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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Особливості відтворення українською мовою англомовної

діалектної лексики у текстах художнього дискурсу

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INTRODUCTION

The twentieth century demonstrates a unique picture of organic coexistence, interpenetration of artistic paradigms (genres, styles) of world literature. The national literature of that time and today remains much richer and brighter than literary ideas about it. And this is not so much an indicator of the quality of modern scientific research, as it confirms the considerable polyaspect and complexity of world artistic thought, which depicted various socio-spiritual planes, comprehended the fate and consciousness of man at various stages of national history and the history of the national movement.

The relevance of the topic is determined by the need to involve the achievements of the latest interdisciplinary methodological strategies in the interpretation of the problem of translating dialectics in Bernard Shaw's play «Pygmalion».

The purpose of the study: to identify the leading strategies of translation of dialecticisms in Bernard Shaw's play «Pygmalion».

The set goal implies the need to solve the following **research tasks**:

1. To define the concept of dialect in linguistic research;

2. To identify the main dialects of the modern English language;

3. To characterize the peculiarities of translation of dialect vocabulary;

4. To consider the lexical strategies of translating dialects in B. Shaw's play «Pygmalion»;

5. To analyze the grammatical strategies of translating dialects in B. Shaw's play «Pygmalion»;

6. To single out the lexical and grammatical strategies of translating dialects in B. Shaw's play «Pygmalion».

Object of research: dialect vocabulary in B. Shaw's play «Pygmalion».

The subject of the research: leading strategies of translation of dialectisms in Bernard Shaw's play «Pygmalion».

Research methods: translation analysis, linguistic stylistic analysis; intermediate analysis; comparative method.

Theoretical significance of the research. The proposed study was carried out taking into account the integrated achievements of translation studies, cultural studies, linguistics, etc. This helped form a new perspective on the regularities of the translation of B. Shaw's drama.

The practical significance of the research lies in the possibility of using its materials in further investigations devoted to the stated problem.

The structure of the research is determined by its purpose and tasks. The work consists of an introduction, two chapters, conclusions, references, two annexes and a summary.

CHAPTER 1. THEORETICAL ASPECTS OF THE STUDY OF DIALECTS

1.1. The concept of dialect in linguistic research

When it comes to dialectology in general, the term dialect is most often used in the sense of a variety of the national language, which is characterized by relative structural proximity and which is a means of communication between people united by the community of the territory. But when the problem arises of researching specific features of different language levels (phonetics, vocabulary, grammar, word formation, grammar) in specific territories, such concepts as speech, speech, dialect and adverb should be distinguished.

A dialect is the smallest dialectal unit, covering the language of one, or sometimes several, linguistically identical settlements (Бевзенко, 2013). A speech is a group of the same type of speech, which are related to each other by a number of specific linguistic features, by which they more or less noticeably differ from other groups of speech (Бевзенко, 2013).

The term «dialect» is often used in the sense of «speech», but these two concepts are not identical. A dialect is a group of related languages, characterized by a system of common features, which clearly distinguishes this group from another group of languages (Аркушин, 2012).

Dialect is the largest dialectal unit of a certain language, which includes dialects of the same type of this language, which have a number of common linguistic features that clearly distinguish them from other dialects. In the writings of the last century, the concept of a dialect group was also used, however, in our opinion, it is more logical to use the term adverb (Аркушин, 2004). The formation of dialects and vernaculars of each national language is related to the ancient grouping of the population in a certain territory, various colonization movements, the people's relations during its centuries-old history with other peoples, etc.

In the linguistic literature, two approaches to the definition of dialectics are distinguished:

1) these are all words used in speech;

2) colloquial words that are absent in the literary language or differ from normative words.

The last definition is established by V. Kurylenko: «Dialecticism is a non-normative element of literary language that has a pronounced dialectal relevance» (Куриленко, 2004). It is in this sense that the term dialectic is used in schools and universities. You can check the word, whether it is colloquial = dialect, or literary, using dictionaries.

When collecting material for dialectological research, questionnaire and expedition methods are used. The second is much more effective (Гриценко & Хобзей, 2006).

The main methods of researching dialect material are descriptive (monographic) and linguographic (linguistic mapping method). The second method is quite promising. It is used to determine the territorial distribution of languages and dialect phenomena, to establish their classification (Аркушин, 2012). The essence of the method is that one or another linguistic phenomenon is applied in a certain way to a geographic map-form. If you connect with a line those settlements that stand on the border of different reflections of this phenomenon in dialects, then a demarcation line (isogloss) will be obtained, which will clearly indicate its area and limits of distribution. A collection of linguistic maps is called a linguistic or dialectological atlas (Аркушин, 2000).

Linguistic variability is differentiated based on geographic characteristics, on the one hand, and on the plane of the structure of social relations, on the other. The author defines the socially determined variability of the language structure as a sociolect, which he interprets as a system of linguistic signs and syntactic constructions used by a separate social group (Струк, 2016).

A social group is characterized by O. Kondratyuk as a relatively mature community, which is a component of a certain society and is characterized by the unity of interests, norms of behavior, socio-psychological characteristics, values, etc. At the same time, the author singles out a system of parameters that determine the position of an individual in society: gender, race, income (salary), ethnicity, religion, prestige, place of residence, power, political orientation, origin, language, age, administrative position, intelligence etc. (Кондратюк, 2005).

The proposed parameters can define both an individual and a social group. The totality of these parameters establishes, in the opinion of the author, the place of an individual or group in the social structure (Нужна, 2015).

As we know, «dialect» is understood as a variety of national language used by a relatively limited number of people connected by a territorial, social, professional community (Куриленко, 2004). At the same time, a dialect (unlike a language variant) functions alongside the literary norm and cannot be separated into a separate independent language.

Dialectisms reflect the processes of assimilation of one or another territorial element of the vernacular colloquial language or regional variants of the literary language into the literary language. The main ways of penetration of dialectics into the literary language are the language of fiction, journalism, scientific literature (for example, folkloristics, ethnology), oral speech, lexicographical works (dialectal and mixed-type dictionaries).

Dialecticism is a changing concept that is formed along with the development and establishment of literary norms. Thus, today's literary language was supplemented in the past by dialectics, which are recorded in all modern dictionaries of the Ukrainian language (Ващенко, 2017).

The use of dialecticisms in the language of fiction is marked by a certain stylistic guideline: language characteristics of the characters, reproduction of the local flavor of the described events, etc. Researchers divide texts with colloquial elements into:

a) with a significant saturation of dialectisms or those that are stylized according to some dialect, but oriented to the literary norm; so the artistic works of H. Khotkevich «Stone Soul», «Olexa Dovbush», «Strytinye» by M. Vlad, «Shadows of Forgotten Ancestors» by M. Kotsyubynskyi, confessional texts – pastoral messages of A. Sheptytskyi «To my beloved ones» are stylized under the Hutsul dialect;

b) texts focused on the dialect, and not on the literary language, for example, the Hutsul dialect is literary in P. Shekeryk-Donykiv's works «Dido Ivanchik», O. Manchuk's «Zhybyiv short stories», «I'm alive» (Бевзенко, 2014).

As for the term «sociolect», it appeared in linguistics relatively recently, namely in the second half of the 20th century. This term is formed from two parts: socio-, indicating the relationship to society, and «dialect»; it is, in fact, a contraction of the phrase «social dialect» into one word.

In the definition of O. Kondratyuk, sociolect is a set of language features characteristic of any social group – professional, status, age, etc. – within the limits of one or another subsystem of the national language (Кондратюк, 2005).

In colloquial and everyday vocabulary, the author singles out two groups:

1) national colloquial and everyday vocabulary;

2) socially limited colloquial vocabulary.

At the same time, O. Kondratyuk includes dialectics, colloquial professionalisms, argotisms, etc. to the second group (Кондратюк, 2005).

According to her vision, examples of sociolects can be the peculiarities of the language of soldiers (soldier jargon), schoolchildren (school jargon), criminal jargon, hippie slang, student slang, the professional «language» of those who work with computers, various trade slang (for example , drug dealers) etc.

The term «sociolect» is quite convenient, in her opinion, to denote various and dissimilar linguistic formations endowed with a common feature that unites them: these formations satisfy the communicative needs of socially limited groups of people (Кондратюк, 2005).

So, sociolects do not constitute integral systems of communication. These are features of the language, for example, in the form of words, phrases, syntactic constructions, accent features, etc. The basis of sociolects is vocabulary and grammar, and usually it differs little from the characteristic basis for a certain national language.

Before proceeding to the description of the modern features of the dialectal division of the English language, let us consider the English language in a diachronic aspect.

