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FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION  
Department of Theory and Practice of Translation from the English Language

## **TERM PAPER**

IN TRANSLATION STUDIES

**Specifics of Translating Dialogues in Drama Works into Ukrainian**

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**КУРСОВА РОБОТА**

**З ПЕРЕКЛАДУ**

**СПЕЦИФІКА ПЕРЕКЛАДУ УКРАЇНСЬКОЮ МОВОЮ ДІАЛОГІВ У**

**ТЕАТРАЛЬНИХ ТВОРАХ**

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**ЗАВДАННЯ**  
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**для студентів IV курсу**

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**Тема роботи** «Специфіка перекладу українською мовою діалогів у театральних творах»

Науковий керівник Карпенко Юлія Вікторівна

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**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 <b>теоретичної частини</b> курсової роботи ( <b>розділ 1</b> )	1–5 листопада 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання <b>практичної частини</b> курсової роботи ( <b>розділ 2</b> )	7–11 лютого 2023 р.	
3.	Написання <b>вступу і висновків</b> дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2023 р.	
4.	<b>Оцінювання</b> курсових робіт <b>науковими керівниками</b> , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2023 р.	
5.	<b>Захист</b> курсової роботи (за розкладом деканату)	2-13 травня 2023 р.	

Науковий керівник \_\_\_\_\_ (підпис)

Студент \_\_\_\_\_  \_\_\_\_\_ (підпис)

## РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студентки\_ IV курсу\_\_ Па02-19\_\_\_ групи, факультету германської філології і перекладу  
КНЛУ

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

Цюп'як Владислави Іванівни  
(ПІБ студента)

за темою «Специфіка перекладу українською мовою діалогів у театральних творах»

	Критерії	Оцінка в балах
1.	Наявність основних компонентів структури роботи — <b>загалом 5 балів</b> (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)	
2.	Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — <b>загалом 10 балів</b> (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)	
3.	Відповідність побудови вступу нормативним вимогам — <b>загалом 10 балів</b> (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)	
4.	Відповідність огляду наукової літератури нормативним вимогам — <b>загалом 15 балів</b> (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)	
5.	Відповідність практичної частини дослідження нормативним вимогам — <b>загалом 20 балів</b> (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)	
6.	Відповідність висновків результатам теоретичної та практичної складових дослідження — <b>загалом 10 балів</b> (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)

“ \_\_\_\_\_ ” \_\_\_\_\_ 2023р.

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## INTRODUCTION

Drama discourse is a complicated phenomenon with its own specifics. The study of the translation of dramatic works occupies an important place in modern translation studies. The issue of translating a drama work is determined by its genre and stylistic features. One of drama discourse major constituent parts is dialogues. In drama works dialogues are of primary importance as they perform multiple functions, therefore translation of dialogues in dramatic works is an important component of the process of creating a high-quality translation. This is why they should be studied when dealing with translation of drama works.

**The term paper is focused on** the peculiar features of translating dialogues in drama works into the Ukrainian language. We analyzed drama dialogues with accordance to their role in drama works and paid attention to those characteristics and functions of dialogues that should be preserved in the translation.

**The theoretical background** of the term paper is based on the works of reasearchers who studied translation studies, drama discourse or dialogues as a language phenomenon such as: S. Bassnett, C. Arifin, K. V. Prishchenko and many others.

**The rationale** for the study is based on the importance of translation drama works. The topic of translation of dialogues in dramatic works is quite relevant, since dramatic works have a great importance in culture and art. They are not only the source of entertainment, but also a means of conveying social, political and ethical ideas. For the most part, it is dialogues that make up the greater part of a dramatic work. So the study of the topic of translation of dialogues in dramatic works is of great importance for the development of cultural and artistic communication between different countries and peoples, and also contributes to the improvement of the quality of the translation of the whole drama work and theatrical productions.

**The aim** of the term paper is to establish and analyze the main peculiarities of translating dialogues in drama works into the Ukrainial language.

**The main objectives** of the research are:

- to study the notion of drama discourse;
- to describe the notion of drama dialogues as a language phenomenon;
- to find solutions to the problems that occur in the process of translation drama dialogues into Ukrainian;
- to distinguish the methods of translation of drama dialogues;
- to analyze a text of drama discourse;
- to analyze lexical, grammatical and lexical and grammatical transformations in the translation of drama dialogues;

**The subject** of the research is transformations in the process of translating dialogues in drama works into the Ukrainian language.

**The object** of the investigation is dialogues in drama work.

**Data sources** are 50 dialogues taken from English drama works “Pigmalion”, “Exiles” and their Ukrainian translation.

**The methods used in the research:** comparative method in the practical part, deductive method to describe transformations, analysis and statistical method in order make conclusions based on the analyzed material.

**The theoretical value of the research** is based on the analysis of the specifics of drama dialogues and investigation of the specifics of their rendering into Ukrainian. The theoretical part can be used in the process of the study of the translation of drama works or as a theoretical background for further research on the related topic or as a theoretical material on the lectures of theory and practice of translation.

**The practical value** of the research is based on the practical analysis of the ways of translating drama dialogues from English into Ukrainian. The results of the research can be used as additional information for further research or as a practical material on the lectures of theory and practice of translation.

**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 (A, B), Резюме.

## CHAPTER 1

### DRAMA DIALOGUES AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

#### 1.1 Drama dialogues as a language phenomenon

In order to dwell on the topic of dialogues, firstly we need to determine the appropriate term to characterize dialogues in theatrical works: *drama dialogues* or *theatrical dialogues*. To differentiate these terms it is necessary to explain their meanings. H. Abrams introduces the following definition of the term *drama*: ‘Drama is the form of composition designed for performance in the theater, in which actors take the roles of the characters, perform the indicated action, and utter the written dialogue’ [34: 69]. Collins Dictionary explains the analyzed term as ‘referring to plays in general or to work that is connected with plays and the theatre, such as acting or producing’ [36]. On the contrary, the meaning of *theatrical* is given in Merriam Webster Dictionary as ‘relating to the theater or the presentation of plays’ [38]. Having considered given definitions, it follows the conclusion that *drama* is a suitable word to describe dialogues in the context of works written for performance in the theater. Whereas *theatrical* does not convey needed meaning since it is more connected to the staging itself than to the written text. Thus we will use the term *drama dialogues*.

In many works devoted to the topic of drama, researchers paid a lot of attention to dialogues, which are of great importance in dramatic works. In the above-mentioned definition of the term *drama* by H. Abrams, the concept of *dialogue* also appears, which emphasizes the role of this linguistic unit in the context of a drama work [34: 69]. This can also be confirmed by the statement of the linguist H. O. Oleinikova, who in her scientific work claims that dialogue, as a form of development of dramatic action, is the basis of theatrical art [13: 49].

In addition, H. O. Oleinikova [13: 49] defines the main function of dialogues in drama as the main way of depicting characters and plot development. It differs from dialogue in prose by its obligatory effectiveness, purposefulness to reveal the conflicting relationships of the characters and orientation to oral, stage reproduction.



Dramatic dialogue assumes the descriptive and explanatory functions of the author's language. In the course of the historical development of the drama, the dialogue takes precedence over the monologue and significantly changes the structure: from the *dialogized monologue* of the heroes of classical plays to greater naturalness and saturation of the subtext that drives the action.

Furthermore, according to E. Keir [27: 137], dialogues do not only create the inner world of plays, which is termed as exophoric function, but along with this they form an internal co-textual structure that is compulsory in complex drama works. They are of the main interest in dramas. Semantic patterns of a dialogue, all present forms of word-play along with fundamental dialogic dynamic, where every utterance gives rise or produces another, severely depend on inner factors.

The similar idea about role of dialogues is expressed by the researcher M. M. Horiunova [6: 134]. She states that taking into consideration that drama is an action; the drama dialogue also performs an 'action' function. So, the dialogue in drama is a means of developing the action. By action, is understood not only the development of conflict, but also other layers of information. Dialogue is the main form of the embodiment of the author's idea in the stage action, the form of the development of the storyline and conflict, which in turn are the leading means of character development [6: 135].

Dialogue has been studied by many researchers as a dramatic means of expression (M. M. Horiunova [6: 134], J. Levý [28: 130], P. Newmark [30: 172], C. Arifin [21: 40]). As M. M. Horiunova observed [6: 135], playwrights tried to put in the words of the actors as much significance as possible for the development of events and the development of their literary characters. Therefore, in dramatic works, we can observe certain features that are characteristic of dialogues. The dialogue is structured according to the classic pattern: the actors' lines are short, intense, and expressive. This is achieved with the help of simple, exclamatory, interrogative, elliptical sentences, which give the dialogue dynamism. The lines of the characters form a single meaningful artistic series, because the actors listen to each other and respond adequately to the lines [6: 136].

Professor of English Drama at the University of Florence E. Keir in his research introduces some peculiar characteristics of drama dialogues [27: 137]. He describes this linguistic unit not as a reference to or representation of action but as an immediate spoken action. So that it makes it possible to develop on the conflict and the oppositions of the drama which form it, such as personal, moral or political, at the moment of speaking in communication exchange and not out of it boundary [27: 137].

Drama dialogues are as a rule restrained by the importance to preserve a certain amount of levels of textual coherence. According to E. Keir, these levels can be divided into: proairetic or in other words action coherence, referential, discourse, rhetorical, stylistic and logical coherence [27: 37].

E. Keir explains in his work that proairetic coherence states that the dialogue bears the primary responsibility for revealing and developing the action dynamic of the drama [27:38]. In this case the dialogue can be expressed in the form both of speech-acts that take place through it and the extra-linguistic actions it refers to. This imposes a kind of temporal order and simple action structure on the speech-acts, which is usually present only in dramatic texts [27:38]. That is why dialogues in drama can be characterized with the following qualities: dynamism; conciseness, naturalness, realism and accessibility of the speech act [22: 15].

Next level of coherence that is vivid in drama dialogues is the so-called logical coherence. E. Keir states that logical coherence is responsible for the ability of drama characters to create smaller 'sub-words' with their own conflicts during the play in addition to the consistency of dialogue content based on the meaning of a simple statement in relation to the dramatic world as a whole unit [27: 37].

According to the researcher [27: 37], upon the referential coherence is meant that in dramatic text there is a need of creating and full maintenance of coherent and consistent world of discourse with its certain and stable quantity of dramatic referents whose properties and features are preserved. That is why while performing 'world-creating' function dialogue is subject to more referential and co-referential control than spontaneous texts.

Other levels of coherence also play an important role in establishing the whole textual coherence within the drama text. For example, discourse coherence is responsible for preserving the topic of the discourse clear changes in which will be plainly signaled. In its turn, stylistic coherence is responsible for the correspondence of the dialogue to the general style of the work [27: 37].

While analyzing drama dialogues it should be considered that the author of the drama text writes it for the play without the audience. This problem is raised by the researcher C. N Arrifin [21: 34]. The writer tries to compose the dialogue he created in order to depict his feelings and ideas. The process of creating a dialogue cannot be separated from the process of creating certain patterns. Patterns relate to the order of who will speak first, how interaction patterns are created, and how dialogue patterns can drive the flow, even as the author formulates dialogue that can lead to conflict [20: 34]. Moreover, taking into consideration, that the dialogues are not associated with the author but with the actor, the real meaning of the dialogue is ensured by two sources. The first is unintentional change and addition in meaning. The second is the expressed with the help of the text itself by the original author's intention.

In accordance with Arrifin's research, dialogues in drama texts have their own model that is a form of a dialogue pattern with its representative speech act [21: 34]. A dialogue consists of speaker's lines and speaker partner's lines that constantly swap their roles. A speaker becomes a listener, while a former listener becomes a speaker without any changes of place, action or scenery. This leads to conclusion that dialogue model can be made of speech acts. This can be explained in the following way: the dialogue in the drama text performs action function, which means that these texts contain action of the characters with ability to influence the storyline. The action here is expressed with the help of speech. So we can make a conclusion that speech is the same as doing the action.

The dialogue model is defined in five categories [21: 38]. The first category deals with dialogue model analyzed in relation to the topic of conversation including real and imaginative topic patterns. The second investigates the dialogue from the point of the principle of cooperation. The third category sees the dialogue model from

the principle of politeness. The next two categories characterize the dialogue model according to the speech acts and speech sequence.

Furthermore, drama dialogue is completely different from everyday conversations in real life. This point has been studied by A. J. Eman. He believes that every line in drama dialogues is written with some specific purpose and all the text is carefully composed [25: 565]. Although drama text depicts a picture of the life of a society with typical for it dialogues of characters, dialogues here are created in such a way to bear literary value. That is why while analyzing them we can rarely notice incomplete submissions, repetitions, unintentional mistakes or unclear references. This is what distinguishes written dramatic dialogue from real dialogue. Even if the author uses some of these means, it is done in order to obtain certain effects. For instance, repetition is often used on purpose to give creditability to the dialogue of the text.

Considering drama dialogue as a kind of linguistic unit, we can distinguish literary and stylistics features. According to O. Iwuchukwu, drama dialogues show interplay of ideas and personalities in the course of characters conversations and put on these conversations some kind of power [26: 41]. A dialogue lays out a conversational technique not just an exchange of remarks by speakers. In addition, dialogue necessarily embodies specifics of the character such as his or her manner of speaking, taking into account nationalities for instance, outlook on the life and what character is interested in. Also it helps to create the sense of naturalness without being in a fact a verbatim record of real conversation since fiction literature deals not with reality itself but with the *likeness of reality*.

