

influence. In our research, we use the classification of strategies and tactics of manipulative influence, which is proposed by O. Mykhaliyova, because this classification most fully describes the entire range of language and speech manipulation tools applied by politicians.

It is outlined that both candidates for the position of the President of the United States use strategies for promotion, which are implemented with the help of appropriate tactics. The promotion strategy is represented by such tactics as analysis-“plus”, presentation, self-presentation, demonstration of professional success, promises and self-praise.

Key words: *strategy, tactics, promotional tactics, manipulative influence, speech, debate.*

DOI : 10.33274/2079-4835-2022-25-2-31-40

UDC 811.111'255.4

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DRAMATICS TRANSLATION: LEXICO-SEMANTIC ASPECT

УДК 811.111'255.4

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ПЕРЕКЛАД ДРАМАТИЧНОГО ТВОРУ: ЛЕКСИКО-СЕМАНТИЧНИЙ АСПЕКТ

Objective. *The objective of the article is to determine the specifics of the translation of dramatics, to identify and clarify the justification of the lexical-semantic transformations application in the process of translating B. Shaw's play "Pygmalion" into Ukrainian, performed by O. Mokrovolskyi.*

Methods. *The main scientific results are obtained using such general scientific and special research methods as the analysis and generalization of scientific literature on the problems of drama translation and the application of translation transformations; theoretical generalization, analysis and synthesis; an integral approach to the study of linguistic phenomena; comparative, descriptive and analytical methods.*

The results. *The article examines dramatics genre features and characteristic aspects of their translation. Based on a comparative analysis, the authors examine the problem of*

applying lexical-semantic transformations in the process of translating J. Bernard Shaw's drama "Pygmalion" and determine their integrity and appropriateness.

Transformation is the basis of most translation techniques, which involve changing the formal (lexical or grammatical transformations) or semantic (semantic transformations) components of the source text while preserving the information intended for rendering.

In the process of translating the drama "Pygmalion", O. Mokrovolskyi applies all types of lexical-semantic transformation: synonymous substitution, calque, descriptive translation, contextual substitution, transcoding, antonymous translation, compression, decompression, permutation, transposition, concretization of meaning and generalization of meaning. Synonymous and contextual substitutions are used more often, calque is less often. Summarizing the analysis, we can conclude that in most cases the atr justified.

It is established that in the process of translation, lexical-semantic transformations play an important role, which give the text dynamics, enhance expressiveness, and serve to strengthen the figurative and expressive functions of the language (especially when translating dramatics, where elements of all literary styles are used). In the process of translation it is important to convey not only the content but also the style and mood with which the work was created. For this, stylistic transformations are used in combination with lexical-semantic transformations.

Key words: *context, dramatics, semantic means, translation, transformation.*

Introduction. The issue of the theory and practice of translation of dramatic works is covered quite actively in foreign translation studies nowadays: V. Aaltonen, S. Bassnett, E. Nicolarea, P. Pavis, etc. In Ukraine, the drama translation school is still in a formative stage. Linguists such as N. Bidnenko, V. Hrytsiutenko, M. Donskyi, V. Koptilov, H. Kochur, I. Lievyi, V. Mizetska, and M. Novikova made the most significant contribution to the development of domestic translation practice for the theater.

Today, in Ukrainian translation studies, there is no basic theory of translation of dramatic works that would provide a comprehensive justification for the specifics of this type of translation. Modern linguists consider the translation of dramatic works from different aspects, but unanimously state that the entire range of components that ensure the integrity of drama as a separate type of fiction should be taken into account. At the same time, scientists recognize that the issues of permissible deviations from the original text, the individual freedom of the translator, the orientation of the translation to «reading» or «staging» create a range of problems that require urgent clarification.

Therefore, the relevance of the study is due to the need to develop and improve methods and strategies of dramatic works translation, as well as an attempt to find out with help of which translation transformations the translator renders the original text in order to achieve the most accurate translation possible.

The **objective** of the article is to determine the specifics of the translation of dramatic works, to identify and clarify the justification of the lexical-semantic transformations application in the translation process of B. Shaw's play "Pygmalion" into Ukrainian performed by O. Mokrovolsky.

Methods. The main scientific results are obtained using such general scientific and special methods of research as analysis and generalization of scientific literature on the problems of drama translation and translation transformations application; theoretical generalization, analysis and synthesis; integral approach to the study of linguistic phenomena; comparative, descriptive and analytical methods.