There was no clear dominance of any dialect over the others in Old English: the Northumbrian dialect was replaced by Mercian, which gave way to Wessex. This was the initial period of formation of the national English language.

In the conditions of the prominent role of the French language in the Middle English period, the English dialects were in an equally «repressed» position, which did not prevent them from actively developing their own features.

The New English period was characterized by an elevation of the norm, a decrease in the status and sphere of functioning of territorial dialects. The period from the 17th century to the 20th century was a time of the undivided reign of the norm in the English language, however, the situation at the end of the 20th century – at the beginning of the 21st century demonstrates a change in the nature of relations between the variants of the English language (Rosewarn, 1984).

The current dialectological situation in Great Britain cannot be called simple: northern dialects are divided into three subgroups; medium dialects - into ten subgroups; Eastern – by five; Western – into two subgroups; southern – into ten subgroups. In fact, every county in England has its own dialect, not to mention Scotland, Wales, Northern Ireland. It should be added that all these dialects are «alive», people use them, and it is simply impossible for a foreigner who has studied Standard English, even at a very good level, to understand this «wrong» English.

What are the main features that distinguish the socio-territorial dialect of Estuary English, and what served as an impetus for its successful promotion in society? What led to the situation of diglossia, that is, the opposition of regional language forms in colloquial speech and the literary language represented by the form of Standard English?

Globalization of the English language, about which so much is said and written, like all complex phenomena, is a double-edged sword.

Along with the increase in the prestige of the English language, it led to the fact that, under the conditions of democratization, «pure» English for many non-native speakers of the English language was nothing more than a means of more or less expressive communication. More than 300 ethnic communities live in the capital of Great Britain alone. The linguistic situation is very difficult: tribesmen speak their native language among themselves, English with Britons and representatives of other nationalities. With different systems of articulation, rhythm, tempo, this new English sometimes sounds exotic (Rosewarn, 1994).

Despite their prejudice against foreign languages, English people are forced to pay attention to foreign languages. This factor contributed to the decline in the prestige of Standard English – because the English themselves also have to communicate and reach an understanding with representatives of other ethnic communities.

Extralinguistic factors also greatly contributed to the spread of Estuary English. This is, first of all, the influence of mass media, the announcers of which are also speakers of regional dialects, the construction of a widely developed network of transport communications, which allows people to easily migrate (commuters).

More and more people from the lower strata of society are entering commerce and politics. It is their language that contributes in many ways to the promotion of Estuary English. In connection with the democratization of society, it has become unprestigious to speak too correct English, in some cases the transition

to Received Pronunciation is regarded as an attempt to distance oneself from the interlocutor. Estuary English was spoken informally by Princess Diana, Prince Harry speaks it, and Queen Elizabeth's personal pronunciation and use of words showed noticeable shifts towards Estuary English.

The most obvious difference between Estuary English and Standard English is the phonetic component. A peculiarity of Britain is the absence of regional characteristics in the language of representatives of the upper strata of society. In Estuary English, as in other forms of regional variants, pronounced territorial pronunciation features are observed.

D. Rosewarn attributes to them, in addition to a number of prosodic characteristics, vocalization (L) (miwk instead of milk), guttural pronunciation of sharps in a consonantal environment (quite nice pronounced as kwai 'nais), pronunciation (g) at the end of words like thing, sing, diphthongization in words like four, pour, monophthongization of some diphthongs in words like purity, super, and some others (Rosewarn, 1984).

In the pronunciation of the speakers of Estuary English, there were clear signs characteristic of London Soskney: the loss of the initial h ('orse instead of horse), the disappearance of the nasal in the ending ing (goin '), the appearance of the r sound where it is not written (saw-r-it instead of saw it) etc.

In the field of grammar, the changes have a consistent character of the transition from synthetism to analyticism, which began as early as the Anglo-Saxon period and are manifested in the successive destruction of agreed categories and the strengthening of essential, nominative categories, the loosening and elimination of the remaining agreed grammatical categories (Rosewarn, 1994).

This is expressed in the use of the construction reader instead of the possessive case (baker shop instead of baker's shop), the loss of the adverbial suffix -ly, so that the category of a word can be determined only by the order of the words in the sentence. In Estuary English, the 3rd person singular indicator -s is lost in verbs, the past tense form of were is practically not used, only was.

Being a weakly normalized form of the language, Estuary English uses double negation, forms the plural of all nouns according to the regular type (tooth – teeths), does not differentiate the use of demonstrative pronouns either by number (these book) or by distance category (this house over there).

In the vocabulary, there is also a noticeable similarity between Estuary English and Cockney, since Estuary English borrowed its most striking feature from the London dialect – rhyming slang.

For example, Britney Spears – beers, plonker – fool; our kid – younger brother or sister; knock on – visit someone; nesh – frozen; bevvie – an alcoholic drink.

Speakers of regional dialects, in turn, are concerned about the strong influence of London dialects on other dialects, in particular on the Liverpool accent (Liverpudlian), which is a mixture of Irish and Welsh with English, which was described in 1880 by Alexander Ellis. Andrew Hamer, a researcher of the modern Liverpool accent, claims that under-30s are influenced by Cockney to pronounce thick as fick, Smith as Smiff, fink instead of tink, and bruvver instead of brudder. A. Hamer claims that Estuary English threatens national dialects. Received Pronunciation is used by only 3 percent of the UK population and 1.5 billion residents of other countries (Trudgill, 1999).

The cases of borrowing from dialect to dialect described above were labeled by Trudgill with the term «leveling» in its original meaning. Later, this term began to be used for the situation of a dialect approaching the norm under its influence.

At present, the opposite situation is observed in England, characteristic of Estuary English – non-normative structures move into a higher-status sphere of use, replacing the norm, and taking over such areas of use that were once the basis of the norm – radio, television.

1.2. Modern approaches to the translation of dialect vocabulary

Most researchers agree that the reproduction of dialect speech is one of the most difficult tasks, which creates a number of practical problems for the translator.

The opinions of scientists are divided about the translatability of dialects. Such researchers as, for example, J. Catford (Catford, 1995), O. Rebrii (Ребрій, 2012) in their works emphasize the need to reproduce dialect speech.

Researcher I. Struk, on the contrary, claims that elements of territorial dialects (dialectisms) are not reproduced during translation (Струк, 2016). The difficulty of reproducing dialects is that for this purpose it is impossible to use the appropriate dialectal forms of the translation language, even if there are such, because they identify a completely different group of people (Струк, 2016).

Speaking about the translation of dialects, researchers emphasized that dialects cannot be translated by dialects at all, L. Berezovsky (Berezovski, 1997) and J. Catford (Catford, 1995) offer strategies for reproducing dialect speech.

Linguist L. Berezovsky suggests using such translation methods as substitution, rusticization, neutralization, and lexicalization (Berezovski, 1997), and J. Catford suggests reproducing dialect speech by choosing an equivalent regional dialect in the target language (Catford, 1995).

Translation theorists of the 20th century. emphasized the untranslatability of dialects as a linguistic phenomenon. M. Baker says that there is no specific recipe for reproducing dialect speech by the means of the translation language (Baker, 1993). The translation expert claims that everything depends on the specific case and the talent of the translator (Baker, 1993).

We do not agree with M. Baker regarding the use of the method of neutralizing dialect speech in the translation, because it will create a false impression on the reader about the social or territorial origin of the characters (Baker, 1993).

The impossibility of reproducing «Dialect – Dialect» is explained by the lack of equivalence relations between different cases of the use of these linguistic phenomena.

We agree with the researchers regarding the inadequacy of reproducing dialect speech using existing dialects in the target language, as this would create a change of color and domestication of the work.

The position of reproduction of dialects is presented most clearly by J. Catford. The scientist believes that the transfer of dialects is possible by choosing an equivalent regional dialect in the target language, which in a geographical sense belongs to «the same part of the country» (Catford, 1995). We cannot agree with J. Catford on this, because the selected dialect of the translation language 1) does not always successfully identify the same group of people by national and/or social, professional affiliation, which is presented in the original work, 2) by using the strategy of domestication, replaces the national flavor (Catford, 1995).

Modern researchers add various grounds for the problem of dialect translation. Thus, I. Struk adheres to the semantic approach, asserting that, taking into account such factors as the choice of a specific method, method or strategy of translation, it should depend on the form, meaning and context of the linguistic units of the original work (Струк, 2016).