To sum up, dialogue, as a form of development of dramatic action is the basis of drama texts. In addition, dialogue, as a type of presentation of an artistic prose work, is considered to be truly multifunctional. Although the drama dialogue has certain features that resemble the usual real-life conversation of the characters, it is always a well-thought-out element of the dramatic text by the playwright. Its main purpose is to create a character's self-characteristics. After the analysis of drama

dialogue as a language phenomenon it is worth considering its peculiarities in translation.

## **1.2 Theoretical background of translating drama dialogues**

To begin with, as it has been already analyzed, drama dialogue is a complex linguistic phenomenon that is of great importance in drama texts as it is the main form of the embodiment of the author's idea in the stage action. It performs many significant functions including development of the conflict, moving the plot and as a result characters' development. So the translation of dialogues in drama works has to be done carefully in order to fully preserve their functionality.

According to N. P. Bidnenko [2: 13], translation of drama dialogues is a complicated task that requires from the translator besides proficiency in both the target language and the source language also imagination and ability to properly analyze the text in order to understand and convey the author's ideas. Furthermore, every drama dialogue is significant for the drama text, so it is important to properly convey its purpose in the target text.

In addition, S. Bassnet [24: 87] believes that a translator of drama does not have to forget about potential audience. In her opinion, every line of dialogues has to sound natural for the readers or spectators. Unlike while translating fiction, there is no possibility to explain puns, culturally biased lexis or any other unit that is difficult or impossible to translate. As S. Bassnet [24: 87] writes, the translator has to try where it is possible to replace cultural metaphors and allusions with such that would be close to the target language culture.

The scholar [24: 87] adds that adequate transmission in translation of these components of the national and cultural content of the source text is an important and necessary condition for achieving the overall communicative and pragmatic effect of the translated play and recreating its national specificity. No wonder P. Newmark [30: 172] believes that translation of a drama becomes no longer a translation but rather an adaptation. According to him [30: 172], the translator has to bear in mind

that drama stresses mainly on dramatic action that is expressed often by verbs rather than on its descriptive or explanatory part.

T. Y. Nekriach states [10] that the content and form of the play is determined by the playwright. In her work [10], it is said that when translating a drama, it is important for the translator to be able to feel and recognize both the individual style of the author and the peculiarities of the style of the play itself. In her work, it is said that when translating a drama, it is important for the translator to be able to feel and recognize both the individual style of the author and the peculiarities of the style of the play itself. In the researcher's opinion [11: 191], after analyzing the style of the play the translator has reproduce it so that it is organically transformed into the language of the stage. T. Y. Nekriach says: 'This is where the differences in the work of a translator of literary prose and a translator of a drama work begin. The latter simply does not have the right not to take into account the staging version of his translation, where the text is perceived through an additional, auditory dimension' [10].

However, some of the researchers disagree on the topic of what has to be of the primary concern while translating drama text. For example S. Bassnett began to emphasize the need for the translator to focus on the language parameters of the text itself, and not on its staging version [23: 106]. While P. Patrice [32: 25] insists that the true translation takes place at the level of the *mise-en-scene* as a whole. If a translator of prose may not care about the easy pronunciation of his text, a translator of drama must necessarily pay attention to how the translated lines sound, take care of the naturalness of the words spoken by the actors and the perception of speech by the audience by ear, without visual reliance on the text [19: 30].

This problem is also covered by Jiří Levý [28: 136]. According to him, when translating at the sound level, it is necessary to avoid the accumulation of consonants, which are more difficult to pronounce and which are easily missed during perception. In addition, the translator needs to know the basics of psycholinguistics, which studies semantic intelligibility or the difficulty of perceiving a coherent text [28: 136].

Despite the fact that some plays can be translated not just for one purpose but for example for scholarly study and at the same time for reading its written version as well as for staging, P. A. Newmark. [30: 172] states that the most important purpose to take into account should be its future performance on stage. Therefore, the reading version and acting version have to be similar.

Furthermore, N. V. Nechai [12: 57] writes in her work that the transfer of expressive elements and components that make up the general style of speech of the characters of a dramatic work is the primary task of the translator. An important element is the emotional and expressive function of the dialogues, which lies both in the application of neutralization of values and in increasing the expressiveness of speech of the source text. Sometimes the neutral equivalent does not convey an emotional assessment of the importance of the dialogues of the dramatic text, which reduces the functional and pragmatic effect of the target text on the recipient.

It is important to determine the role played by the expressive coloring of the source text units and how the preservation of expressiveness affects the achievement of translation adequacy. A significant part of expression in dialogic speech is conveyed by emphasis. Emphatic models not only emphasize individual statements of characters in dramatic works, but also give expressive and emotional coloring to the entire dialogue in general. Emphatic expressiveness is achieved by means of different language levels and expresses the author's attitude to the events described in the text [12: 57]. The dialogic speech of the characters of the dramatic text is expressed thanks to the introduction into the original text of reinforcing means used to emphasize attention. It is worth noting that the author of the dramatic work uses expressive vocabulary in the dialogues of the characters, in the description of their appearance and behavior. On N. V. Nechai's opinion [12: 58], the translator must take into account the individual and authorial features of the realization of the emphatic potential of the target text and adequately reproduce the expressive tonality.

The speech of the characters of the dramatic text is a way of their representation; therefore, it affects the translation process. The character's speech characteristics can reveal his emotional state, determine the psychological type of

personality, and form an image of the target audience about the character and the features of his character. Moreover, the peculiarities of speech indicate the social position of the characters and the nature of the relationship between them [22: 11]. Therefore, a dramatic dialogue designed for auditory perception is always built according to the laws of oral speech, taking into account its intonation, orthographic and phonetic features of the language. It is these factors that are decisive in the process of translation of dramatic works, because preservation of the stage and naturalness of the language in the translation is the main task of the translator of a dramatic work [22: 11].

N. V. Nechai believes [12: 58] that translators of dramatic works have not only to translate dialogue, looking for the most accurate meanings of lexical units, but also to create an appropriate pragmatic effect that helps to reveal the essence of the character of a particular character. Failure to preserve the essential characteristics of the characters of a dramatic work can lead to a misunderstanding of the very image of the character and, accordingly, its incorrect interpretation by the target audience.

In a dramatic text, dialogue is also a linguistic characteristic of the characters: when a certain character speaks, it is characterized not only by the content, but also by the linguistic stylistic features of the utterance. N. V. Nechai [12: 57] states that it is from these features that the actor pushes back when building an image and entering the role. However, it is not always possible to reproduce this linguistic characteristic in translation due to the asymmetry in linguistic means and cultural realities between the original and translation languages (for example, the absence of a certain sociolect, dialect, slang, etc. in the translation language) [12: 57]. In order to get closer to its reproduction, J. Levy [28: 130] suggests relying on the perspective set by the author-playwright - his idea about how the character of a certain character should develop, as well as the relationship of this character with other characters of the play.

In addition, T. T. Nekriach [11: 191] believes that the translator of a work for the theater must to a certain extent 'play' all the roles, make sure of the authenticity of the intonation pattern, check the organicity of the verbal action of each character. At the same time, he has no right to deviate from the author's idea. It is axiomatic that



any translation requires numerous transformations, which are caused by significant differences in language systems. These discrepancies are caused by systemic asymmetry – when the mismatch of linguistic elements, regardless of the genre and type of text, is transmitted by the same, fixed variant. In the translation of dramatic works more often than in other texts, one has to resort to other types of asymmetry, which are called by T. T. Nekriach *situational asymmetry* and *explicative asymmetry* [11: 192].

As T. O. Shlihar [20: 392] has observed, the drama as a whole is characterized by deep conflict, its primary basis is the intense and effective experience of people of socio-historical or eternal, all-human contradictions. Dramaticism, found in all forms of art, certainly dominates drama. Conflicts filled with drama find their embodiment in actions - in the behavior of the heroes, in their actions. Since the action in a dramatic dialogue is determined by speech acts and their impact on the addressee, it is important from the point of view of translation to preserve the communicative impact of the speech act, especially when it comes to directives - implicit and explicit. The translation of a dramatic dialogue in general must meet the requirements of the stage and naturalness of the translated language, as well as preserve the power and way of influencing the addressee [20: 392].

According to T. O. Shlihar [20: 393], the main communicative and intentional content of directive statements is to encourage the addressee to the desired action. The range of variability of these statements is very large: from an order to a plea. The main thing that the translator should take into account when reproducing directive speech acts is the interpersonal relations of the speakers, their status and psychological characteristics. The translator can influence the perception of the image of the characters by changing the intentional structure of the utterances, for example, due to insufficient understanding of the nature of the relationship between the speakers and the contextual situation [20: 393].

In order to achieve translation equivalence despite the differences in the grammatical and lexical structure of the target and source language as well as the differences between the cultures the translator may resort to transformations in

translation [8: 127]. Many researchers considered the transformations in their works (I. V. Korunets [8: 361 – 367], K. V. Prishchenko [16 – 75], S. Y. Maximov [9: 126 – 132], I. M. Dumchak, S. V. Shemerliuk [5: 156 – 159]). According to S. Y. Maximov [9: 130], the transformations can be divided into lexical transformations, grammatical transformations and lexical and grammatical transformations.

O. S. Bogaychuk [1: 143] believes that lexical transformations are used when dictionary equivalents are not suitable for the translation due to inconsistencies in terms of meaning and context. Grammatical transformations are mainly used because language systems differ in grammar [14: 201]. In its turn, translators use grammatical and lexical transformations, as S. Y. Maximov states [9: 130], when it is necessary to adapt meaning to the grammatical features of the target language.

To sum up, the translation of dialogic speech is one of the most difficult elements of dramatic translation, because it is important to convey not only the meaning of what is said, its style, but also to do it in such a way that this dialogue sounds naturally in the translation. Therefore, dialogue is a reflection of real fictional communication, taking into account its special functional nature, and speech acts convey not only the peculiarities of speech, the character and goals of communication, but also act as a means of depicting characters' peculiarities and plot development. Considering the dramatic text in this aspect, it is possible to analyze the general situation of the speech, the images of the characters, the intention of the author taking into account the situation simulated by him. Another feature of dramatic texts is the focus on the audience's presence and sound perception which also explains the peculiarities of the characters' speech. A translator of dramatic text compulsory has to pay attention to all of the features of drama dialogues. For the successful translation it is important to make the pre-translation analysis, therefore this topic will be considered in the next section.

### **1.3 Specifics of drama discourse text analysis**

First of all, it is worth mentioning that the term *discourse* has a lot of variants of definition. The reason of this is that discourse as a linguistic category is a complex

object of research. This complexity arises, obviously, from the multiplicity of existing concepts of discourse - philosophical-historical, literary, linguistic. For example, *The Concise Oxford Dictionary of Literary Terms* explains *discourse* as: ‘any extended use of speech or writing; or a formal exposition or dissertation and as the name given to units of language longer than a single sentence’ [24: 68]. While linguist Teun Adrianus Van Dijk gives the definition to the analyzed term as: ‘a speech flow, a language in its constant movement, absorbing all the diversity of the historical era, individual and social characteristics of both the communicant and the communicative situation in which communication takes place. The discourse reflects the mentality and culture, both national, universal, and individual, private’ [33: 47].

Therefore, it leads to conclusion that discourse is a verbalized activity of linguistic thinking that includes not only linguistic, but also extralinguistic components (cognitive structures, the addressee's goal, non-verbal elements that accompany a verbal message). The very role of the text in the discourse varies depending on the type of discourse: artistic, journalistic, scientific, etc., the textual features of which play an important role in the analysis.

According to M. Manoliu [29: 25], dramatic discourse is based on the dramatic text that is written with the purpose to be represented on stage. It is presented in the speech of the characters in the drama, but also various paralinguistic factors that are necessary for understanding the text and which are embedded in the author's remarks. Dramatic texts are rich in dialogues, verbal or non-verbal means, intralinguistic and extralinguistic means; participants, these include the author, actor, director, screenwriter, etc.; situations, plays, productions, this, first of all, allows for a plurality of interpretations both in the process of creating a play and during its staging, as well as in the process of spectator perception [29: 25]. One more distinctive feature of the dramatic text is that if the author in the lyric genre is hidden behind the poetic self, in the epic genre behind the narrator, in the dramatic genre the author communicates with the help of the characters. In addition its aim is creating the illusion of a real communication using interrogative, exclamatory, presumptive and assertive statements, which belong to the rhetoric of the dramatic language.

Before translating a work, an important stage is pre-translational analysis. Translation expert Ch. Nord singled out linguistic and extralinguistic criteria, according to which it is necessary to carry out pre-translational analysis [31: 274]. Pre-extralinguistic parameters include such parameters as the author of the original text and the recipient of the translation; author's intention; place, time, reason for creating the original text; communicative purpose. Linguistic aspects that are taken into account when performing pre-translational analysis: content and structure of the text; lexical, syntactic, stylistic, pragmatic features of the original text; non-verbal text elements in relation to verbal ones [31: 274].

