. Жодного разу, за все моє життя. І я…	Antonymic translation
27.	ARIEL. I <u>didn't think</u> I <u>was</u> <u>mumbling</u>. (P)	Аріель. Мені теж <u>здається</u>, що я <u>говорю дохідливо</u>.	Antonymic translation
28.	RON: I did. Hermione didn't believe I could pass a <u>Muggle</u> driving test, did you? She thought I'd have to Confund the examiner. (HP)	Рон. Нормально. Герміона думала, я не здам <u>магловий</u> іспит на водіння, уявляєш? Вона вважала, мені доведеться заморочити екзаменатора.	Grammatical replacement
29.	Mark I'm going to get <u>help</u>.	Марк. Я йду, щоб мені <u>допомогли</u>.	Grammatical replacement

	(SF)		
30.	TUPOLSKI. Why didn't you take it off? It just <u>looks</u> stupid. (P)	Тупольський. Самі зняти не могли? Ідіотський <u>вид</u>.	Grammatical replacement
31.	TUPOLSKI. Well, that's a <u>start</u>, isn't it? (P)	Тупольський. Ну що, <u>почнемо</u> тоді?	Grammatical replacement
32.	Mark Well that all depends on how well I respond. <u>To the treatment.</u> A few months. (SF)	Марк. Ну - це все залежить від того, <u>чи добре я піддаюся лікуванню</u>. Через кілька місяців.	Grammatical replacement
33.	ALBUS: But just say<u>…</u> (HP)	Альбус. Але що<u>, якщо…</u>	Grammatical replacement
34.	ALBUS: You'll write to me<u>, won't you?</u> (HP)	Альбус. Ви будете мені писати? <u>Будете?</u>	Grammatical replacement
35.	KATURIAN. I didn't think I was <u>supposed to</u>. (P)	Катурян. Я не був впевнений, що <u>маю право зняти пов'язку</u>.	Addition
36.	KATURIAN. I'm not like some of these... <u>you know</u>? (P)	Катурян. Я не з цих... <u>Ну, ви мене розумієте</u>?	Addition
37.	Robbie <u>Alright</u>? <u>OK</u>? (SF)	Роббі. <u>Все нормально</u>? <u>Все гаразд</u>?	Addition
38.	Mark Just sit here. Sit and think. My head's <u>a</u> mess. I'm fucked. (SF)	Марк. Просто буду сидіти тут. Буду сидіти і думати. В голові – <u>повна</u> каша. Мені погано.	Addition
39.	LILY: I'm <u>going to chase the train out</u>. (HP)	Лілі. Я <u>побіжу за поїздом до кінця платформи</u>.	Addition
40.	ALBUS: Dad. He <u>keeps</u>	Альбус. Папа. Він <u>знову</u>.	Omission

	saying it. (HP)		
41.	Mark That was years ago. That was the past. (SF)	Марк. Це було давно.	Omission
42.	JAMES (with a grin): Can we go now, please? (HP)	Джеймс. (з посмішкою) Можна ми вже, будь ласка, підемо?	Transposition
43.	GINNY: We wrote to your brother three times a week last year. (HP)	Джінні. Твоєму братові в минулому році ми писали по три рази на тиждень.	Transposition
44.	HERMIONE: I thought nothing of the kind, I have complete faith in you. (HP)	Герміона. Нічого подібного я не думала, я нескінченно в тебе вірила.	Transposition
45.	KATURIAN. I'm helping you with your enquiries, I thought. (P)	Катурян. Думаю, я повинен допомогти вам в якомусь розслідуванні.	Transposition
46.	HERMIONE: That's nothing, Rose is worried whether she'll break the Quidditch scoring record in her first or second year. And how early she can take her O.W.L.s (HP)	Герміона. Це що! Роза переживає, коли вона поб'є квідішний рекорд за кількістю голів – на перший рік або на другий. І чи скоро їй дозволять скласти іспити з С.О.В.	Descriptive translation
47.	JAMES: Apart from the Thestrals. Watch out for the Thestrals. (HP)	Джеймс. Крім тестралей. Їх бережися.	Compensation
48.	TUPOLSKI. Who's the Number One on this case,	Тупольський. Аріель, хто тут начальник-ти чи я?	Compensation

	Ariel, me or you? *(Pause.)* Thank you. Don't listen to him. Anyway, so why do you suspect we have brought you here? (P)	(пауза) Дякую. Не звертай на нього уваги. Ну так і які ваші припущення?	
49.	HARRY: It did for me. <u>Hogwarts will be the making of you</u>, Albus. I promise you, there is nothing to be frightened of there. (HP)	Гаррі. Мої врахувала. <u>У " Гоґвортсі" ти подорослішаєш</u>, Альбус. Чесне слово, тобі нічого там боятися.	Total reorganization
50.	ARIEL. So we're friends of yours, like <u>we've took you here like this is a social visit like we're friends of yours?</u> (P)	Аріель. Тобто ми тут такі добрі друзі твої? <u>Привели тебе сюди від нічого робити, погостюєш у нас ... по старій дружбі…</u>	Total reorganization

Додаток В

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу драматичного діалогу драматичного дискурсу. У ході роботи висвітлено основні етапи наукової думки в галузі семантики, структурної лінгвістики, описано існуючі способи перекладу драматичних діалогів у драматичному дискурсі, виявлено структурно-семантичні особливості на прикладі драматичних творів, проаналізовано зразок текстів драматичного дискурсу і здійснено перекладацький аналіз фактичного матеріалу дослідження (діалогів драматичного дискурсу, усього 50 одиниць).

Ключові слова: переклад, семантика, структурна лінгвістика, драматичний діалог, фразеологічні одиниці, драматичний дискурс.