Modern Ukrainian translation expert O. Rebrii adheres to a functional approach and claims that, perceiving the problem of reproducing the specifics of abnormal speech in translation not as a linguistic-normative one, but as a functional-normative and psycholinguistic one, the translator receives, at least hypothetically, additional opportunities for its creative solution, which can be adequately perceived by the recipient, performing the function of character characterization in the translation, similar to the original (Ребрій, 2012). So, for example, he suggests reproducing dialect speech with the help of a surzhik (Ребрій, 2012).

In this case, we agree with the opinion of O. Rebrii that the presence of dialect speech in an artistic work opens up wide opportunities for the translator to creatively solve this translation problem. But we can't agree on the strategy of reproducing dialect speech with surzhyk. In our opinion, Surzhik, just like any other territorial/social dialect, changes the color and gives the reader a false impression, although it is a more equivalent way of solving the problem at the level of the goal of communication than the «Dialect – Dialect» formula. However, surzhik, unlike the dialect, «gives» the reader the impression of the character's ignorance, which may not be present in the original.

According to Ye. Poplavska, the goal can be achieved through the use of a «functional analogue» or by creating an «artificial language within a language» that will be recognized by the reader as «cockney language» or «African American English» (Поплавська, 2016).

We believe that, using the strategy of creating an «artificial language in a language», we can reproduce dialect speech, avoiding the domestication of the original text in the translation, and not replacing the national flavor. Using the strategy of creating a «language within a language» it is possible to partially reproduce the features at the phonetic and syntactic levels, but it is impossible to reproduce the features at the lexical level. With the help of this strategy, it is possible to more adequately convey the genre and stylistic features of the original than with the help of a surzhik. However, creating an artificial «language within a language» is a very time-consuming process that requires detailed translation analysis and a translator's extensive knowledge of language structure (Поплавська, 2016).

Polish researcher L. Berezovsky suggests using a whole range of possible strategies for reproducing dialects:

1) substitution, that is, replacing one dialect with another.

2) rustication, or reproduction of dialect speech using regional expressions.

3) neutralization, i.e. complete omission of dialect speech in the translation.

4) lexicalization, that is, the inclusion of certain dialect words and expressions in the translation (Berezovski, 1997).

According to such translation theorists as J. Catford and L. Berezovsky, the only possibility to diversify the translation text is translation using spatial or colloquial vocabulary. And this should be done very carefully, so as not to overburden the translated text.

According to Ye. Poplavska: «...any dialect brings to the text a touch of commonness, provinciality and therefore can be conveyed with the help of a deviation from the norm of another type, which has a similar function in the text - with the help of vernacular» (Поплавська, 2016).

According to the linguist L. Berezovsky, «if the local component of a dialect language is untranslatable, then this is to some extent compensated by the transfer of its social component. This is usually achieved with the help of colloquial speech and reduced colloquial language» (Berezovski, 1997).

Scientists J. Catford and L. Berezovskyi also propose the reproduction of dialect speech using colloquial speech or a variant of spoken language (Catford, 1995).

We fully agree with the researchers that the dialect during reproduction in translation should be transmitted using a complex of methods in order to achieve maximum adequacy at all language levels.

In our opinion, if during translation it is necessary to convey additional information about the speaker's affiliation to a certain social group, or about his place of residence, colloquial speech should be used.

Of course, the negative of this approach is that colloquial speech will not achieve the same goal in translation as dialects in the original: if the (low) social origin of the character can be reproduced in this way, the geography of his origin or belonging to a certain ethnic group cannot. . However, a translation using a colloquial vocabulary is still a certain compensation for the lexical and stylistic

features of the original, and seems to us preferable to the complete omission of dialects in the translation (Поплавська, 2016).

Dialectisms must not be omitted in translation. Complete neutralization of the character's speech causes destruction of the integrity of the image, inadequate perception of the work. It is also not advisable to look for a functional analogue in the target language, because this will cause a change in color. Translation of dialect vocabulary should be done using spatial or colloquial vocabulary.

However, for the transfer of dialectal anomalies, it is not enough to use only one method of translation. Adequate transmission of dialect speech is possible only if a complex of methods is used.

Dialect speech in a work of art should be reproduced during translation, using not only the method of lexicalization, but also the method of compensation at the morphological, lexical-semantic, phonetic, and grammatical levels.

We propose to use the resources of the Ukrainian language for this, and to try to compensate for the inevitable losses in translation with appropriate methods of compensation at similar linguistic levels, namely morphological, lexical-semantic, phonetic and grammatical. Our decision was dictated by the logic of the original. If in the original work the speech of the heroes is saturated with non-standard constructions, then a possible method for transferring them in translation is the creation of similar non-standard forms using the means of the Ukrainian language.

Summarizing all of the above, we can say that translation theorists do not have a unanimous opinion on how to reproduce dialect speech when translating literary texts. The most common are variants of strategies of dialect neutralization, domestication (dialect replacement) and compensation through jargon, colloquialism, colloquial language, etc.

1.3. Text analysis

The text under analysis is a fragment of novel "Tom Sawyer & Huckleberry Finn" by M. Twain (Twain, 1992) (Annex B).

The analyzed text presents features of the Pike County dialect. As an example of the Pike County dialect, we will consider the speech of Huckleberry Finn

Phonetic level

At the phonetic level, the Pike County dialect in the analyzed text is represented by the following features: twisting of words, loss of sounds at the beginning or in the middle of a word, merging of several words, as well as the presence of diaeresis. Let's consider a few examples:

1. Reduction of sounds at the beginning or in the middle of a word:

*Well, I don't know. But **per'aps** if we keep them till they're ransomed, it means that we keep them till they're dead.*

In this example, you can see the loss of the h sound in the middle of the word perhaps.

*I didn't see no **di'monds**, and I told Tom Sawyer so.*

*It was **'lection** day, and I was just about to go…*

*But by and by pap got too handy with his **hick'ry**, and I couldn't stand it*

2. Twisting the sound of words through assimilation/dissimilation of sounds:

*He took up a little blue and **yaller** picture of some cows and a boy and says: «What's this?»*

3. Combination of several words, accompanied by assimilation of sounds:

*You **lemme** catch you fooling around that school again, you hear?*

4. Presence of diaeresis accompanied by other phonetic changes.

*I've been in town two days, and I **hain't** heard nothing but about you bein' rich.*

The verb «hasn't» lost the [z] sound.

Morphological level

At the morphological level, the Pike County dialect in the analyzed text is represented by the following features:

1. Use of the particle *a-* at the beginning of a word:

*Looky here – mind how you talk to me; I'm **a-standing about** all I can stand now – so don't gimme no sass.*

*It kept **a-coming**, and when it was abreast of me I see there warn't but one man in it*

Usually the particle a- is used before a verb or before a gerund, and is something like a reinterpretation of the prefix a- in words of the state category (asleep):

*The moon was so bright I could **a counted** the drift logs that went **a-slipping** along, black and still, hundreds of yards out from shore*

The particle a- is also used in the analyzed text before words of other parts of speech. For example:

*Says I, for two cents I'd leave the blamed country and never **come a-near** it agin.*

In this case, the particle is added to the adverb.

Lexical-semantic level

At the lexical-semantic level, the Pike County dialect in the analyzed text is represented by the following features.

In the Pike County dialect, at the lexical-semantic level, the use of «mighty» in the sense of «pretty» and the use of words in the lower register are observed. Here are some examples:

1. Using «mighty» in the sense of «pretty»:

*He said his father laid **mighty** sick once, and some of them catched a bird, and his old granny said his father would die, and he did.*

2. Use of reduced vocabulary. For example:

*Some folks think the **nigger** ain't far from here.*

Grammatical level

At the grammatical level, the Pike County dialect in the analyzed text is represented by the largest number of grammatical features, which we combined under the general name «grammatical valence violations»: incorrect use of the auxiliary verb «do»; using the negation «ain't»; inconsistency of the subject with the predicate; use of non-standard forms of verbs; incorrect use of the verb «to be». Let's consider a few examples.

1. Violation of grammatical valence. Incorrect use of the auxiliary verb «do»:

*There was a place on my ankle that got to itching, but I **dasn't scratch** it; and then my ear begun to itch; and next my back, right between my shoulders.*

2. Using the negation «ain't»:

*I **says** to the people, why **ain't** this nigger put up at auction and sold?*

3. Inconsistency of the subject with the predicate:

*I **says** to myself, I can fix it now so nobody won't think of following me.*

4. Use of non-standard forms of verbs:

*I **knowed** mighty well that a **drownded man don't** float on his back, but on his face.*

*One night we **catched** a little section of a lumber raft – nice pine planks.*

5. Incorrect use of the verb «to be»:

*It **warn't** any good to me without hooks.*

Conclusions to the 1st chapter

Dialect is the largest dialectal unit of a certain language, which includes dialects of the same type of this language, which have a number of common linguistic features that clearly distinguish them from other dialects. In the writings of the last century, the concept of a dialect group was also used, however, in our opinion, it is more logical to use the term adverb.