As Ch. Nord [31: 184] observed, linguistic analysis of a dramatic work is aimed at taking into account its multifunction and various aspects, which include the interaction of the author and the reader/spectator, the author and the character, the character and the reader/spectator, as well as the characters themselves. Accordingly, four lines of analysis appear at the same time, each of which can be considered both separately and in close relationship with the others. On the other hand, the analysis of the 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 [3]. At the same time, the same research methodology can be applied to dramatic works as for the analysis of real, everyday communication, because in the process of creating character speech, the playwrights apply their own linguistic experience, rely on their linguistic and communicative competence. As a result, the expressions of the characters reflect the ideas that exist in the linguistic and cultural communities [12: 185].

According to L. I. Syniavska [17: 49], the non-verbal components of communication include a set of non-verbal means that the character produces as a result of physical activity during communication and uses together with verbal means as a result of a carrying the significant role in the process of communication. In addition, the semiotic properties of gestures and facial expressions are realized not only in the theatrical version of the dramatic work, but also in the written version,

where the author's scenarios of movements, gestures, facial expressions are presented in the remarks [17: 50].

M. Weber claims [34: 101] that communication in a dramatic text, like any other, has a dynamic character and evaluative value both from an aesthetic and social point of view, it realizes the general intention of the addressee (author). It is the intention of the author, that determines the choice of a communicative strategy that ensures the optimal implementation of these intentions to achieve a specific goal. The communicative strategy involves the selection and control of effective ways of constructing a dramatic text, its transformation, modification in a certain situation.

Having considered the above information concerning dramatic discourse and dramatic discourse text analysis we can continue with the practical appliance of it. The extract for the analysis was taken from the play 'Autumn' written by modern playwright Peter Quilter that can be seen in Annex B. The text type belongs to mentafact. It is of artistic dramatic discourse. The text is aimed at the reader who is interested in fictional literature and at those who will work with the stage version of this work. The communicative aim of the textual information is to persuade the addressee to change his/her mind and believe the author thus influencing his/her cultural, aesthetic and ideological benchmarks in the way the author has planned [9: 56]. This aim is accomplished 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 (stylistic devices and expressive means) typical of fictional texts.

There are some non-verbal means in the text such as the word *now* in italics and remarks in uppercase. The author uses words in italics in order to put stress on it. This also helps an actor to read this line with appropriate intonation.

Structural level of the text is ensured by lexical and semantic cohesion. Accordingly, lexical cohesion is implemented by repetition links, such as: complex lexical repetition *romantic – romance*; substitution *Imogen – she; Kathryn – she*; co-reference *Choccy-Flakeys –Chocolate cornflake confections*; complex paraphrase *chilled – hot, late – in time*.

Grammatical cohesion and syntactical structure is ensured by sequence of tenses. In the analyzed extract are mostly used Present Simple, Present Perfect, Present Continuous and Past Simple. In addition, compound and complex sentences *If he's not here in time for the ceremony, I'm using it to marry the gardener. – I'm under a lot of pressure – and we're running out of time* as well as the use of conjunctions *and*, *as*, *but* and prepositions, ensure grammatical cohesion. However mostly in the text are used simple sentences as in dramatic works, preference is given to simple sentences, even when expressing a complex thought, which contributes to the creation of the illusion of spontaneity of communicative interaction, close to the life situation, which in this case is stylized [27: 1].

Semantic level establishes the macroproposition of the text: We (Kathryn and Rose) – hereby – inform you( the reader) about the process of our preparation for the wedding.

In the subtitle the author mentions that this work belongs to the comedy genre. That is why, while analyzing given text special attention should be paid to its stylistic devices and expressive means as this genre is supposed to have a lot of irony, puns and other means of creating humorous effect. In the analyzed extract there are several exclamations such as *No! Ha!* They are used with the purpose to make the dialogue more realistic as if it is a real conversation between two people. Furthermore, the author uses the metaphor *I need some moral support. Preferably chilled.* This creates this above mentioned humorous effect. Also this is an example of ellipsis that is the deliberate omission of one or more members of the sentence. In this case this means is used to give speech characteristics and imitate spontaneity of oral speech.

Another metaphor *I could teach you a thing or two about hot flushes! I could have fried an egg on mine!* emphasizes the huge amount of life experience Kathryn has. Besides it, there are plenty of epithets like *nervous*, *big*, *hot intense*, *different*, *quick* that is one of peculiarities of artistic literature. However, it is worth mentioning that epithets and other stylistic devices and expressive means are seen only in the characters' lines, while author remarks are rather of neutral style and perform only informative function.

Although the passage is not large, it also plays an important role in shaping the description of the characters and delving into the conflicts of the drama. From the analyzed text it can be seen that Kathryn has problems in her relationship with her daughter and she is worried about it. In addition, it can be concluded that Kathryn is somewhat carefree, does not like commotion and tries to avoid it. While Rose behaves more sensibly and acts as an older sister.

In conclusion, it is worth noting that drama occupies a special place among literary genres. Therefore, when analyzing a text belonging to a dramatic discourse, it is important to take into account its features. The main features of the dramatic genre are that the text is written for the purpose of future staging. Moreover, special attention should be paid to dialogues, as they are the main driving force in revealing character traits and highlighting the conflicts of the work. The specifics of speech and speech style of the characters should be analyzed, as this also affects the general perception of the character by the recipient. In addition, it is necessary to pay attention to the presence of various expressive means and stylistic devices, which the author uses for a certain purpose. During the analysis, it is important to determine the communicative purpose of the work and the main idea, so that in the future, when translating, the idea that the author laid down in the analyzed work can be fully reproduced.

## CHAPTER 2

### THEATRICAL DISCOURSE: TRANSLATION OPTIONS

#### 2.1 Lexical transformations in the translation of dialogues of theatrical discourse

In the previous chapter we looked at the theory concerning of drama dialogue peculiarities, points to pay attention to in the pre-translation analysis and its translation. Now it is time to look at the practical solutions in the translation of drama dialogues.

As it was previously mentioned, in the process of rendering text from the source language into the target language, translators resort to various transformations.

Firstly, it is worth considering lexical transformations which have been found in the process of analyzing drama dialogues. Overall, 61 examples of lexical transformations have been found in 50 examples of drama dialogues, which include concretization (26%), generalization (8%), differentiation of meaning (30%) and modulation (36%).

##### 1) Modulation

We are going to look at several examples of drama dialogues where lexical transformations are used in translation in order to fully convey the content and idea of the original.

<i>HIGGINS: [stupent] WELL!!! What do you expect me to say to you?</i>	<i>Гіггінс (ошелешено).: Ну!!! І що ж я, потвоєму, повинен тобі відповісти?</i>
<i>THE FLOWER GIRL: Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you <u>business</u>? (SP: URL)</i>	<i>Квіткарка: Я думаю собі, коли б ви були джильтменом, то сказали б мені сісти. Чи ж я не сказала, що принесла вам <u>заробіток</u>? (ШП: URL)</i>

In the above extract the translator uses modulation to translate *business* as *заробіток*. We can see that the process *business* is replaced with its effect *заробіток* that is also a part of the content.

<i>HIGGINS: Well, I think that's the <u>whole</u></i>	<i>Гіггінс: Ну, здається, більше й</i>
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<i>show.</i> <i>PICKERING: It's really amazing. I haven't taken half of it in, you know. (SP: URL)</i>	<i>показувати нічого.</i> <i>Пікерінг: Це просто вражає! Знаєте, я й половини не засвоїв. (ШП: URL)</i>
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In this dialogue modulation can be seen in the first sentence. The phrase in the source text is replaced with the phrase that is logically connected with it. The translator substitutes the cause by its effect. As a result, the translation preserves the stylistic characteristics and situational attachment to the context.

<i>RICHARD (Gently.): Does nothing then in life <u>give you peace</u>? Surely it exists for you somewhere.</i> <i>BEATRICE: If there were convents in our religion perhaps there. (JE: URL)</i>	<i>РІЧАРД (м'яко): Невже ніщо в житті не може <u>позбавити вас тривоги</u>? Я певен, де-небудь є щось, що зможе вам допомогти.</i> <i>БЕАТРИС: Якби моя релігія припускала існування монастирів, можливо, це знайшлося б там (ДВ: 19)</i>
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This is one more example of modulation taken from another drama work. Here the translator has successfully conveyed the meaning of the phrase *give you peace* by substituting the cause by its effect. This way the transformation helped to preserve the idea and the meaning of the dialogue.

<i>BEATRICE: Were you <u>disappointed</u> that I did not come last Friday for the lesson?</i> <i>ARCHIE: No. (JE: URL)</i>	<i>БЕАТРИС: Ти був дуже <u>роздратований</u>, коли я не прийшла на урок минулої п'ятниці?</i> <i>АРЧІ: Ні. (ДВ: 29)</i>
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This translation of the dialogue contains another example of modulation. With the logical development and replacing the cause *disappointed* by its effect *роздратований* the translator emphasizes the mood of the character in the given situation.

<i>BERTHA: But she must be exhausted.</i> <i>BEATRICE (Quickly.): Not in the least. I</i>	<i>БЕРТА: Але ж вона страшенно втомилася.</i>
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<i>was <u>thinking</u> of the lesson in the train.</i> (JE: URL)	<i>БЕАТРИС: (швидко) Анітрохи. Я <u>спланувала</u> урок ще в потязі. (ДВ: 33)</i>
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This dialogue shows an example of modulation where the process is substituted by its effect. This transformation helped to perform one of the functions of the drama dialogues – plot development and recreated pragmatic meaning.

<i>ARCHIE: That? Giù. (Pointing down and up.) That is giù and this is sù. Do you want to <u>speak</u> to my rappie?</i> <i>ROBERT: Yes. I came to see him.</i> (JE: URL)	<i>АРЧІ: Це? Giu (вказуючи вниз і вгору). Це — giù, а те — su. Ви хочете <u>побачитись</u> з татом?</i> <i>РОБЕРТ: Так, я прийшов, щоб з ним зустрівся. (ДВ: 30)</i>
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In this example the logical development is used in the translation of the word *speak* by substituting the effect by its cause. The transformation is used here in order to make the character words sound more natural in the target language.

## 2) Differentiation of meaning

Differentiation of meaning is another method of lexical transformation that helps to fulfill adequate translation of drama dialogues. In the analyzed dialogues this transformation was mainly applied as the consequence that words in English language often have broader meanings. Therefore in order to recreate the content of the target text in full, translators used differentiation of meaning. It is worth considering the following dialogues:

<i>BEATRICE (Softly.): And does death not <u>move</u> you, Mr Rowan? It is an end. Everything else is so uncertain.</i> <i>RICHARD: While she lived she <u>turned</u> aside from me and from mine. That is certain. (JE: URL)</i>	<i>БЕАТРИС (м'яко): Невже смерть не <u>хвилює</u> вас, містере Роуен? Адже це - кінець. А все інше — таке невизначене.</i> <i>РІЧАРД: Коли вона жила, вона <u>відвернулася</u> від мене і від моїх... Ось це є визначеним. (ДВ: 22)</i>
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Here we can see two examples of differentiation. The translator substitutes the primary meaning of *move* and *turn* with one of their secondary meanings that fit better in the given context, since they carry the same idea as was given by the author.

<i>LIZA: You must have touched a millionaire this <u>time</u>, dad.</i>	<i>Лайза: Цим <u>разом</u>, тату ти дібрався, либонь, до мільйонера.</i>
<i>DOOLITTLE: I have. But I'm dressed something special today. I'm going to St. George's, Hanover Square. (SP: URL)</i>	<i>Дулитл: Таки так. Але сьогодні я вбрався для особливої нагоди. Йду до церкви святого Георгія, на Ганновер-сквер. (ШП: URL)</i>

As it was previously mentioned many English words are broad in their meanings. Here is the case of this problem: the word *time* has several dictionary meanings such as: 1. час; 2. час, пора; 3. момент; 4. Раз [38: URL]. But from the context of the dialogue it becomes clear that none of the first three translations are suitable here. So the translator made the right choice and used the fourth dictionary meaning of the word, since here time does not refer to any physical value, but rather to an occasion. Thus the translator successfully transferred the semantic meaning.

<i>ROBERT (Diffidently, but bravely.): Do you think you <u>have</u> rights over her-- over her heart?</i>	<i>РОБЕРТ (невпевнено, але сміливо): Ти думаєш, що ти <u>володієш</u> правами на неї - на її серце?</i>
<i>RICHARD: None. (JE: URL)</i>	<i>РІЧАРД: Аніскільки. (ДВ: 94)</i>

Here the translator uses another vocabulary meaning of the word *to have* as the word *володіти* suits here better because of its stylistic colouring.

<i>RICHARD (Calmly.): You are trying to put that idea into my head but I warn you that I don't take my <u>ideas</u> from other people.</i>	<i>РІЧАРД (тихо): Ти намагаєшся заштовхнути в мою голову цю думку, але я попереджаю тебе - я не беру в інших своїх <u>думок</u>.</i>
<i>BERTHA (Hotly.): It is, it is! (JE: URL)</i>	<i>БЕРТА (запально): Це так, саме так! (ДВ: 79)</i>

This extract contains one more example of the use of differentiation of meaning while translating the drama dialogue. Here, the problem was to correctly understand the semantic meaning of the word from the context in order to successfully choose the corresponding word from a dictionary. The translator used in

the translation *думок* that means opinion and this choice helped to preserve the content of the utterance and perform the plot development function.

### 3) Concretization

Next lexical transformation that is going to be analyzed is concretization of meaning. While analyzing drama dialogues a lot of cases when the units of more general meaning were replaced by units of more specific meaning have been found. Mostly (in 75%) this transformation was applied to verbs, especially to verbs of movement. The examples of this transformation in drama dialogues are:

<i>RICHARD: Letters?</i>	<i>РІЧАРД: Листів немає?</i>
<i>BRIGID: No, sir. Only them Italian newspapers.</i>	<i>БРІДЖИТ: Ні, сер. Тільки італійські газети.</i>
<i>RICHARD: <u>Leave</u> them on my desk, will you? (JE: URL)</i>	<i>РІЧАРД: <u>Покладіть</u> їх мені на стіл, добре? (ДВ: 11)</i>

The given dialogue represents the practical use of the analyzed transformation. The general meaning of the verb *to leave* is *залишити* but as in the utterance the character mentioned the word *desk* the translator decided to use more specific meaning.

<i>RICHARD: I had begun to think you would never <u>come</u> back. It is twelve days since you were here.</i>	<i>РІЧАРД: Я вже почав думати, що ви ніколи не <u>повернетесь</u>. З часу вашого останнього приїзду минуло</i>
<i>BEATRICE: I thought of that too. But I have <u>come</u>. (JE: URL)</i>	<i>дванадцять днів.</i> <i>БЕАТРИС: Я теж так думала. Однак я <u>приїхала</u>. (ДВ: 11)</i>

Although here the verb *come* appears two times, it is translated with the help of two verbs *повернутися* and *приїхати*. The first word carries general meaning while the second one is translated using concretization. This is done with the purpose of avoiding unnecessary repetition.

<i>ARCHIE: Can I <u>go</u>?</i>	<i>АРЧІ: Чи можна мені <u>поїхати</u>?</i>
<i>RICHARD: Yes. (JE: URL)</i>	<i>РІЧАРД: Так. (ДВ: 40)</i>

The similar example can be seen here when translating the verb of movement concretization is used. The verb *go* is polysemantic and in order to render in full the pragmatic meaning of the utterance and contribute to the previously mentioned plot development function, the translator used in Ukrainian the verb with more specific meaning.

However, translators resort to concretization not always while dealing with verbs. The following example demonstrates the case when the translator uses this kind of lexical transformation with a noun:

<i>HIGGINS: And I have grown accustomed to your voice and appearance. I like them, rather.</i>	<i>Гіггінс: А ще я звик до вашого голосу й вигляду. Вони мені, як-не-як, подобаються</i>
<i>LIZA: Well, you have both of them on your gramophone and in your <u>book</u> of photographs. (SP: URL)</i>	<i>Лайза: Ну, перше є у вас на фонографі, а друге — в <u>альбомі</u> з фотографіями. (ШП: URL)</i>

In this case the translator did not just translate *book* with its dictionary meaning *книжка*, but paid attention to the context and presence of the word *photographs* in the utterance and used a more specific word *альбом*. As it was said in the theory part, drama dialogues should sound natural for the target audience. Since in Ukrainian usually the word *альбом* is used while talking about photographs, this word was chosen for the translation.

<i>ROBERT: Let us <u>have</u> the piano by all means. I know what <u>is</u> in Beatty's ears at this moment. (To Beatrice.) Shall I tell?</i>	<i>РОБЕРТ: Так, давайте <u>послухаємо</u> фортепіано за будь-яких обставин. Бо я знаю, що саме зараз <u>лунає</u> в Беттіних вухах. (До Беатріс.) Хочете, я скажу?</i>
<i>BEATRICE: If you know. (JE: URL)</i>	<i>БЕАТРИС: Якщо вгадаєш. (ДВ: 35)</i>

Here we can see two examples of concretization of meaning: 1) *have* – *послухаємо*; 2) *is* – *лунає*. Words *to have* and *to be* are polysemantic and convey a lot of meanings. That is why translators tend to use concretization while dealing with

these verbs in order to fully convey the meaning of the utterance. In addition, as it has been mentioned in the theory part, drama dialogues mainly perform action function and here verbs are of great importance, so translators should pay a lot of attention to their translation to create an appropriate pragmatic effect.

#### 4) Generalization

Opposite to the already analyzed concretization is generalization of meaning. This is the substitution of units with narrow meaning by the units of broader meaning. On the contrary to concretization, in the process of drama dialogues analysis fewer examples of generalization have been found – 5 cases. Moreover this transformation was generally applied to nouns and adjectives.

The examples of this transformation found in drama dialogues are the following:

<p><i>HIGGINS: Oh, by the way, Eliza, order a ham and a Stilton cheese, will you? And buy me a pair of <u>reindeer</u> gloves, number eights, and a tie to match that new suit of mine, at Eale &amp; Binman's.</i></p>	<p><i>Гіггінс: Ой, до речі, Елайзо, замовте шинки та стилтонського сиру, добре? Та купіть мені пару <u>шкіряних</u> рукавичок, номер вісім, і ще краватку до того мого нового костюма.</i></p>
<p><i>LIZA: Buy them yourself. (SP: URL)</i></p>	<p><i>Лайза: Номер вісім замалий для вас. (ШП: URL)</i></p>

Here the word *reindeer* is substituted in the translation with the general word *шкіряних*. The transformation here is fully justified since it does not affect the pragmatic meaning of the utterance. Furthermore, it does not attract unnecessary attention to this word as for the target audience it is not common to mention the type of leather.

<p><i>RICHARD (Coldly): Continue.</i></p>	<p><i>РІЧАРД: (прохолодно) Кажу далі.</i></p>
<p><i>ROBERT: Even I at times thought of her as a victim. (Smoothly.) And of course, Richard, I felt and knew all the time that you were a <u>man</u> of great talent — of</i></p>	<p><i>РОБЕРТ: Іноді навіть я вважав її жертвою. (Підслесливо.) Але, звичайно, Ричард, я завжди знав і відчував, що ти — <u>людина</u> величезного таланту,</i></p>

<i>something more than talent. (JE: URL)</i>	<i>навіть чогось більшого, ніж талант. (ДВ: 103)</i>
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Having analyzed the extract above, one more example of generalization of meaning has been found. The word *man* carries gender meaning while its translation *людина* is broader and does not refer to any gender but at the same time it successfully reproduces the meaning and main idea of the utterance.

<i>THE MOTHER: Please allow me, Clara. Have you any pennies?</i>	<i>Мати: Прошу тебе, Кларо, не борони мені. Маєш ти дрібні гроші?</i>
<i>THE DAUGHTER: No. I've nothing smaller than sixpence. (SP: URL)</i>	<i>Дочка: Ні — нічого дрібнішого за шестипенсовика не маю. (ШП: URL)</i>

Here the translator resorts to generalization of meaning in the translation of the word *pennies* which refers to the currency that is used in the region the drama takes place in. Although, an important component of the word which includes realia was sacrificed, the sentence became more understandable. Moreover in the next sentence this realia is preserved.

So we have analyzed lexical transformations which are used in the translation of drama dialogues. Due to these transformations, the translation preserves the communicative function of the original and reproduces the main idea of the author. In addition, lexical transformations are used to adequately convey the semantic and stylistic characteristics of the text.

## **2.2 Grammatical transformations in the translation of dialogues of theatrical discourse**

Besides lexical transformations it is worth mentioning grammatical transformations as they are an important means of reaching an adequate translation of drama dialogues as well. While analyzing drama dialogues 82 cases of grammatical transformations have been found, including addition – 25%, omission – 16%, transposition – 28% and grammatical replacement (morphological replacement – 12%, syntactical replacement – 19%) .

### **1) Addition**

To begin with, we will pay attention to addition. This transformation was generally used in the analyzed drama dialogues with the purpose to reproduce the idea of the dialogue in full or to make the dialogue sound natural for the target audience. Now it is worth looking at several examples of drama dialogues with this transformation:

<i>RICHARD: Have you thought over what I told you when you were here last?</i>	<i>РІЧАРД: Чи думали ви про те, що я вам говорив, коли ви тут були останнього разу?</i>
<i>BEATRICE: Very much. (JE: URL)</i>	<i>БЕАТРИС: <u>Думала</u>, і дуже багато. (ДВ: 12)</i>

We can see here two instances of addition: *разу* and *думала*. In the first case it would be difficult to translate Richard's line without this transformation as it would sound uncompleted in TL. In the second case the translator used the analyzed transformation to make the utterance of more typical form for TL because in the Ukrainian language, verbs, affirmative or negative particles are used to answer questions of this kind.

<i>ROBERT: You knew? From her? (Richard nods.). You were watching us all the time?</i>	<i>РОБЕРТ: Ти <u>все</u> знав? Від неї? (Річард киває.) Ти спостерігав за нами увесь цей час?</i>
<i>RICHARD: I was watching you. (JE: URL)</i>	<i>РІЧАРД: Я спостерігав за тобою. (ДВ: 90)</i>

Here the word *все* has been added in order to put same dramatic effect as can be seen in the original on the character's words.

<i>RICHARD (Coldly.): She did not. She died alone, not having forgiven me, and fortified by the rites of holy church.</i>	<i>РІЧАРД (холодно): Ні, цього вона не робила. Вона померла на самоті, так і не пробачивши мене, спираючись <u>лише</u> на <u>допомогу</u> ритуалів святої церкви.</i>
<i>BEATRICE: Mr Rowan, why did you speak to me in such a way? (JE: URL)</i>	<i>БЕАТРИС: Містере Роуен, але чому ви так зараз зі мною розмовляєте?</i>



	(ДВ: 21)
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This drama dialogue contains one more example of addition expressed by words *лише на допомогу*. This is done with the purpose to make the meaning of the sentence clear and to avoid misinterpretation of the word *спираючись* which could be understood in literal meaning by the target audience.

<i>RICHARD: You will set these rumours afloat?</i>	<i>РІЧАРД: Типустиш ці чутки?</i>
<i>ROBERT: I will. God help me. (JE: URL)</i>	<i>РОБЕРТ: Так, я. І <u>нехай</u> допоможе мені в <u>цьому</u> Бог. (ДВ: 52)</i>

Here addition is present in Robert's line. The words *нехай* and *в цьому* were added by the translator with the aim to make the sentence sound more native in the target language since in Ukrainian *нехай допоможе мені в цьому Бог* is a kind of set expressions .

## 2) Omission

Next type of grammatical transformations that was found in the process of the drama dialogues analysis is omission. This transformation was mostly applied because of the difference in grammatical peculiarities between the source and target languages. The examples of the dialogues with this transformation are the following:

<i>DOOLITTLE: I feel uncommon nervous about the ceremony, Colonel. <u>I wish</u> you'd come and see me through it.</i>	<i>Дулитл: Полковнику, чогось я нервуюся як ніколи через цю церемонію. Чи не могли б ви прийти й підтримати мене в цій випробі?</i>
<i>PICKERING: But you've been through it before, man. (SP: URL)</i>	<i>Пікерінг: Але ж, чоловіче, хіба ви вже не проходили колись цієї випробу? (ШП: URL)</i>

In this example we can see the omission of the phrase *I wish* in translation since the literal translation of it would not express the effect of politeness that is present in the original version. So taking into account that one of the main tasks in the process of translating drama dialogue is to preserve all its functions, the translator

missed the phrase *I wish* and instead of it translated the sentence with the help of the question. Thus the action function of the dialogue is preserved.

<i>BEATRICE: Is Mr Rowan in?</i>	<i>БЕАТРИС: А містер Роуен удома?</i>
<i>BRIGID (Points): He is in his study. He is wearing himself out about something he is writing. Up half the night he does be. (Going.) I'll call him. (JE: URL)</i>	<i>БРИДЖИТ (вказуючи): У себе, у кабінеті. Втомлює себе своїм писанням. І ось так аж до пізньої ночі. (Йдучи) Я покличу його. (ДВ: 10)</i>

The translator missed here two words: *he* and *something*. Speaking about the first word, it is missed since in Ukrainian in conversations people tend to use sentences without a subject. And as for *something*, this word is used in the source text due to grammatical features of the language. Taking into consideration that this word does not contribute to the content of the dialogue, the sentence is translated in such way so that it fully renders the meaning even without this word. Moreover, redundant repetition is not common for Ukrainian, therefore with the omission of the word the form of the sentence becomes more native.

<i>ROBERT (Smiling.): Tell me what did you see that night - your very first impression?</i>	<i>РОБЕРТ (посміхаючись): Скажи мені, що саме ти побачила тієї ночі - яке було твоє перше враження?</i>
<i>BERTHA You were standing with your back to the gangway, talking to two ladies. (JE: URL)</i>	<i>БЕРТА: Ти стояв спиною до трапу, розмовляючи з двома дамами. (ДВ: 40)</i>

While analyzing the above extract, one more example of omission has been found. The word *very* is not typically used in such phrases in the Ukrainian language, that is why it was not preserved in the translation. Furthermore, this transformation did not affect the meaning of the sentence.

### 3) Grammatical replacement

As it was previously mentioned, grammatical replacement includes replacement on two levels: morphological replacement (replacement on the word level) and syntactical replacement (replacement on the sentence level). In the analysed dialogues

20 examples of morphological replacement and 30 examples of syntactical replacement have been found.