The formation of dialects and vernaculars of each national language is related to the ancient grouping of the population in a certain territory, various colonization movements, the people's relations during its centuries-old history with other peoples, etc.

The current dialectological situation in Great Britain cannot be called simple: northern dialects are divided into three subgroups; medium dialects - into ten subgroups; Eastern – by five; Western – into two subgroups; southern – into ten subgroups. In fact, every county in England has its own dialect, not to mention Scotland, Wales, Northern Ireland. It should be added that all these dialects are «alive», people use them, and it is simply impossible for a foreigner who has studied Standard English, even at a very good level, to understand this «wrong» English.

There are considered methods for translation of dialect vocabulary.

Overcoming avoidance. The fight against this kind of barriers includes managing the attention of a partner, the audience, and one's own attention.

Attracting attention. Psychological research shows that attention can be attracted by external and internal factors. External are the novelty (surprise), intensity and physical characteristics of the signal, internal are those that are determined by the relevance, significance, importance of the signal for a person, depending on his intentions and goals at the moment.

Maintaining attention. The ability to maintain attention is associated with awareness of the same factors that are used in attracting attention, but this time it is a fight against having the other's attention distracted by extraneous stimuli.

Overcoming the phonetic barrier. To be correctly understood, one must speak clearly, legibly, loudly enough, avoid tongue twisters, etc.

Overcoming the semantic barrier. The semantic barrier is a consequence of the mismatch of people's thesauri. Therefore, in order to overcome the semantic barrier, it is necessary to have the most complete idea of the interlocutor's thesaurus.

Overcoming the stylistic barrier. To overcome the stylistic barrier, it is necessary to be able to correctly structure the transmitted information, which will be easier to understand and better remembered.

Overcoming the logical barrier is associated with the knowledge of the effectiveness of different arguments and ways of argumentation. In order to be understood by the interlocutor, it is necessary, if possible, to take into account the logic of the partner. To do this, it is necessary to roughly imagine the positions, as well as individual and social role characteristics, the acceptability or unacceptability of this or that logic for a partner.

CHAPTER 2. PATTERNS OF REPRODUCTION OF DIALECTS OF THE ENGLISH LANGUAGE IN UKRAINIAN TRANSLATIONS OF B. SHAW'S PLAY "PYGMALION"

2.1. Lexical strategies of translating the English-language dialects of B. Shaw's play "Pygmalion" into Ukrainian

The play «Pygmalion» is one of the most popular on stage dramatic works by George Bernard Shaw. It was created in 1912-1913 at the end of the first period of Shaw's creativity, when after several decades of literary work and philosophical research, the foundations of his aesthetics, the philosophical concept of man and the world were formed, and the dramatist's talent was clearly revealed.

For many decades after its appearance, the play «Pygmalion», thanks to the undeniable originality and artistic sophistication of this work, could not fail to enjoy the attention of both viewers and readers, as well as theater critics and literary critics. The problems of the play are quite broad and allowed to interpret its content in different ways. Shaw's witty comedy could not fail to attract the attention of supporters of the sociological method, supporters of mythological criticism or followers of Freudianism; it could not leave indifferent both followers of analytical philosophy and logical positivism, as well as admirers of the psychology of communication.

Among literary critics, there is a widespread opinion that Shaw's plays promote certain political ideas more than the plays of other playwrights. The doctrine of the variability of human nature and dependence on class ownership is nothing more than the doctrine of the social determinism of the individual. The play «Pygmalion» is a kind of manual in which the problem of determinism is considered. Even the author himself considered it an «outstanding didactic play».

Note that the issue of the translation of Bernard Shaw's dramatic work «Pygmalion» has not yet been resolved. This is mainly due to the fact that

phonetics in the Ukrainian language has never had such an important social role as in English. This is due to the fact that most translators of the original work tried to preserve the same signs of language disorders that are characteristic of London Cockney.

At first glance, it may seem that the most convenient way of reproducing the social load of the dialect used by Eliza is to use the Ukrainian Surzhik, because it is really the most complete social counterpart of London Cockney. However, it should not be forgotten that Surzhik is a mixture of two close languages, and Cockney is a socially degraded variant within the limits of one language – English. In addition, surzhik is too national a phenomenon to freely use it as a means of translating Cockney, which, by the way, is also a deeply national cultural reality.

To display the phonetic features of Eliza Doolittle's speech, Bernard Shaw uses the so-called «orthographic transcription»:

(4) THE FLOWER GIRL: Theres menners f yer! Te-oo banches o voylets trod into the mad. [There's manners for you! Two bunches of violets trod into the mud] (Shaw, 1972).

Thanks to this, we can get a general idea about the speech of the specified character. The language of the London flower seller has many characteristic features of the London urban colloquialism of Cockney. The peculiar pronunciation of vowels and diphthongs is immediately noticeable: [æ] in the word *manners* is pronounced as [e]; [a] in the word *bunches* is pronounced as [æ].

Today, numerous Cockney expressions have entered everyday communication. Some phrases are shortened so much that only the first part is used. For example, in the sentence *Let's have a butcher's* (Shaw, 1972), the word *butcher's* is short for *butcher's hook*, which means: «*дивись*».

The main difference between urban colloquial Cockney and literary English, which is associated in the given case with received pronunciation, is phonetics.

If a person who uses Cockney in conversation is talking about an event, he uses the present tense. When translating the Cockney language into Ukrainian,

difficulties usually arise, since such a dialect does not exist in our country. In this situation, the translator M. Pavlov used the following negatively colored expressions:

(11) Лантух зі цвяхами у вас замість серця (Шоу, 1999)*;*

(10) Куди преш, чи тобі повилазило? (Шоу, 1999)

(12) До бісового дідька (Шоу, 1999).

In general, comparing the two versions of the translation of Bernard Shaw's play into Ukrainian, it should be noted that in M. Pavlov's translation we find examples of idiolects of the characters of the work much more often than in the original text itself and O. Mokrovolskyi's translation.

Let's compare the translations of the following line of the main character:

(22) I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb. I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me (Shaw, 1972).

O. Mokrovolsky reproduced this replica in the following way:

(22) Що я поганого зробила – що заговорила до того пана? Я маю право продавати квіточки де завгодно, аби тільки не стовбичила людям на дорозі. Я – порядна дівчина, пособіть мені! Я не зачіпала його – тільки просила купити у мене квіточку! (Шоу, 2006)

In M. Pavlov's translation, this phrase sounds like this:

(22) Я ж нічо' тако'о не зробила. Ну забалакала до цьо'о пана – так я ж маю право торгувать, коли на тротувар не лізу. Заступіця за мене! Я ж порядна дівчина! Я ж тільки попросила, щоб він букєтіка купив! (Шоу, 1999)

As we can see, O. Mokrovolsky does not reproduce ain't as a dialect word and indicates the non-literary speech of the flower girl. Using the technique of contextual substitution at the lexical-semantic level, he replaced literary expressions with vulgarisms.

Since London cockney has no analogue in the Ukrainian language, M. Pavlov and O. Mokrovolskyi use the technique of compensation. And the image of

the heroine's lines with the help of graphic transcription creates the effect of the sound of speech and enhances the feeling of a certain roughness, and gives the heroine excessive looseness.

One of the characteristic features of speech in «Pygmalion» is repetition. Example:

(47) I'm a good girl, I am (Shaw, 1972).

O. Mokrovolsky reproduces this feature in the following way:

(47) Я хороша дівчина, хороша (Шоу, 2006).

M. Pavlov offers the following version of the translation:

(47) Я ж порядна дівчина... Ну кому я шо погане зробила? (Шоу, 1999)

In the version of the translation made by M. Pavlov, we observe the use of graphon possibilities, in particular, words *погане, шо, чо'*.

Eliza's speech is full of colloquial words and expressions, for example:

Garn! (God damn it) (Shaw, 1972)*;*

off his chump (crazy) (Shaw, 1972)*;*

balmies (crazy) (Shaw, 1972)*;*

in a hurry (soon) (Shaw, 1972)*;*

do someone in (kill somebody) (Shaw, 1972)*;*

booze (alcohol) (Shaw, 1972).

(8) THE FLOWER GIRL: eed now bettem to spawl a pore gel's йahrzn than ran awy athaht pyin. Will ye-oo py me fthem [he'd know better than to spoil a poor girl's flowers then run away without paying. Will you pay me for them?] (Shaw, 1972).