### 3.1 Morphological replacement

This type of transformation deals with the changing of part of speech. In the analysed dialogues replacing verb with the noun was the most frequent case of this transformation (47%). Although, replacing an adjective with a noun (27%) or with a verb (26%) have also been found. We are going to analyze several examples of the drama dialogues with this transformation:

<p><i>ROBERT: And what did you do?</i>  <i>RICHARD (As before.): I remember the first time. I came home. It was night. My house was <u>silent</u>. My little son was sleeping in his cot. She, too, was <u>asleep</u>. I wakened her from sleep and told her</i>  <i>(JE: URL)</i></p>	<p><i>РОБЕРТ: І що ж ти робив після цього?</i>  <i>РІЧАРД (тим самим тоном): Пригадую перший раз. Я прийшов додому. Була ніч. У мене вдома панувала <u>тиша</u>. Мій маленький син спав у себе в кімнаті. І вона також <u>спала</u>. Я розбудив її і розповів про все.</i>  <i>(ДВ: 101)</i></p>
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The above extract contains two examples of morphological replacement. The first case is the replacement of the adjective *silent* with corresponding noun *тиша*. The second case can be seen in the translation the adjective *asleep* with the verb *спала*. In both cases the transformations positively influenced the translation, since the chosen options for the translation sound natural in the target language and at the same time reproduce the content of the dialogue.

<p><i>ROBERT: Richard, you have driven me up to this point. You yourself have roused these words in my brain. Shall we? Freely? Together?</i>  <i>RICHARD: Together no. Fight your part alone. I will not <u>free</u> you. Leave me to</i></p>	<p><i>РОБЕРТ: Річарде, ти сам довів мене до цієї точки. Ти розбудив ці слова в моїй голові. Ну так що - ми будемо битися? Вільно і разом?</i>  <i>РІЧАРД: Разом - ні. Бийся за себе сам. Ти не отримаєш від мене <u>свободи</u>. А</i></p>
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<i>fight mine. (JE: URL)</i>	<i>мені залиши мою власну <u>битву</u>. (ДВ: 109)</i>
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In the last two sentences there are two examples of the analyzed grammatical transformation. The first example is the translation of the verb *free* with the help of the noun *свободу*. And the second lies in the the translation of the verb *to fight* with the noun *битву*.

<i>BEATRICE: Everything was changed. His life, his mind, even, seemed to <u>change</u> after that.</i>	<i>БЕАТРИС: Після вашого відїзду все змінилося. Здається, навіть його життя та спосіб мисленн –</i>
<i>RICHARD (Musing.): Yes. I saw that you had <u>changed</u> when I received your first letter after a year; after your illness, too. (JE: URL)</i>	<i>РІЧАРД (замислившись): Так. Я помітив у вас <u>зміну</u>, коли отримав від вас першого листа після року мовчання і після вашої хвороби. (ДВ: 19)</i>

Here is one more example of substitution of the verb in the source text (*had changed*) by the noun in the target text (*зміну*). Taking into consideration that the translator used omission and did not preserve the word *to change* in the second sentence, it leads to conclusion that he tried to avoid repetition. For this purpose morphological replacement was used.

### 3.2 Syntactic replacement

Several types of syntactic replacement have been found in the analyzed drama dialogues:

- replacement of a syntactic construction (8 cases);
- replacement of the structural type of the sentence (6 cases);
- replacement of the communicative type of sentence (2 cases).

Now we will consider examples of each of the syntactic replacement types:

<i>BEATRICE: Good afternoon, Mr Rowan. I did not want Brigid to disturb you.</i>	<i>БЕАТРИС: Добрий день, містере Роуен! Я не хотіла, щоб Бріджит вас <u>турбувала</u>.</i>
<i>RICHARD: Disturb me? My goodness!</i>	

<i>(JE: URL)</i>	<i>РІЧАРД: Турбувала мене? Господь з вами! (ДВ: 11)</i>
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Here we can see that the simple sentence in the source text is translated with the help of the complex sentence in the target text. This is a common case when English structures with non-finite verbal forms are rendered by means of subordinate clauses, since for Ukrainian this is typical structure of a sentence.

<i>ROBERT: Your face is a flower too-- but more beautiful. <u>A wild flower blowing in a hedge.</u> Why are you smiling? At my words?</i>	<i>РОБЕРТ: Ваше обличчя - це теж квітка, тільки ще красивіша. <u>Польова квітка, яка розквітнула в живій огорожі.</u> Чому ви посміхаєтеся?</i>
<i>BERTHA: I am wondering if that is what you say-- to the others. (JE: URL)</i>	<i>ЧЕРЕЗ ТЕ, ЩО Я СКАЗАВ?</i> <i>БЕРТА: Я думаю, чи не є це тим самим, що ви зазвичай говорите й іншим. (ДВ: 38)</i>

This is another example of rendering the simple sentence in the source text with the complex sentence in the target text. We can see that the absolute participial construction is translated with the subordinate clause. It improves the translation using the sentence structure more common for Ukrainian language.

<i>BERTHA (To both.): Did you not come together?</i>	<i>БЕРТА: (до обох) Хіба ви приїхали не разом?</i>
<i>BEATRICE: No. I came first. <u>Mr Rowan was going out. He said you would be back any moment.</u> (JE: URL)</i>	<i>БЕАТРИС: Ні. Я прибула першою. <u>Містер Роуен саме виходив і сказав, що ви ось-ось повернетесь.</u> (ДВ: 31)</i>

This is an example of replacement of the structural type of the sentence. As we can see, in the process of translation two sentences were translated with one complex sentence.

<i>RICHARD: Tonight?</i>	<i>РІЧАРД: Сьогодні ввечері?</i>
<i>BERTHA: <u>Every night, he said. Between eight and nine.</u> (JE: URL)</i>	<i>БЕРТА: <u>Він сказав, що кожного вечора, він сказав: між восьмою й</u></i>

	<i>девятою.</i> (ДВ: 74)
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This extract contains one more example of sentence integration. Two sentences in the source text were replaced with one complex sentence in the target text. Besides, addition of *він сказав* was used in order to combine two sentences.

<i>RICHARD (Continuing.): You may then know in soul and body, in a hundred forms, and ever restlessly, what some old theologian, Duns Scotus, I think, called a death of the spirit.</i>	<i>РІЧАРД (продовжуючи): І тоді б ти пізнав душею й тілом, безперервно і в сотні форм те, що один стародавній теолог, Дане Скутус, якщо не помиляюсь, назвав смертю духу.</i>
<i>ROBERT (Eagerly.): <u>A death.</u> <u>No; its affirmation!</u> <u>A death!</u> (JE: URL)</i>	<i>РОБЕРТ (нетерпляче): <u>Смертю?</u> <u>Ні!</u> <u>Його ствердженням!</u> <u>Смерть?!</u></i>
	(ДВ: 104)

On the contrary to the last three examples this dialogue contains sentence fragmentation that is one of the forms of replacement of the structural type of the sentence. It is done in order to put stress on both parts of the sentence. In addition we can see here an example of replacement of the communicative type of sentence: declarative sentence is translated with rhetorical exclamatory question.

### 3) Transposition

The next type of grammatical transformations that was found in the drama dialogues is transposition (23 cases). It is the changing of the word order and it belongs to grammatical transformations. In the process of the analysis of drama dialogues, it was discovered that this transformation is usually accompanied by other lexical and/or grammatical transformations.

The examples of the drama dialogues with this type of transformation are the following:

<i>ROBERT (Brooding.): Pitied me, because I am no longer... an ideal lover. <u>Like my roses.</u> <u>Common, old.</u></i>	<i>РОБЕРТ (розмірковуючи): Жаліла мене, оскільки я вже... не є ідеальним коханцем. <u>Я банальний і старий, як і мої троянди.</u></i>
<i>RICHARD: Like all men you have a</i>	

<i>foolish wandering heart. (JE: URL)</i>	<i>РІЧАРД: І як усі чоловікі, ти маєш безрозсудне й блукаюче серце. (ДВ: 92)</i>
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Here transposition within a sentence goes together with previously analyzed sentence integration which is expressed by replacing two simple sentences with one complex. Here transposition is used with the aim to reproduce the stylistic features of the dialogue.

<i>BRIGID: Master Archie got your postcard with the views of Youghal. <u>You're tired out, I'm sure.</u></i>	<i>БРІДЖИТ: Пан Арчі одержжав вашу листівку з видами Югла. <u>Мені здається, ви страшенно втомилися.</u></i>
<i>BEATRICE: O, no.</i>	<i>БЕАТРИС: Ні, анітрохи. (ДВ: 9)</i>

In this example transposition is used to make the sentence form more common for the Ukrainian language.

<i>ROBERT: I failed. She is yours, as she was nine years ago, when you met her first.</i>	<i>РОБЕРТ: Я програв. Вона - твоя, якою й була, дев'ять років тому, коли ти зустрів її вперше.</i>
<i>RICHARD: <u>When we met her first, you mean.</u> (JE: URL)</i>	<i>РІЧАРД: <u>Ти хочеш сказати - коли ми зустріли її вперше.</u> (ДВ: 175)</i>

In this dialogue beside transposition is used modulation: *you mean - Ти хочеш сказати*. The translator applied this transformation here because of the peculiarities in the structure of reported speech in the target language.

To sum up, in the process of the analysis of the drama dialogues, many types of grammatical transformations have been found. The transformations affected target text on different levels: on the word level, on the sentence level and on the text level. Most often it was caused by differences in grammatical characteristics of the source and target languages. In drama dialogues it is important for the text to sound natural for the target audience. And such transformations helped to reach translation adequacy since translators applied them mostly to make the grammar structure of the translated dialogues typical for the target language.

### 2.3 Grammatical and lexical transformations in the translation of dialogues of theatrical discourse

In addition to previously analyzed types of transformations the special type that combines both lexical and grammatical transformations has been found while analyzing drama dialogues. The total amount of all found cases of this type of transformation is 23 cases. This number includes antonymic translation (10 cases), total reorganization (9 cases) and compensation for the losses (4 cases). We are going to look at the dialogues where these transformations have been used.

#### 1) Antonymic translation

In the analysed drama dialogues translators sometimes rendered lexical units with some negative part in the target text with the lexical units without this negative part and vice versa. The main reason of the antonymic translation was the aim to render the content and the meaning of dialogues. The examples of the dialogues with the antonymic translation are the following:

<i>RICHARD (Smoking.): Let me hear the rest.</i>	<i>РІЧАРД: Давай я дослухаю тебе до кінця.</i>
<i>ROBERT (Again seriously.): Richard, you are too <u>suspicious</u>. It is a defect in you. (JE: URL)</i>	<i>РОБЕРТ (знову серйозно): Річарде, ти занадто <u>недовірливий</u>. Це - твій <u>недолік</u>. (ДВ: 50)</i>

As we can see the adjective *suspicious* is rendered in TT with the adjective *недовірливий*. However, on the contrary to the original, the adjective in translation contains the negative morpheme.

<i>RICHARD: When was this?</i>	<i>РІЧАРД: Коли це було?</i>
<i>ROBERT: O, <u>not lately</u>. When you were away. (JE: URL)</i>	<i>РОБЕРТ: <u>Давно</u> - коли ти був за кордоном. (ДВ: 100)</i>

Here *not lately* is translated with the help of the antonym of the adverb *lately*. This transformation made it possible to fully render the meaning of the sentence.

<i>THE DAUGHTER: It's too <u>tiresome</u>. Do you expect us to go and get one</i>	<i>Дочка: Це <u>нестерпно</u>! Чи ти хочеш, щоб ми самі пішли пошукали?</i>
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<p>ourselves?</p> <p><i>FREDDY: I tell you they're all engaged. I've been to Charing Cross one way and nearly to Ludgate Circus the other; and they were all <u>engaged</u>. (SP: URL)</i></p>	<p><i>Фредді: Я ж вам кажу: люди розхпнали всі машини. Я пробіг туди аж до Чарінг-Кросу і в другий бік мало не до Ладгейтського цирку — і <u>ніде жодного вільного таксі!</u> (ШП: URL)</i></p>
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In this dialogue two examples of antonymic translation can be seen. The first example is the translation of the word *tiresome* with the word *нестерпно* which contains negative prefix *не*. The second case is the translation of the words all engaged with their antonyms *жодного вільного*. Moreover, in order to preserve the meaning of the utterance, the negative adverb *ніде* was added.

<p><i>THE MOTHER: You can <u>keep</u> the change.</i></p> <p><i>THE FLOWER GIRL: Oh, thank you, lady. (SP: URL)</i></p>	<p><i>Мати: Можете <u>не віддавати</u> решити.</i></p> <p><i>Квіткарка: Ой, спасибоньки, пані! (ШП: URL)</i></p>
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Here the verb *keep* is translated with the help of *віддавати*, which has opposite meaning, and negative particle *не*.

<p><i>HIGGINS: Nonsense! I know I have no small talk; but people don't mind.</i></p> <p><i>MRS. HIGGINS: Oh! don't they? Small talk indeed! What about your <u>large</u> talk? (SP: URL)</i></p>	<p><i>Гігінс: Дурниці! Знаю, не веду я світської мови, але ж ніхто на це не зважає.</i></p> <p><i>Місіс Гігінс: Ого! Так-то вже й не зважають? Світська мова, кажеш? А <u>несвітська</u> твоя мова? (ШП: URL)</i></p>
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Here is another example of antonymic translation. The translation of the word *несвітська* contains negative prefix, while in the source text this word does not contain any negative parts and the notion is of the opposite meaning to its translation. However, this transformation is justified, since the contextual meaning fully corresponds to the original.

## 2) Compensation for losses

In most cases translators resorted to this type of lexical and grammatical transformations when there were some untranslatable elements in the drama dialogue. Nevertheless, these elements cannot be omitted since they play an important role in drama dialogues. After analyzing drama works, several examples of compensation have been found:

<p><i>THE FLOWER GIRL. Nah then, Freddy: <u>look wh' y' gowin, deah.</u></i></p> <p><i>FREDDY. Sorry.</i></p> <p><i>THE FLOWER GIRL There's menners f' yer! Te-oo banches o voylets trod into the mad. (SP: URL)</i></p>	<p><i>Квіткарка. <u>Ну шо се ти, Хреді! Чо' ни дивисся, куди ступайш, любчику?</u></i></p> <p><i>Фредді. Даруйте!</i></p> <p><i>Квіткарка От маніри! Ду-ва пучечки хвіялок саптав у грязюку!</i></p> <p><i>(ШП: URL)</i></p>
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In this dialogue the main task of the translator was to perform one of the main functions of drama dialogue that is character development. For this purpose it was necessary to reproduce the flower girl's socially determined speaking features since it is important aspect that gives special characteristic to the character and contributes to the further plot development. In order to do it the translator used compensation for losses and recreated the character's grammatical and pronunciation features with the help of the dialect typical for some regions in Ukraine.

<p><i>HIGGINS [loftily]: I cannot charge myself with having ever uttered it, Mrs. Pearce. Except perhaps in a moment of extreme and justifiable excitement.</i></p> <p><i>MRS. PEARCE: Only this morning, sir, you applied it to your <u>boots, to the butter, and to the brown bread.</u> (SP: URL)</i></p>	<p><i>Гігінс (гордовито): Я не можу звинуватити себе в тому, що хоч раз коли-небудь вимовив його, місіс Пірс! Ну хіба що в мить крайнього й виправданого хвилювання.</i></p> <p><i>Місіс Пірс: Тільки цього ранку, пане, ви застосували його до <u>чаю, чашки, в якій був той чай, та черевиків.</u></i></p> <p><i>(ШП: URL)</i></p>
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Here can be seen one more prominent example of compensation. Although each of the words *boots*, *butter*, and *brown bread* have the corresponding equivalent

in the target language, translator did not use literal translation because the target text would not have an important for the source text figure of speech – alliteration. Therefore, the translator decided to recreate alliteration but at the same time the semantic meaning of the words was not retained.

<i>HIGGINS: I swear! I never swear. I detest the habit. What the devil do you mean?</i>	<i>Гіггінс: Я — лаюсь! Я ніколи не лаюсь. Мені осужна ця звичка. Що в дідька ви маєте на увазі?</i>
<i>MRS. PEARCE: That's what I mean, sir. You swear a great deal too much. I don't mind your <u>damning</u> and <u>blasting</u>, and what the devil and where the devil and who the devil...(SP: URL)</i>	<i>Місіс Пірс: Оце ж і маю на увазі, пане. Ви лаєтесь аж занадто багато. Я не так про ваші "<u>прокляття</u>", "<u>чорти</u>" та "<u>якого дідька</u>", та "<u>де в дідька</u>", та "<u>хто в дідька</u>"...(ШП: URL)</i>

Here the analyzed transformation is used in the translation of swear words *damning and blasting*. These words do not have full equivalent in the target language, therefore the translator used other swear words that are present in Ukrainian language.

### 3) Total reorganization

In the analyzed drama dialogues total reorganization was generally used in order to translate set expressions and idioms changing the inner form of the unit and at the same time preserving its semantic meaning. The examples of the drama dialogues with this lexical and grammatical transformations are the following:

<i>RICHARD: Excuse me for forgetting. Will you have some whisky?</i>	<i>РІЧАРД: Вибач мене за забудькуватість. Чи не хочеш ти трохи віскі?</i>
<i>ROBERT: All things come to those who wait.</i>	<i>РОБЕРТ: Усе приходить до того, хто терпляче чекає.</i>
<i>RICHARD Will you please <u>help yourself</u>?</i>	<i>РІЧАРД Ти сам себе <u>почастуєш</u>?</i>

This dialogue contains an example of the analyzed transformation. This case *help yourself* is colloquial set expressions and it is translated with corresponding

expressions in Ukrainian. This transformation helped to render the meaning of the phrase in the dialogue and at the same time the inner form of the utterance is changed so that it sounds native for the target audience.

<i>RICHARD: Or I have killed her.</i>	<i>РІЧАРД: Або я вбив її.</i>
<i>ROBERT: Killed her?</i>	<i>РОБЕРТ: Убив її?</i>
<i>RICHARD: The virginity of her soul.</i>	<i>РІЧАРД: Убив незайманість її душі.</i>
<i>ROBERT: <u>Well lost!</u> What would she be without you? (JE: URL)</i>	<i>РОБЕРТ: <u>І слава Богу!</u> Чим би вона була без тебе? (ДВ: 103)</i>

Here we can see another colloquial expression that in the translation changes its inner form but the content is fully preserved.

<i>BERTHA: What are you going to do?</i>	<i>БЕРТА: І що ти збираєси робити?</i>
<i>RICHARD: Follow him. Find him. Tell him. A few words <u>will do</u>. Thief and fool. (JE: URL)</i>	<i>РІЧАРД: Піти за ним. Знайти його. Сказати йому все. Кількох слів буде <u>достатньо</u>. Злодій і дурень (ДВ: 175)</i>

In this example the translator used total reorganization to render the set expression *will do* that is usually used in informal conversations.

<i>THE NOTE TAKER: Heavens! What a sound! Ah—ah—ah—ow—ow—ow—oo!</i>	<i>Записувач: Господи! Що за звук! Ах-ах-ах-о-о-о-у!</i>
<i>THE FLOWER GIRL: <u>Garn!</u> (SP: URL)</i>	<i>Квіткарка: <u>А хай йому!</u> (ШП: URL)</i>

Here can be seen the exclamation *garn* which in addition characterizes the character's manner of speaking. Therefore the translator used here total reorganization in order to fully convey the content of the utterance and its stylistic peculiarities.

To sum up, grammatical and lexical transformations are helpful in the process of translation drama dialogues. It positively influences translation since it gives the possibility to deal with units in the source text, which are difficult to translate such as idioms or set expressions. In addition, with the help of this type of transformations content of the drama dialogue can be successfully preserved.

We have already analyzed all the major translation transformations that were found in the analyzed drama dialogues. Although, mostly we looked at one type of transformation within one extract of drama dialogue, it is worth noting that usually translators use several types of transformations simultaneously in order to perform adequate translation. For instance, the following dialogues are translated with the help of several transformations:

<i>RICHARD: I think you would try to take her by violence.</i>	<i>РІЧАРД: Я думав, що ти спробуєш забрати її силою.</i>
<i>ROBERT: Those are moments of sheer madness when we feel an intense passion for a woman. We see nothing. We think of nothing. Only to possess her. Call it brutal, bestial, what you will. (JE: URL)</i>	<i>РОБЕРТ: Коли нами керує сила пристрасті до жінки, це мить справжнього божевілля. Ми нічого не бачимо, ні про що не думаємо - тільки б нею заволодіти. Можеш називати це брутальним, тваринним, як тобі завгодно. (ДВ: 95)</i>

In this extract the translator used the following grammatical transformations:

- grammatical replacement: *moments*- *мить* (*plural – singular*), “*We see nothing. We think of nothing. Only to possess her.*” – “*Ми нічого не бачимо, ні про що не думаємо - тільки б нею заволодіти.*” (*sentence integration*), *intense – сила* (*morphological replacement*)
- transposition: *Those are moments of sheer madness when we feel an intense passion for a woman* - *Коли нами керує сила пристрасті до жінки, це мить справжнього божевілля;*
- addition: *Можеш.*

Besides, here can be found lexical transformations:

- modulation: *take her by violence* - *забрати її силою;*
- differentiation of meaning: *sheer – справжнього.*

<i>THE DAUGHTER: Will you please keep your impertinent remarks to</i>	<i>Дочка: Прошу вас тримати при собі свої нахабні зауваження!</i>
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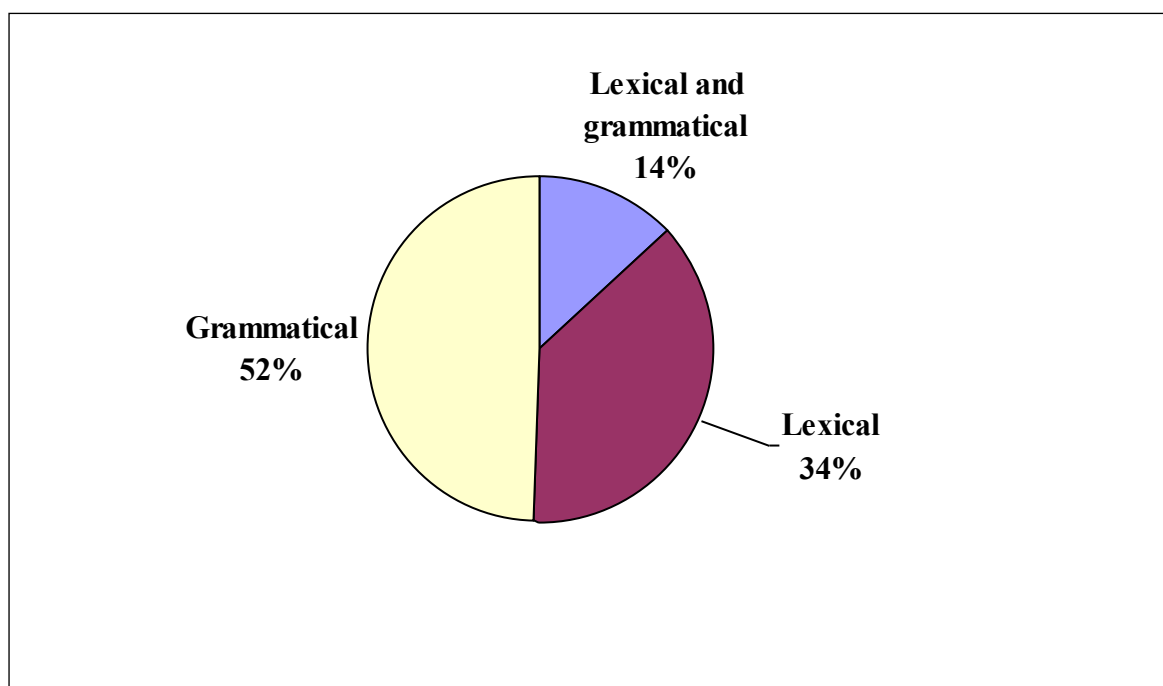
<p><i>yourself?</i></p> <p><i>THE NOTE TAKER: Did I say that out loud? I didn't mean to. I beg your pardon. Your mother's Epsom, unmistakably. (SP: URL)</i></p>	<p><i>Записувач: Невже я вимовив це вголос? Просто вихопилось. Прошу пробачення. А ваша матінка, безперечно, з Епсома. (ШП: URL)</i></p>
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Here in this small dialogue a lot of transformations have been used simultaneously:

- grammatical replacement (syntactic replacement in the daughter's line);
- transposition (in the last sentence);
- addition (*невже*);
- omission (*I beg your pardon - Прошу пробачення.*);
- differentiation of meaning (*say – вимовив*);
- antonymic translation (*impertinent – нахабні*).

Having analyzed examples of 50 drama dialogues 165 transformations of different types have been found. The frequency of each type is provided on the diagram below:

*Figure 2.1*



Accordingly, as it can be seen from the diagram the most frequent type of transformations were grammatical transformations which are 46% of all

transformations. The least frequent types of transformation were lexical and grammatical – only 14%. The reason for this is that translators of the drama dialogues did not follow the aim to preserve the grammatical structure of the source text, but they pursued the task to reproduce all the functions of the dialogue and preserve its content. Moreover, among all found transformations the replacement of the communicative type of sentence was the least frequent (1 %), while transposition in its turn was the most frequent transformation which makes up 14% of all transformations. This is because communicative type of sentences in drama dialogues are important to be preserved since it helps to recreate communicative function of a dialogue. As for transposition, we can make the conclusion that this transposition often occurs in the translation of drama dialogues because of the difference in grammatical structures of languages and in order to make the dialogue to sound native in the target language, translators resort to changing the word order.

## CONCLUSIONS

Drama discourse is complicated and consists of a lot of components. In drama works dialogues are of primary importance, therefore while translating them a lot of attention should be paid to the translation of dialogues. In the process of our research we investigated the peculiarities of conveying dialogues in drama works.

In the theoretical part we studied the notion of drama dialogues as a language phenomenon and specifics of their translation. For this purpose we paid attention to drama discourse and drama text and mentioned the main features of it. We mentioned that one of its most distinctive features is that in drama works the author communicates with the help of the characters, therefore the texts of this genre are rich in dialogues.

Furthermore, we analysed the functions which dialogues perform in drama works (action function, plot development, character development and exophoric function) and the main specifics of dialogues. After that, taking into account the mentioned information, we studied the transformations in translation that help to render drama dialogues into the source language preserving all the functions and specifics.