Bettern, flahrzn, fthem – this is a composition reduction. Eliza seems to swallow many sounds in her speech.

All these features confirm Eliza Doolittle's belonging to the working class and make her a bearer of London urban vernacular. Transmitting the peculiarities of socially and territorially determined varieties of language in dramatic works is a painstaking job for a writer who must have a linguistic sense and basic knowledge

of linguistics in order to accurately capture and convey these peculiarities. In turn, such features are an obvious difficulty for translation.

To translate colloquial speech in the play «Pygmalion», Ukrainian translators mainly use the technique of contextual compensation of social features of the dialects of the original at the lexical level in the language of translation. Phonetic and grammatical features of the original are compensated by Ukrainian vulgarisms (*брехня* instead *неправда*, *зуби сушити* instead *усміхатися* etc).

The main problem that Shaw skillfully solves in «Pygmalion» is the question «whether a person is capable of changing». This situation in the play is actualized by the metamorphosis of an ordinary girl from London's East End, who, being endowed with the character traits of a street child, turns into a woman with the character traits of a lady of high society.

To show how radically a person can change, Shaw chose to go from one extreme to the other. If such a radical change of a person is possible in a relatively short time, then the viewer must be convinced that then any other change of the human essence is possible.

Let's turn to the title of the play. Why did Bernard Shaw call her «Pygmalion»? After all, the action in it takes place in modern London for the playwright, and the main characters are a gentleman from the West End and a simple girl from the East End. And the plot would hardly have been related by the audience to the well-known myth about the king of Cyprus, who shunned women and made a statue of the beautiful Galatea out of ivory, if it were not for the title of the play. After all, the names of Pygmalion and Galatea do not appear in the text of the play, but are mentioned only in a thorough afterword written by the author, by the way, much later – when the text of the play was published for readers.

There is no doubt that Bernard Shaw, a well-known theater critic and stage connoisseur at that time, knew first hand that any play is a product, the offer of which must be accompanied by advertising «bait». The title of the play was supposed to be such a lure to whet the audience's appetite.

This is precisely what Bernard Shaw, the recognized king of intellectual drama, was trying to achieve, in our opinion, who repeatedly stated that «the theater is a factory of thought» (Crawford, 1982), and comedy is «the refined art of destroying illusion» (Crawford, 1982). The show destroyed the stereotypes of the viewer, awakened his thoughts and, therefore, made it possible to perceive his work as an intellectual play-discussion.

The effect of deceived expectation in this play manifests itself in different ways, but, undoubtedly, it is present at all its levels, organically combining with another leading principle of Shaw's poetics – paradox. Moreover, since both the effect of deceived expectation and the paradox are based on one general phenomenon – surprise and unusualness in the interpretation of the known and familiar, they have one common goal – the destruction of stereotypes, stereotypic thinking, dogmatism of thoughts and traditions.

Paradoxicality is characteristic of different levels and structures of Bernard Shaw's play. It is built on paradoxical situations: a flower seller can become a duchess, but a duchess cannot become a flower seller. The heroes of the analyzed work are also paradoxical.

The effect of deceived expectation also manifests itself in the play's subtitle: «fantasy novel (romance) in five acts». English dictionaries at the beginning of the century and now interpret the meaning of the word romance as «any story with a fictional and surprising plot, especially a type of novel characterized by adventures, unexpected events, a love story»; as «a prose work, the place of action and events depicted in which are far from everyday reality, facts and episodes suggest unusualness, strangeness or emotional impact» (Gibbs, 2001).

The paradox embodied in such a subtitle, which combines prosaic dominants with dramatic ones, is obvious. Such a subtitle is also intended to form, based on the meaning and tradition of using the word romance, a certain expectation that coincides with what arises in connection with the title of the play «Pygmalion».

Let's turn now to the plot of the play. It is generally accepted that the plot of the play is inspired by the ancient Greek myth of Pygmalion. However, one should not forget to add that Shaw paradoxically distorted the myth. The author obviously expected such an opinion to appear. It should be noted that the myth is not presented in the text of the play directly, it only «illuminates» the plot, feeds it with allusions and reminiscences, which is characteristic of the traditions of neo-mythological consciousness in the culture of the 20th century.

2.2. Grammatical strategies of translating the English-language dialects of B. Shaw's play "Pygmalion" into Ukrainian

One of the most frequently used transformations used in the transmission of dialectisms is the method of compensation.

An analysis of the features of using compensation was carried out using the example of the original play by B. Shaw «Pygmalion» and two Ukrainian versions of its translation – O. Mokrovolsky and M. Pavlov. It is proved that in order to create an adequate poetic work in another language, it is necessary to compensate for the difficult-to-translate phonetic, lexico-grammatical, stylistic and other features of the original.

Consider the following example from «Pygmalion» and its translations:

(51) Eightpence ain't no object to me, Charlie (Shaw, 1972).

O. Mokrovolsky offers such translation option:

(51) Вісім пенсів – це для нас дурничка! (Шоу, 2006)

M. Pavlov offers such translation option:

Вісім пенсів для нас – тьху, плюнути й розтерти! (Шоу, 1999)

In this case, the lexical unit *ain't* is of interest. M. Pavlov in his version of the translation introduces vernacular and reproduces the stylistic coloring of the heroine's speech, in contrast to O. Mokrovolsky, who used the technique of omission. Using the example of the translation of these passages, we see how

translators compensate for the loss of dialectisms, while observing one of the main provisions of the theory of translation - adequate translation not of individual elements of the text, but of the entire text. However, in terms of the degree of expressive imagery, M. Pavlov's translation wins, which is distinguished by a more pronounced emotional coloring of the sentence.

Consider the following example from «Pygmalion» and its translations:

(17) Take this for tuppence (Shaw, 1972).

O. Mokrovolsky offers such translation option:

(17) Візьміт ось цей – два пенси (Шоу, 2006).

M. Pavlov offers such translation option:

(17) Візьміт ось цей – всього два пенси (Шоу, 1999).

In this sentence, the lexical unit *tuppence* is of interest. Both translation options convey the semantics of the original. In both cases, translators compensate for the *tuppence* dialectism by means of a lexical unit *візьміт*, which allows us to emphasize the speech characteristics of the heroine. Based on this, we can conclude that both options are adequate, since the translators managed to preserve the stylistic coloring of the original.

Consider the following example from «Pygmalion» and its translations:

(49) Ain't no call to meddle with me, he ain't (Shaw, 1972).

O. Mokrovolsky offers such translation option:

(49) Яке в нього право втручатися в мої діла? Аніякого права! (Шоу, 2006)

M. Pavlov offers such translation option:

(49) Хто дав йому право в чужі діла лізти... Чо' він до мене причепився? (Шоу, 1999)

In this passage we see two grammatical features of the Cockney dialect at once: the use of double negatives and the use of the form *ain't* instead of a verb *to have*. In the translation version proposed by O. Mokrovolsky, we observe the use

of neutral vocabulary. But O. Mokrovolsky compensates for this by segmenting the sentence in order to preserve the emotional coloring of the heroine's speech.

M. Pavlov uses the technique of compensation to convey the grammatical features of the heroine's speech through the use of a lexical unit *діла* and *чо'*. The translation proposed by M. Pavlov seems to us more successful, as it emphasizes the illiteracy and lack of education of the heroine.

Consider the following example from «Pygmalion» and its translations:

(52) Tooo banches o voylets trod into the mad (Shaw, 1972).

O. Mokrovolsky offers such translation option:

(52) Всі фіялочки в грязюку затоптав (Шоу, 2006).

M. Pavlov offers such translation option:

(52)Усі мої фіялочки своїми ратицями перечавив! (Шоу, 1999)

In the text of the translation of this passage, the translators also refuse orthographic transcription. M. Pavlov, in addition to entering the colloquial form of the word *фіялочки*, uses the word *ратиці* in a metaphorical sense. The translation made by M. Pavlov seems to us more successful, since it corresponds to the original in terms of pragmatic impact. In this case, preserving the color of the original and creating a humorous effect is achieved by selecting lexical units that correspond to the original ones in terms of expressiveness. The version proposed by O. Mokrovolsky corresponds to the original in terms of the degree of equivalence, but it has lost its cultural originality due to the use of neutral lexical units.

Consider the following example from «Pygmalion» and its translations:

(53) - I can tell where you come from. You come from Anwell. – Hanwell (Shaw, 1972).

O. Mokrovolsky offers such translation option:

(53) - Я вам скажу, звідки ви самі. З Бідлама. От і сиділи б собі там. –
Бедлама (Шоу, 2006).