In the practical part, we analysed 50 examples of drama dialogues and defined transformations that were used there. All the found transformations (165 cases) were divided into three groups: lexical, grammatical and lexical and grammatical transformations. The frequency of all transformations was outlined and commented upon the reasons for it. In addition, we came to the conclusion that mostly translators tried to preserve the content and idea of the dialogue not paying much attention to preserving the grammatical structure.

This term paper may influence further research on the topic and the possible ideas of potential topics for it are the following: translation of verbs in drama dialogues, dialogues as a means of action in drama works and other.

In conclusion, translation of drama dialogues is a complicated topic with many aspects that need to be considered. Dialogues are an important component of drama



works since they perform multiple functions. Knowledge of main features of the drama works as well as dialogues is the main prerequisites for successful translation.

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## ANNEX A

KATHRYN OK, *now* I'm worried.

ROSE It's romantic.

KATHRYN Your idea of romance and mine are completely different – as we've already discovered.

ROSE GETS THE WHITE CLOTH TO COVER THE TABLE This is becoming a very intense day – maybe I'll have a quick glass of –

ROSE No! We agreed – no more alcohol until breakfast.

KATHRYN Rose - I'm under a lot of pressure – and we're running out of time. I'm sorry, but I need some moral support. Preferably chilled. And I will not compromise! ROSE You can eat the rest of the "Choccy-Flakeys".

KATHRYN (AFTER A MOMENT) Agreed! AS ROSE PUTS THE CLOTH OVER THE TABLE, KATHRYN COLLECTS A TUPPERWARE FROM THE KITCHEN CONTAINING THE LAST FEW CHOCOLATE CORNFLAKE CONFECTIONS. SHE CALLS TO IMOGEN IN THE BEDROOM ...Tell him not to be late! If he's not here in time for the ceremony, I'm using it to marry the gardener.

SHE RETURNS TO THE TABLE ...I don't think she's talking to me.

KATHRYN STARTS EATING A CHOCOCY-FLAKEY ROSE She's nervous. It's a very big day for her. She keeps having hot flushes.

KATHRYN Ha! (CALLING OUT TO IMOGEN) I could teach you a thing or two about hot flushes! I could have fried an egg on mine! (QA: 197)

## ANNEX B

№	Dialogue	Translation
1	<p>HIGGINS [stupent] WELL!!! What do you expect me to say to you?</p> <p>THE FLOWER GIRL. Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you <u>business</u>? (SP: URL)</p>	<p>Гіггінс (ошелешено). Ну!!! І що ж я, потвоєму, повинен тобі відповісти? Квіткарка. Я думаю собі, коли б ви були джильтменом, то сказали б мені сісти. Чи ж я не сказала, що принесла вам <u>заробіток</u>? (ШП: URL)</p>
2	<p>HIGGINS Well, I think that's the whole show.</p> <p>PICKERING. It's really amazing. I haven't taken half of it in, you know. (SP: URL)</p>	<p>Гіггінс Ну, здається, більше й показувати нічого.</p> <p>Пікерінг. Це просто вражає! Знаєте, я й половини не засвоїв. (ШП: URL)</p>
3	<p>RICHARD (Gently.): Does nothing then in life <u>give you peace</u>? Surely it exists for you somewhere.</p> <p>BEATRICE: If there were convents in our religion perhaps there. (JE: URL)</p>	<p>РІЧАРД (м'яко): Невже ніщо в житті не може <u>позбавити вас тривоги</u>? Я певен, де-небудь є щось, що зможе вам допомогти.</p> <p>БЕАТРИС: Якби моя релігія припускала існування монастирів, можливо, це знайшлося б там. (ДВ: 19)</p>
4	<p>BEATRICE: Were you <u>disappointed</u> that I did not come last Friday for the lesson?</p> <p>ARCHIE: No. (JE: URL)</p>	<p>БЕАТРИС: Ти був дуже <u>роздратований</u>, коли я не прийшла на урок минулої п'ятниці?</p> <p>АРЧІ: Ні. (ДВ: 29)</p>
5	<p>BERTHA: But she must be exhausted.</p> <p>BEATRICE (Quickly.): Not in the least. I was <u>thinking</u> of the lesson in</p>	<p>БЕРТА: Але ж вона страшенно втомилася.</p> <p>БЕАТРИС: (швидко) Анітрохи. Я</p>



	the train. (JE: URL)	<u>спланувала</u> урок ще в потязі. (ДВ: 33)
6	ARCHIE: That? Giù. (Pointing down and up.) That is giù and this is sù. Do you want to <u>speak</u> to my pappie? ROBERT: Yes. I came to see him. (JE: URL)	АРЧІ: Це? Giu (вказуючи вниз і вгору). Це - giù, а те - su. Ви хочете <u>побачитись</u> з татом? РОБЕРТ: Так, я прийшов, щоб з ним зустрітися. (ДВ: 30)
7	BEATRICE (Softly.): And does death not <u>move</u> you, Mr Rowan? It is an end. Everything else is so uncertain. RICHARD: While she lived she <u>turned</u> aside from me and from mine. That is certain. (JE: URL)	БЕАТРИС (м'яко): Невже смерть не <u>хвилює</u> вас, містере Роуен? Адже це - кінець. А все інше - таке невизначене. РІЧАРД: Коли вона жила, вона <u>відвернулася</u> від мене і від моїх... Ось це є визначеним. (ДВ: 22)
8	LIZA: You must have touched a millionaire this <u>time</u> , dad. DOOLITTLE: I have. But I'm dressed something special today. I'm going to St. George's, Hanover Square. (SP: URL)	Лайза: Цим <u>разом</u> , тату ти дібрався, либонь, до мільйонера. Дулитл: Таки так. Але сьогодні я вбрався для особливої нагоди. Йду до церкви святого Георгія, на Ганновер-сквер. (ШП: URL)
9	ROBERT (Diffidently, but bravely.): Do you think you <u>have</u> rights over her - over her heart? RICHARD: None. (JE: URL)	РОБЕРТ (невпевнено, але сміливо): Ти думаєш, що ти <u>володієш</u> правами на неї - на її серце? РІЧАРД: Аніскільки. (ДВ: 94)
10	RICHARD (Calmly.): You are trying to put that idea into my head but I warn you that I don't take my <u>ideas</u> from other people. BERTHA (Hotly.): It is, it is!	РІЧАРД (тихо): Ти намагаєшся заштовхнути в мою голову цю думку, але я попереджаю тебе - я не беру в інших своїх <u>думок</u> . БЕРТА (запально): Це так, саме так!

	(JE: URL)	(ДВ: 79)
11	RICHARD: Letters? BRIGID: No, sir. Only them Italian newspapers. RICHARD: <u>Leave</u> them on my desk, will you? (JE: URL)	РІЧАРД: Листів немає? БРІДЖИТ: Ні, сер. Тільки італійські газети. РІЧАРД: <u>Покладіть</u> їх мені на стіл, добре? (ДВ: 11)
12	RICHARD: I had begun to think you would never <u>come</u> back. It is twelve days since you were here. BEATRICE: I thought of that too. But I have <u>come</u> . (JE: URL)	РІЧАРД: Я вже почав думати, що ви ніколи не <u>повернетесь</u> . З часу вашого останнього приїзду минуло дванадцять днів. БЕАТРИС: Я теж так думала. Однак я <u>приїхала</u> . (ДВ: 11)
13	ARCHIE: Can I go? RICHARD: Yes. (JE: URL)	АРЧІ: Чи можна мені поїхати? РІЧАРД: Так. (ДВ: 40)
14	HIGGINS: And I have grown accustomed to your voice and appearance. I like them, rather. LIZA: Well, you have both of them on your gramophone and in your <u>book</u> of photographs. (SP: URL)	Гіггінс: А ще я звик до вашого голосу й вигляду. Вони мені, як-не-як, подобаються Лайза: Ну, перше є у вас на фонографі, а друге — в <u>альбомі</u> з фотографіями. (ШП: URL)
15	ROBERT: Let us <u>have</u> the piano by all means. I know what <u>is</u> in Beatty's ears at this moment. (To Beatrice.) Shall I tell? BEATRICE: If you know. (JE: URL)	РОБЕРТ: Так, давайте <u>послухаємо</u> фортепіано за будь-яких обставин. Бо я знаю, що саме зараз <u>лунає</u> в Беттіних вухах. (До Беатріс.) Хотите, я скажу? БЕАТРИС: Якщо вгадаєш. (ДВ: 35)
16	HIGGINS: Oh, by the way, Eliza, order a ham and a Stilton cheese, will you? And buy me a pair of <u>reindeer</u>	Гіггінс: Ой, до речі, Елайзо, замовте шинки та стилтонського сиру, добре? Та купіть мені пару

	<p>gloves, number eights, and a tie to match that new suit of mine, at Eale &amp; Binman's.</p> <p>LIZA: Buy them yourself. (SP: URL)</p>	<p><u>шкіряних</u> рукавичок, номер вісім, і ще краватку до того мого нового костюма.</p> <p>Лайза: Номер вісім замалий для вас. (ШП: URL)</p>
17	<p>RICHARD (Coldly): Continue.</p> <p>ROBERT: Even I at times thought of her as a victim. (Smoothly.) And of course, Richard, I felt and knew all the time that you were a <u>man</u> of great talent-- of something more than talent. (JE: URL)</p>	<p>РІЧАРД: (прохолодно) Кажі далі.</p> <p>РОБЕРТ: Іноді навіть я вважав її жертвою. (Підлесливо.) Але, звичайно, Ричард, я завжди знав і відчував, що ти - <u>людина</u> величезного таланту, навіть чогось більшого, ніж талант. (ДВ: 103)</p>
18	<p>THE MOTHER: Please allow me, Clara. Have you any <u>pennies</u>?</p> <p>THE DAUGHTER: No. I've nothing smaller than sixpence. (SP: URL)</p>	<p>Мати: Прошу тебе, Кларо, не борони мені. Маєш ти <u>дрібні гроші</u>?</p> <p>Дочка: Ні — нічого дрібнішого за шестипенсовика не маю. (ШП: URL)</p>
19	<p>RICHARD: Have you thought over what I told you when you were here last?</p> <p>BEATRICE: Very much. (JE: URL)</p>	<p>РІЧАРД: Чи думали ви про те, що я вам говорив, коли ви тут були останнього <u>разу</u>?</p> <p>БЕАТРИС: <u>Думала</u>, і дуже багато. (ДВ: 12)</p>
20	<p>ROBERT: You knew? From her? (Richard nods.). You were watching us all the time?</p> <p>RICHARD: I was watching you. (JE: URL)</p>	<p>РОБЕРТ: Ти <u>все</u> знав? Від неї? (Річард киває.) Ти спостерігав за нами увесь цей час?</p> <p>РІЧАРД: Я спостерігав за тобою. (ДВ: 90)</p>
21	<p>RICHARD (Coldly.): She did not. She died alone, not having forgiven me,</p>	<p>РІЧАРД (холодно): Ні, цього вона не робила. Вона померла на самоті,</p>

	<p>and fortified by the rites of holy church.</p> <p>BEATRICE: Mr Rowan, why did you speak to me in such a way? (JE: URL)</p>	<p>так і не пробачивши мене, спираючись <u>лише на допомогу</u> ритуалів святої церкви.</p> <p>БЕАТРИС: Містере Роуен, але чому ви так зараз зі мною розмовляєте? (ДВ: 21)</p>
22	<p>RICHARD: You will set these rumours afloat?</p> <p>ROBERT: I will. God help me. (JE: URL)</p>	<p>РІЧАРД: Типустиш ці чутки?</p> <p>РОБЕРТ: Так, я. І <u>нехай</u> допоможе мені в <u>цьому</u> Бог. (ДВ: 52)</p>
23	<p>DOOLITTLE: I feel uncommon nervous about the ceremony, Colonel. <u>I wish</u> you'd come and see me through it.</p> <p>PICKERING: But you've been through it before, man. (SP: URL)</p>	<p>Дулитл: Полковнику, чогось я нервуюся як ніколи через цю церемонію. Чи не могли б ви прийти й підтримати мене в цій випробі?</p> <p>Пікерінг: Але ж, чоловіче, хіба ви вже не проходили колись цієї випробі? (ШП: URL)</p>
24	<p>BEATRICE: Is Mr Rowan in?</p> <p>BRIGID (Points): <u>He</u> is in his study. He is wearing himself out about <u>something</u> he is writing. Up half the night he does be. (Going.) I'll call him. (JE: URL)</p>	<p>БЕАТРИС: А містер Роуен удома?</p> <p>БРІДЖИТ (вказуючи): У себе, у кабінеті. Втомлює себе своїм писанням. І ось так аж до пізньої ночі. (Йдучи) Я покличу його. (ДВ: 10)</p>
25	<p>ROBERT (Smiling.): Tell me what did you see that night-- your <u>very</u> first impression.</p> <p>BERTHA: You were standing with your back to the gangway, talking to two ladies. (JE: URL)</p>	<p>РОБЕРТ (посміхаючись): Скажи мені, що саме ти побачила тієї ночі - яке було твоє перше враження?</p> <p>БЕРТА: Ти стояв спиною до трапу, розмовляючи з двома дамами. (ДВ: 40)</p>