M. Pavlov offers such translation option:

(53) - А я можу сказати, звідкіля вас принесло. Із психічної лікарні. – Психіатричної (Шоу, 1999).

In the example, the translators compensate for the heroine's speech characteristics through wordplay. O. Mokrovolsky focuses on the identical phonetic design of the words bedlam and bedlam. In this case, background knowledge plays an important role for the translator. Without taking into account knowledge of English realities, it is impossible to adequately interpret the meaning of these expressions. Bedlam is a hospital for the mentally ill in London, and in Ukrainian the word *бедлам* means *disorder*. The use of names of realities allows O. Mokrovolsky to preserve the national and cultural specificity of words. In the translation by M. Pavlov, the play on words based on the use of paronyms is of interest *психіатричний* and *психічний* with the purpose is to maintain a comic effect and indicate the character's level of education.

Language and culture are integral parts of society. In the linguistic and cultural analysis of language, the idea of cultural transmission dominates - cultural knowledge is transmitted from generation to generation, from language to language.

«Pygmalion» is one of those plays where Shaw – contrary to the widespread «myth» about his misogyny – tries to defend the right of a woman to feel like a person.

Today, the plot of the comedy is at least generally known to everyone: phonetics professor Higgins argues with his friend Colonel Pickering that in a short time he will teach the correct pronunciation to a street flower girl (Eliza Doolittle), who speaks the terrible dialect of the London suburbs – «cockney».

In a broad sense, Cockney is the social dialect of working-class London. On the other hand, in a narrow sense, Cockney is the colloquial pronunciation of natives of East London (Rosewarn, 1984)

With this remark, the professor creates an eccentric statement that characterizes his eccentricity as a person representing an elitist type of speech

culture. In communicating with Eliza's father, who is illiterate but at the same time allows himself to assume a certain importance, Higgins' speech, which is well aware of the various functional styles of the English language, deliberately becomes similar to those styles that represent the familiar-colloquial and slang-colloquial types of language culture. The professor demonstrates that he knows the London colloquialism - Cockney - very well.

During a friendly conversation between Higgins and one of the guests of the evening, the topic of which concerned the rival of the professor in science, the scientist was noted: «*He can learn a language in a fortnight – knows dozens of them. A sure mark of a fool. As a phonetician, no good whatever*» (Shaw, 1972). Here we find monosyllabic, complete sentences, independent or those that make up a complex sentence without a conjunction. They are responsible for adding rhythm to the professor's speech, articulate with all expressiveness, quickly and casually, help in placing logical accents in the entire phrase.

We can conclude that such an oral speech technique is unconventional as a communicative technique among members of high society, who are characterized by extraordinary politeness.

As we can see from the examples given, the method of compensation helps to convey the author's intention, namely, to adequately convey the social and cultural characteristics of the character, and not the phonetic structure of speech. It is for this purpose that translators introduce lexical units that have reduced semantics or colloquial units to demonstrate the level of education of the heroine. Thus, the method of compensation serves to convey the component of the text with the least loss of the lexical basis.

2.3. Lexical-grammatical strategies of translating the English-language dialects of B. Shaw's play "Pygmalion" into Ukrainian

Let's compare the artistic structure of the myth of Pygmalion as presented by Ovid and the plot of Bernard Shaw's play. Ovid's story consists of a background story that contains information about Pygmalion and the justification for the transformation of the statue, and then a description of the transformation itself, which does not happen instantly, but as a sequential, staged process.

The legendary Cypriot king, who lived alone, unmarried, creates a sculptural image of a beautiful woman from ivory. Pygmalion treats the statue like a real woman – adorns it with clothes and jewelry, gives gifts, talks to it, kisses it. He appeals to the goddess Venus to give him a wife «like the one made of bone», and by the will of the goddess the statue comes to life. The transformation of the statue into a living body («metamorphosis») is described in detail by Ovid. The story ends with a description of the wedding of Pygmalion and Galatea, at which the goddess Venus was also a guest.

Pygmalion is an active actor in Ovid's work, he is the creator, and in this role he is free. What he will create from the bone depends only on his creative will. Galatea, his creation, is completely passive. However, this is natural for a statue. But even after coming to life, she remains as obedient to her creator.

Pygmalion not only created an image by carving the figure of a girl out of bone, but also brought the statue to life with his attitude towards her, his love. Pygmalion's love is not inspired by the beauty of Galatea, as happens when a man, charmed by the beauty of a woman, falls in love with her almost immediately. After all, Galatea did not exist until the sculptor created it. It turns out that her beauty is also the result of skill, the art of Pygmalion.

Galatea became only the embodiment of that image, that ideal of beauty that already lived in the soul of the creator, with whom Pygmalion was already in love even before he realized his ideal in artistic form, in material. So, Pygmalion's love does not change anything in the plot scheme.

In the plot of Bernard Shaw's play, the situation is fundamentally different. At first impression, it may seem that the role of Pygmalion is assigned to Shaw

Henry Higgins, a talented linguist, and the role of Galatea is prepared for Eliza Doolittle, a street flower seller.

Having met Eliza, a vulgar-looking girl on one of the streets of London, who spoke «kerbstone English» and made «ugly and miserable sounds», so far from the «language of Shakespeare and Milton», Higgins expressed the opinion that he could do so , that this girl will successfully marry the duchess at any diplomatic reception.

And in the course of the subsequent events of the plot, this promise is realized with the participation of Colonel Pickering in a six-month experiment, as a result of which Eliza turns from an «amazingly vulgar and blatantly dirty» person into a refined lady with a sense of self-respect. Eliza is successful at the ambassador's reception and thus helps win Higgins' match, confirming his scientific reputation.

In B. Shaw's play «Pygmalion», the speech of Eliza Doolittle attracts the attention of passers-by with its color. Professor Higgins immediately determines the social status and origin of the florist by a number of features:

Signs of the phonetic originality of the Cockney dialect in the work are:

1. Loss of initial h:

(1) Professor Iggins? = Professor Higgins? (Shaw, 1972)

(2) «Ow, eez ye-ooa son, is 'e?» = Oh, he's your son, is he? (Shaw, 1972) – a flower girl to a passerby on the street.

2. Omission of the final, that is, the pronunciation of the n sound instead of η at the end of the word:

(3) «I want to be a lady in the flower shop instead of sellin at the corner of Tottenham Court Road». = «I want to be a lady in the flower shop stead of selling at the corner of Tottenham Court Road» (Shaw, 1972) – in a conversation with Professor Higgins (beginning of the second act).

(4) «They'll take away my character and drive me on the streets for speakin' to a gentleman». = «They'll take away my character and drive me on the streets for

speaking to a gentleman» (Shaw, 1972) – Elisa's conversation on the street (Act One).

(5) «Look wh'y gowin, deah». = «Look wh'y going, dear» (Shaw, 1972).

3. Monophthongization of diphthongs and diphthongization of monophthongs:

(6) «Oh, sir do not let him lay a charge against me for a word like that» (Shaw, 1972)

(7) «Good enough for ye-oo. I'm coming to have lessons, I am for em te-oo» (Shaw, 1972). – pleading not to punish her for talking to a gentleman on the street (first act).

(8) «Here! You give me that handkerchief. He gave it to me, not you» (Shaw, 1972). – in a conversation with Professor Higgins in the house (second act).

4. Solid transition in words:

(9) «Will ye-oo py me f 'them?» (Shaw, 1972);

(10) «N'baw ya flahr orf a pore gel» (Shaw, 1972).

Grammatical features are also vividly reflected in the language of Eliza Doolittle. Double negatives are used the most in the work (more than 30 are listed):

(11) e.g. He won't get a cab not until half-past eleven, missus. = He will not get a cab until half-past eleven, missus (Shaw, 1972).

(12)I do not want to have no truck on him. = I don't want to have a truck on him (Shaw, 1972).

(13) I do not owe him anything. = I do not owe him anything (Shaw, 1972).

(14) I have done nothing wrong by speaking to the gentleman. = I am not done anything wrong by speaking to the gentleman (Shaw, 1972).

(15) Is not no call to meddle with me, he is not (Shaw, 1972).

(16) I don't want anyone to see it (Shaw, 1972).

(17) Of course, I have none (Shaw, 1972).

(18) I don't want no balmies teaching me (Shaw, 1972).

(19) I did not want any clothes (Shaw, 1972).

(20) I have not got no parents (Shaw, 1972).

(21) You do not care for anything but yourself (Shaw, 1972).