26	<p>ROBERT: And what did you do?</p> <p>RICHARD (As before.): I remember the first time. I came home. It was night. My house was <u>silent</u>. My little son was sleeping in his cot. She, too, was <u>asleep</u>. I wakened her from sleep and told her. I cried beside her bed; and I pierced her heart. (JE: URL)</p>	<p>РОБЕРТ: І що ж ти робив після цього?</p> <p>РІЧАРД (тим самим тоном): Пригадую перший раз. Я прийшов додому. Була ніч. У мене вдома панувала <u>тиша</u>. Мій маленький син спав у себе в кімнаті. І вона також <u>спала</u>. Я розбудив її і розповів про все. Я плакав біля краю її ліжка; і я розбив цим її серце. (ДВ: 101)</p>
27	<p>ROBERT: Richard, you have driven me up to this point. You yourself have roused these words in my brain. Shall we? Freely? Together?</p> <p>RICHARD: Together no. Fight your part alone. I will not <u>free</u> you. Leave me to <u>fight</u> mine. (JE: URL)</p>	<p>РОБЕРТ: Річарде, ти сам довів мене до цієї точки. Ти розбудив ці слова в моїй голові. Ну так що - ми будемо битися? Вільно і разом?</p> <p>РІЧАРД: Разом - ні. Бийся за себе сам. Ти не отримаєш від мене <u>свободи</u>. А мені залиш мою власну <u>битву</u>. (ДВ: 109)</p>
28	<p>BEATRICE: Everything was changed. His life, his mind, even, seemed to <u>change</u> after that.</p> <p>RICHARD (Musing.): Yes. I saw that you had <u>changed</u> when I received your first letter after a year; after your illness, too. (JE: URL)</p>	<p>БЕАТРИС: Після вашого відїзду все змінилося. Здається, навіть його життя та спосіб мислення –</p> <p>РІЧАРД (замислившись): Так. Я помітив у вас <u>зміну</u>, коли отримав від вас першого листа після року мовчання і після вашої хвороби. (ДВ: 19)</p>
29	<p>BEATRICE: Good afternoon, Mr Rowan. <u>I did not want Brigid to disturb you.</u></p>	<p>БЕАТРИС: Добрий день, містере Роуен! <u>Я не хотіла, щоб Бріджит вас турбувала.</u></p>

	RICHARD: Disturb me? My goodness! (JE: URL)	РІЧАРД: Турбувала мене? Господь з вами! (ДВ: 11)
30	ROBERT: Your face is a flower too-- but more beautiful. <u>A wild flower blowing in a hedge.</u> Why are you smiling? At my words? BERTHA: I am wondering if that is what you say-- to the others. (JE: URL)	РОБЕРТ: Ваше обличчя - це теж квітка, тільки ще красивіша. <u>Польова квітка, яка розквітнула в живій огорожі.</u> Чому ви посміхаєтеся? Через те, що я сказав? БЕРТА: Я думаю, чи не є це тим самим, що ви зазвичай говорите й іншим. (ДВ: 38)
31	BERTHA (To both.): Did you not come together? BEATRICE: No. I came first. <u>Mr Rowan was going out. He said you would be back any moment.</u> (JE: URL)	БЕРТА: (до обох) Хіба ви приїхали не разом? БЕАТРИС: Ні. Я прибула першою. <u>Містер Роуен саме виходив і сказав, що ви ось-ось повернетесь.</u> (ДВ: 31)
32	RICHARD: Tonight? BERTHA: <u>Every night, he said. Between eight and nine.</u> (JE: URL)	РІЧАРД: Сьогодні ввечері? БЕРТА: <u>Він сказав, що кожного вечора, він сказав: між восьмою й дев'ятою.</u> (ДВ: 74)
33	RICHARD (Continuing.): You may then know in soul and body, in a hundred forms, and ever restlessly, what some old theologian, Duns Scotus, I think, called a death of the spirit. ROBERT (Eagerly.): <u>A death. No; its affirmation! A death!</u> (JE: URL)	РІЧАРД (продовжуючи): І тоді б ти пізнав душею й тілом, безперервно і в сотні форм те, що один стародавній теолог, Дане Скутус, якщо не помиляюсь, назвав смертю духу. РОБЕРТ (нетерпляче): <u>Смертю? Ні! Його ствердженням! Смерть?!</u> (ДВ: 104)

34	<p>ROBERT (Brooding.): Pitied me, because I am no longer... an ideal lover. <u>Like my roses. Common, old.</u></p> <p>RICHARD: Like all men you have a foolish wandering heart. (JE: URL)</p>	<p>РОБЕРТ (розмірковуюючи): Жаліла мене, оскільки я вже... не є ідеальним коханцем. <u>Я банальний і старий, як і мої троянди.</u></p> <p>РІЧАРД: І як усі чоловікі, ти маєш безрозсудне й блукаюче серце. (ДВ: 92)</p>
35	<p>BRIGID: Master Archie got your postcard with the views of Youghal. <u>You're tired out, I'm sure.</u></p> <p>BEATRICE: O, no. (JE: URL)</p>	<p>БРІДЖИТ: Пан Арчі одержав вашу листівку з видами Югла. <u>Мені здається, ви страшенно втомилися.</u></p> <p>БЕАТРИС: Ні, анітрохи. (ДВ: 9)</p>
36	<p>ROBERT: I failed. She is yours, as she was nine years ago, when you met her first.</p> <p>RICHARD: <u>When we met her first, you mean.</u> (JE: URL)</p>	<p>РОБЕРТ: Я програв. Вона - твоя, якою й була, дев'ять років тому, коли ти зустрів її вперше.</p> <p>РІЧАРД: Ти хочеш сказати - коли ми зустріли її вперше. (ДВ: 175)</p>
37	<p>RICHARD (Smoking.): Let me hear the rest.</p> <p>ROBERT (Again seriously.): Richard, you are too <u>suspicious</u>. It is a defect in you. (JE: URL)</p>	<p>РІЧАРД: Давай я дослухаю тебе до кінця.</p> <p>РОБЕРТ (знову серйозно): Річарде, ти занадто <u>недовірливий</u>. Це - твій недолік. (ДВ: 50)</p>
38	<p>RICHARD: When was this?</p> <p>ROBERT: O, <u>not lately</u>. When you were away. (JE: URL)</p>	<p>РІЧАРД: Коли це було?</p> <p>РОБЕРТ: <u>Давно</u> - коли ти був за кордоном. (ДВ: 100)</p>
39	<p>THE DAUGHTER: It's too <u>tiresome</u>. Do you expect us to go and get one ourselves?</p> <p>FREDDY: I tell you they're all engaged. I've been to Charing Cross</p>	<p>Дочка: Це <u>нестерпно!</u> Чи ти хочеш, щоб ми самі пішли пошукали?</p> <p>Фредді: Я ж вам кажу: люди розхапали всі машини. Я пробіг туди аж до Чарінг-Кросу і в другий</p>

	one way and nearly to Ludgate Circus the other; and they were all <u>engaged</u> . (SP: URL)	бік мало не до Ладгейтського цирку — <u>і ніде жодного вільного таксі!</u> (ШП: URL)
40	THE MOTHER: You can <u>keep</u> the change. THE FLOWER GIRL: Oh, thank you, lady. (SP: URL)	Мати: Можете <u>не віддавати</u> решти. Квіткарка: Ой, спасибоньки, пані! (ШП: URL)
41	HIGGINS: Nonsense! I know I have no small talk; but people don't mind. MRS. HIGGINS: Oh! don't they? Small talk indeed! What about your <u>large</u> talk. (SP: URL)	Гіггінс: Дурниці! Знаю, не веду я світської мови, але ж ніхто на це не зважає. Місіс Гіггінс: Ого! Так-то вже й не зважають? Світська мова, кажеш? А <u>несвітська</u> твоя мова? (ШП: URL)
42	THE FLOWER GIRL. Nah then, Freddy: <u>look wh' y' gowin</u> , deah. FREDDY. Sorry. THE FLOWER GIRL There's menners f' yer! Te-oo banches o voylets trod into the mad. (SP: URL)	Квіткарка. <u>Ну що се ти, Хреді! Чо'ни дивися, куди ступаїш, любчику?</u> Фредді. Даруйте! Квіткарка От маніри! Ди-ва пучечки хвіялок сатоптав у грязюку! (ШП: URL)
43	HIGGINS [loftily]: I cannot charge myself with having ever uttered it, Mrs. Pearce. Except perhaps in a moment of extreme and justifiable excitement. MRS. PEARCE: Only this morning, sir, you applied it to your <u>boots, to the butter, and to the brown bread</u> . (SP: URL)	Гіггінс (гордовито): Я не можу звинуватити себе в тому, що хоч раз коли-небудь вимовив його, місіс Пірс! Ну хіба що в мить крайнього й виправданого хвилювання. Місіс Пірс: Тільки цього ранку, пане, ви застосували його до <u>чаю, чашки, в якій був той чай, та черевиків</u> . (ШП: URL)
44	HIGGINS: I swear! I never swear. I	Гіггінс: Я — лаюсь! Я ніколи не



	<p>detest the habit. What the devil do you mean?</p> <p>MRS. PEARCE: That's what I mean, sir. You swear a great deal too much. I don't mind your <u>damning</u> and <u>blasting</u>, and what the devil and where the devil and who the devil... (SP: URL)</p>	<p>лаюсь. Мені осужна ця звичка. Що в дідька ви маєте на увазі?</p> <p>Місіс Пірс: Оце ж і маю на увазі, пане. Ви ластеся аж занадто багато. Я не так про ваші "<u>прокляття</u>", "<u>чорти</u>" та "якого дідька", та "де в дідька", та "хто в дідька"... (ШП: URL)</p>
45	<p>RICHARD: Excuse me for forgetting. <u>Will you have some whisky?</u></p> <p>ROBERT: All things come to those who wait.</p> <p>RICHARD <u>Will you please help yourself?</u></p>	<p>РІЧАРД: Вибач мене за забудькуватість. <u>Чи не хочеш ти трохи віскі?</u></p> <p>РОБЕРТ: Усе приходить до того, хто терпляче чекає.</p> <p>РІЧАРД <u>Ти сам себе почастиєш?</u></p>
46	<p>RICHARD: Or I have killed her.</p> <p>ROBERT: Killed her?</p> <p>RICHARD: The virginity of her soul.</p> <p>ROBERT: <u>Well lost!</u> What would she be without you? (JE: URL)</p>	<p>РІЧАРД: Або я вбив її.</p> <p>РОБЕРТ: Убив її?</p> <p>РІЧАРД: Убив незайманість її душі.</p> <p>РОБЕРТ: <u>І слава Богу!</u> Чим би вона була без тебе? (ДВ: 103)</p>
47	<p>BERTHA: What are you going to do?</p> <p>RICHARD: Follow him. Find him. Tell him. A few words <u>will do</u>. Thief and fool. (JE: URL)</p>	<p>БЕРТА: І що ти збираєшся робити?</p> <p>РІЧАРД: Піти за ним. Знайти його. Сказати йому все. Кількох слів буде <u>достатньо</u>. Злодій і дурень (ДВ: 175)</p>
48	<p>THE NOTE TAKER: Heavens! What a sound! Ah—ah—ah—ow—ow—ow—oo!</p> <p>THE FLOWER GIRL: <u>Garn!</u> (SP: URL)</p>	<p>Записувач: Господи! Що за звук! Ах-ах-ах-о-о-о-у!</p> <p>Квіткарка: <u>А хай йому!</u> (ШП: URL)</p>
49	<p>RICHARD: I think you would try to</p>	<p>РІЧАРД: Я думав, що ти спробуєш</p>

	<p>take her by violence.</p> <p>ROBERT: Those are moments of sheer madness when we feel an intense passion for a woman. We see nothing. We think of nothing. Only to possess her. Call it brutal, bestial, what you will. (JE: URL)</p>	<p>забрати її силою.</p> <p>РОБЕРТ: Коли нами керує сила пристрасті до жінки, це мить справжнього божевілья. Ми нічого не бачимо, ні про що не думаємо - тільки б нею заволодіти. Можеш називати це брутальним, тваринним, як тобі завгодно. (ДВ: 95)</p>
50	<p>THE DAUGHTER: Will you please keep your impertinent remarks to yourself?</p> <p>THE NOTE TAKER: Did I say that out loud? I didn't mean to. I beg your pardon. Your mother's Epsom, unmistakably. (SP: URL)</p>	<p>Дочка: Прошу вас тримати при собі свої нахабні зауваження!</p> <p>Записувач: Невже я вимовив це вголос? Просто вихопилось. Прошу пробачення. А ваша матінка, безперечно, з Епсома. (ШП: URL)</p>

## РЕЗЮМЕ

Курсова робота присвячена вивченню особливостей перекладу діалогів у театральних творах українською мовою. У ході роботи висвітлено поняття *драматичний твір* та *діалог*, розглянуто основні особливості діалогу у театральних творах та способи їх відтворення за допомогою перекладацьких трансформацій. Також було виконано доперекладацький аналіз діалогу, взятого з театального тексту. У практичному розділі роботи було проаналізовано 50 театральних діалогів, звертаючи увагу на використання перекладацьких трансформацій різних типів при перекладі діалогів на українську мову.

Ключові слова: переклад, театральний текст, діалог, трансформація, театральний дискурс.