Regular verbs are conjugated as irregular and vice versa:

(22) e.g. You just showed me what you've written about me. = You just showed what you've written about me (Shaw, 1972).

Prepositions are often omitted in relation to the place of action

(23) e.g. I'm goin down the pub. = I'm going down to the pub (Shaw, 1972).

Cockney is also characterized by replacing an adjective with an adverb:

(24) e.g. Thank you, kindly lady. = Thank you, kind lady (Shaw, 1972).

Using the is not form of the verb to be and is for multitude in the present tense:

(25) Is not no call to meddle with me, he aint (Shaw, 1972).

Professor Higgins' speech is generally grammatically and phonetically correct and lexically rich. However, in some cases, the professor's speech acquires features of primitiveness and illiteracy, showing similarities with the speech of people representing a lower class. For example, after visiting his mother, the professor and Freddie, the son of his mother's friend, have the following conversation:

(26) «Higgins [looking at him much as if he were a pickpocket]. I'll take my oath Ive met you before somewhere. Where was it?

Freddy. I dont think so.

Higgins [resignedly]. It do not matter, anyhow. Sit down » (Shaw, 1972).

In order to emphasize the contempt with which he treats Freddy, Higgins deliberately breaks the norms according to which the negative form of verbs of the third person is used in the singular of this simple tense.

Let's consider another example:

(27) «Doolittle. Henry Higgins, thanks to your silly joking, he leaves me a share in his Pre-digested Cheese Trust worth three thousand a year on condition

that I lecture for his Wannafeller Moral Reform World League as often as they ask me up to six times a year .

Higgins. The devil he does! Whew! [Brightening suddenly.] What a lark! » (Shaw, 1972).

According to the results of the study, the most frequent translation strategies used in the translation of dialectisms of B.Shaw's «Pygmalion» into Ukrainian were outlined. The following translation strategies were most often used: compensation (60% of translation cases), addition (18% of translation cases), permutation (9% of translation cases), tracing (8% of translation cases), omission (2% of translation cases), grammatical replacement (2 % of translation cases), generalization (1% of translation cases).

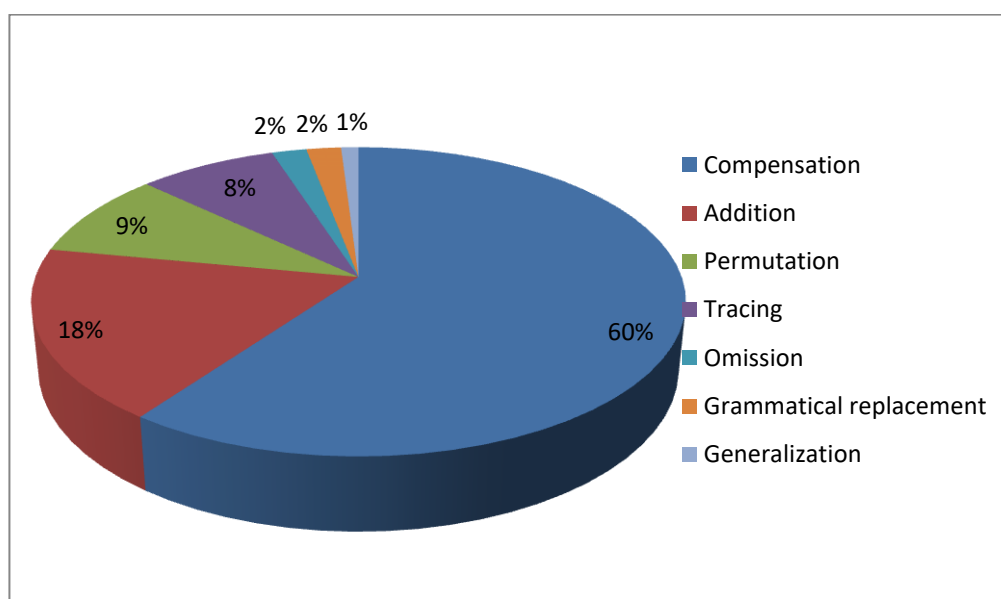A more detailed ratio of the applied translation strategies is presented in Figure 2.1.

Figure 2.1. Correlation of applied translation strategies

So, the choice of one or another method of transmitting English-language dialects in Ukrainian depends on many factors, including the structure of the text, traditions of adaptation of certain groups of dialectical units.

Conclusions to the 2nd chapter

The research material consisted of 53 sentences using dialectics from Bernard Shaw's play «Pygmalion» and their Ukrainian translation.

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One of the most frequently used transformations used in the transmission of dialectisms is the method of compensation.

An analysis of the features of using compensation was carried out using the example of the original play by B. Shaw «Pygmalion» and two Ukrainian versions of its translation – O. Mokrovolsky and M. Pavlov. It is proved that in order to create an adequate poetic work in another language, it is necessary to compensate for the difficult-to-translate phonetic, lexico-grammatical, stylistic and other features of the original.

To translate colloquial speech in the play «Pygmalion», Ukrainian translators mainly use the technique of contextual compensation of social features of the dialects of the original at the lexical level in the language of translation. Phonetic and grammatical features of the original are compensated by Ukrainian vulgarisms.

CONCLUSIONS

Dialect is the largest dialectal unit of a certain language, which includes dialects of the same type of this language, which have a number of common linguistic features that clearly distinguish them from other dialects. In the writings of the last century, the concept of a dialect group was also used, however, in our opinion, it is more logical to use the term adverb.

The formation of dialects and vernaculars of each national language is related to the ancient grouping of the population in a certain territory, various colonization movements, the people's relations during its centuries-old history with other peoples, etc.

The current dialectological situation in Great Britain cannot be called simple: northern dialects are divided into three subgroups; medium dialects - into ten subgroups; Eastern – by five; Western – into two subgroups; southern – into ten subgroups. In fact, every county in England has its own dialect, not to mention Scotland, Wales, Northern Ireland. It should be added that all these dialects are «alive», people use them, and it is simply impossible for a foreigner who has studied Standard English, even at a very good level, to understand this «wrong» English.

There are considered methods for translation of dialect vocabulary.

Overcoming avoidance. The fight against this kind of barriers includes managing the attention of a partner, the audience, and one's own attention.

Attracting attention. Psychological research shows that attention can be attracted by external and internal factors. External are the novelty (surprise), intensity and physical characteristics of the signal, internal are those that are determined by the relevance, significance, importance of the signal for a person, depending on his intentions and goals at the moment.

Maintaining attention. The ability to maintain attention is associated with awareness of the same factors that are used in attracting attention, but this time it is a fight against having the other's attention distracted by extraneous stimuli.

Overcoming the phonetic barrier. To be correctly understood, one must speak clearly, legibly, loudly enough, avoid tongue twisters, etc.

Overcoming the semantic barrier. The semantic barrier is a consequence of the mismatch of people's thesauri. Therefore, in order to overcome the semantic barrier, it is necessary to have the most complete idea of the interlocutor's thesaurus.

Overcoming the stylistic barrier. To overcome the stylistic barrier, it is necessary to be able to correctly structure the transmitted information, which will be easier to understand and better remembered.

Overcoming the logical barrier is associated with the knowledge of the effectiveness of different arguments and ways of argumentation. In order to be understood by the interlocutor, it is necessary, if possible, to take into account the logic of the partner. To do this, it is necessary to roughly imagine the positions, as well as individual and social role characteristics, the acceptability or unacceptability of this or that logic for a partner.

The research material consisted of 53 sentences using dialectics from Bernard Shaw's play «Pygmalion» and their Ukrainian translation.

According to the results of the study, the most frequent translation strategies used in the translation of dialectisms of B.Shaw's «Pygmalion» into Ukrainian were outlined. The following translation strategies were most often used: compensation (60% of translation cases), addition (18% of translation cases), permutation (9% of translation cases), tracing (8% of translation cases), omission (2% of translation cases), grammatical replacement (2 % of translation cases), generalization (1% of translation cases).

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ANNEX A

Original text	Ukrainian translation
1. Well, it aint my fault, missus	Що вдієш, пані, — не я це придумав
2. If Freddy had a bit of gumption, he would have got one at the theatre door	Мав би Фредді хоч трошки кебети, то вхопив би таксі ще біля дверей театру
3. Nah then, Freddy: look wh' y' gowin, deah	Ну шо се ти, Хреді! Чо' ни дивися, куди ступаїш, любчику?
4. Theres menners f' yer!	От маніри!
5. Te-oo banches o voylets trod into the mad	Дива пучечки хвіялок сатоптав у грязюку!
6. Ow, eez ye-ooa san, is e?	Ой, то це був ваш синок, кажите?
7. Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran away athaht pyin.	Ну, я'би в' 'го луче навчили, то ни тікав би він геть, коли россипав квіточки бідній дівчині, а заплатив би за шкоду!
8. Will ye-oo py me f'them?	Чи ви-и заплатите мені?
9. I can give you change for a tanner, kind lady	То я вам його розміняю, добра пані!
10. Thank you kindly, lady	Щиро дякую вам, пані!
11. If it's worse it's a sign it's nearly over.	Полило ще гірше — так це признака, що скоро перестане.
12. So cheer up, Captain; and buy a flower off a poor girl	Тож веселіше, копитане, та купіть квіточку в бідної дівчини!
13. I can give you change, Captain	А я вам розміняю, копитане
14. Garn!	Та що ви!
15. Oh do buy a flower off me, Captain.	Ох, купіть у мене квіточку, копитане!

16. I can change half-a-crown.	Я можу розміняти півкрони.
17. Take this for tuppence	Візьміть ось це — за два пенси!
18. Thank you, sir	Спасибі, пане
19. I aint done nothing wrong by speaking to the gentleman.	Що я поганого зробила — що заговорила до того пана?
20. Ive a right to sell flowers if I keep off the kerb.	Я маю право продавати квіточки де завгодно, аби тільки не стовбичила людям на дорозі.
21. I'm a respectable girl: so help me.	Я — порядна дівчина, пособіть мені!
22. I never spoke to him except to ask him to buy a flower off me	Я не зачіпала його — тільки просила купити у мене квіточку!
23. Oh, sir, dont let him charge me.	Ой, паночку, скажіть йому, щоб не писав на мене!
24. You dunno what it means to me.	Ви й не знаєте, що мені од того буде!
25. Theyll take away my character and drive me on the streets for speaking to gentlemen.	Вони ж заберуть у мене дозвіл торгувати й виженуть мене на вулицю за те, що ніби чіплялася до мужчин.
26. They —	Вони…
27. It's all right: hes a gentleman: look at his boots	Все гаразд — він джентльмен: гляньте-но на його чи-ри-вики!
28. She thought you was a copper's nark, sir	Вона подумала, що ви — поліцайський навушник, пане!
29. I take my Bible oath I never said a word	Я вам на Біблії присягну: щоб коли хоч словечко…
30. Then what did you take down my words for?	Тоді нащо вам записувати мої слова?
31. How do I know whether you took	Звідкіля мені знати, чи правильно ви

me down right?	мене записали?
32. You just shew me what youve wrote about me.	Ану покажіть, що ви там нашкрябали про мене!
33. Whats that?	Що це?
34. That aint proper writing.	Тут написано якось не так.
35. I cant read that.	Я цього не вчитаю!
36. Cheer ap, Keptin; n' baw ya flahr orf a pore gel	Висиліше, копитане…
37. It's because I called him Captain.	Це ви того, що я назвала його копитаном ?
38. I meant no harm.	Я ж не хотіла його скривдити!
39. Oh, sir, dont let him lay a charge agen me for a word like that.	Ой, паночку, попросіть його не писати на мене ахта за одне те слово!
40. You —	Ви ж…
41. He aint a tec.	Ні, він не нишпорка.
42. Hes a blooming busybody: thats what he is.	Просто він із тих, хто всюди пхає свого носа, хай йому абищо!
43. I tell you, look at his boots	Кажу вам: гляньте на його чи-ри-вики
44. Oh, what harm is there in my leaving Lisson Grove?	Ой, та що поганого в тому, що я вибралася з Ліссон-Грову?
45. It wasnt fit for a pig to live in; and I had to pay four-and-six a week.	Я там жила у такому хліві — свиней і то тримають у кращому приміщенні; а платила по чотири й шість на тиждень!
46. Oh, boo-hoo-oo-	Ой-бги-бги-бги-ии…
47. I'm a good girl, I am	Я хороша дівчина, хороша
48. You know everything, you do	Ви таки всезнайко, хай вам абищо!
49. Aint no call to meddle with me, he aint	Яке в нього право втручатися в мої діла? Аніякого права!

50. Let him say what he likes. I dont want to have no truck with him	Хай він там балака, що хоче, а мені з ним ніякого гендлю мати не хочеться

ANNEX B

"Oh, that's all very fine to say, Tom Sawyer, but how in the nation are these fellows going to be ransomed if we don't know how to do it to them?—that's the thing I want to get at. Now, what do you reckon it is?"

"Well, I don't know. But per'aps if we keep them till they're ransomed, it means that we keep them till they're dead."

"Now, that's something like. That'll answer. Why couldn't you said that before? We'll keep them till they're ransomed to death; and a bothersome lot they'll be, too—eating up everything, and always trying to get loose."

"How you talk, Ben Rogers. How can they get loose when there's a guard over them, ready to shoot them down if they move a peg?"

I didn't see no di'monds, and I told Tom Sawyer so. He said there was loads of them there, anyway; and he said there was Arabs there, too, and elephants and things.

Thinks I, what is the country a-coming to? It was 'lection day, and I was just about to go and vote myself if I warn't too drunk to get there; but when they told me there was a State in this country where they'd let that nigger vote, I drawed out. I says I'll never vote agin. But by-and-by pap got too handy with his hick'ry, and I couldn't stand it.

He took up a little blue and yaller picture of some cows and a boy, and says:
"What's this?"

"It's something they give me for learning my lessons good."

"Looky here—mind how you talk to me; I'm a-standing about all I can stand now—so don't gimme no sass. I've been in town two days, and I hain't heard nothing but about you bein' rich. I heard about it away down the river, too. That's why I come. You git me that money tomorrow—I want it."

"I hain't got no money."

"It's a lie. Judge Thatcher's got it. You git it. I want it."

"I hain't got no money, I tell you. You ask Judge Thatcher; he'll tell you the same."

"All right. I'll ask him; and I'll make him pungle, too, or I'll know the reason why. Say, how much you got in your pocket? I want it."

"I hain't got only a dollar, and I want that to—"

"It don't make no difference what you want it for—you just shell it out."

He took it and bit it to see if it was good, and then he said he was going down town to get some whisky; said he hadn't had a drink all day. When he had got out on the shed he put his head in again, and cussed me for putting on frills and trying to be better than him; and when I reckoned he was gone he come back and put his head in again, and told me to mind about that school, because he was going to lay for me and lick me if I didn't drop that.

Next day he was drunk, and he went to Judge Thatcher's and bullyragged him, and tried to make him give up the money; but he couldn't, and then he swore he'd make the law force him.

The judge and the widow went to law to get the court to take me away from him and let one of them be my guardian; but it was a new judge that had just come, and he didn't know the old man; so he said courts mustn't interfere and separate families if they could help it; said he'd druther not take a child away from its father. So Judge Thatcher and the widow had to quit on the business.

That pleased the old man till he couldn't rest. He said he'd cowhide me till I was black and blue if I didn't raise some money for him. I borrowed three dollars from Judge Thatcher, and pap took it and got drunk, and went a-blowing around and cussing and whooping and carrying on; and he kept it up all over town, with a tin pan, till most midnight; then they jailed him, and next day they had him before court, and jailed him again for a week. But he said *he* was satisfied; said he was boss of his son, and he'd make it warm for *him*.

When he got out the new judge said he was a-going to make a man of him. So he took him to his own house, and dressed him up clean and nice, and had him

to breakfast and dinner and supper with the family, and was just old pie to him, so to speak. And after supper he talked to him about temperance and such things till the old man cried, and said he'd been a fool, and fooled away his life; but now he was a-going to turn over a new leaf and be a man nobody wouldn't be ashamed of, and he hoped the judge would help him and not look down on him. The judge said he could hug him for them words; so *he* cried, and his wife she cried again; pap said he'd been a man that had always been misunderstood before, and the judge said he believed it. The old man said that what a man wanted that was down was sympathy, and the judge said it was so; so they cried again.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу діалектизмів (на матеріалі п'єси Бернарда Шоу «Пігмаліон»). У ході роботи висвітлено основні етапи наукового дослідження функціонування діалектизмів, описано наявні способи перекладу діалектизмів у художньому творі, проаналізовано зразок тексту, насиченого діалектною лексикою, та здійснено перекладацький аналіз фактичного матеріалу дослідження (випадків уживання діалектизмів, усього 53 одиниці). Крім того, у курсовій роботі складено таблицю, що зіставлення оригінальних англомовних діалектизмів та їхніх перекладних відповідників в українській мові.

Ключові слова: переклад, перекладацький аналіз, лексика, діалектизми, способи перекладу