Theoretical background. Despite the development of the theory of translation at the current stage, it should be noted that the concept of «dramatic translation» has not yet be-

come universally recognized for modern translation studies. Even authoritative translation experts (O. Gainicheru, G. Gachechiladze, R. Zorivchak, V. Lievik, A. Popovych, V. Toper, K. Chukovskyi and others) do not single out dramatic translation as a separate type of fiction translation in their works. At the same time, publicistics has repeatedly emphasized that the study of translation interpretation of drama in modern translation theory is traditionally carried out taking into account primarily the formal organization of the text and under the conditions of almost absolute ignoring of certain gender differences [4]. Therefore, a whole series of features of dramatic works as a result of their cursory consideration by translators and generalized assessment by translation critics slip through the cracks.

In modern translation studies, the problems of drama translation are traditionally considered in two directions: a prose drama is analyzed as an epic work, and a verse play is qualified as a «turning phenomenon» [6], and the analysis of the translation of such a work includes features of synthesis, which takes into account primarily the versification peculiarities of the translation and of the original, and not the actual genre peculiarities of the dramatic work.

M. Lukinova [4] singles out three characteristic features of works of this kind:

1. Orientation of the drama to stage interpretation.
2. The embodiment of the dynamic aspects of life in drama, and therefore, the ability of drama to model the culture that generates it.
3. Polyfunctionality of the language of drama: the possibilities of dramatic language to activate various means of literary expressiveness, the scenic nature of this language, the stylization of dramatic speech, etc.

The fact that the dramatic text is oriented to the stage embodiment puts forward special requirements for the translation of the language of drama, which is the focus of close attention in modern translation studies. In particular, M. Lukinova emphasizes several points that should be taken into account when reproducing the speech of the characters: in the aspect of pronunciation — the absence of slurred sound, the accumulation of consonants when words coincide, the excessive use of monosyllabic words, which ensures the immediacy of the audience's reaction and the audience's understanding of the text; in the aspect of style — stylized language, i.e. individualization of characters' speech; in the aspect of communicativeness — the number of addressees (replies can be perceived, but not identically interpreted by the characters, on the one hand, and the audience, on the other hand) [4, p. 8]. Considering a dramatic work as an artistic and aesthetic integrity, it is necessary to pay attention to certain aspects:

- 1) in terms of pronunciation: eloquence;
- 2) in the aspect of perception — synchronicity of perception and understanding of the text by viewers (readers), immediacy of audience responsiveness; deployment of semantic contexts by the translator;
- 3) in terms of style — the stylized language of the drama, the individualization of speech parts, the preservation of the metaphorical character of the lines and their non-identity with everyday dialogue;
- 4) in terms of emotional impact on the addressee — expressive colouring of lines, influence of characters on readers or viewers, communication between characters, multiplicity of perception.

It is these features of the drama that form the direction in which we will conduct our research.

Translation is an activity that consists in rendering the content of a text in one language by means of another language, as well as the result of such an activity. The main task of translation is to achieve adequacy. According to V. Koptilov, an adequate translation is

a translation that is carried out at a level necessary and sufficient for the transfer of an unchanged plot while following the appropriate plan of expression, that is, the norms of the target language [2]. To create a full-fledged translation, it is necessary to take into account the characteristic features of the author of the message and those recipients of information for whom this message is intended, their experience, knowledge, peculiarities of perception of the people to whom the translation is addressed, and other aspects of interlingual communication that affect the result of the translation process. This is why translation transformations are applied when rendering a text in another language.

Results and Discussions. In the process of analyzing the translation of the drama “Pygmalion” [9] performed by O. Mokrovolskyi [8], we found out that the most used lexical-semantic transformation is *contextual substitution*, the essence of which is in translation of a word or word combination of the original language with a word that is not its dictionary counterpart and is applied taking into account the context and norms of the target language [5].

Thus, the author of the translation translated the phrase *attractive person* [9] as a романтична постать [8]. The word *attractive* has the following dictionary meanings: 1) pretty; 2) charming; 3) resourceful. [1] But taking into account the context and situational attachment, the translator chooses the word романтична, which is not its dictionary meaning.

In the following phrase *took money off the gentleman* [9] — вимагала грошей у джентльмена [8] the phrasal verb *take off*, which according to the dictionary means: 1) leave the ground; 2) reduce; 3) get rid of; 4) destroy; 5) tease; change clothes [1], is translated as вимагала to give the word more expressiveness that the context requires.

In the next example, *Don't dare speak to me* [9] — Не смійте чіпати мене [8], the word chosen by the translator чіпати is not the dictionary meaning of *speak*, but it justifiably gives accuracy and emotionality to the situation.

The word *trying* means 1) an attempt; 2) testing; 3) tire; 4) judge; 5) annoy [1], but it is translated as мацає in order to comply with the norms of the translation language.

The following examples from the original text and the translation are similar:

it aint my fault — не я це придумав, *theyre all engaged* — люди розхapaли всі машини; *Did you try Trafalgar Square* — А на Трафальгарську площу ти бігав?; *in this draught* — на вітрі; *to walk* — забіг; *much the worse for wear* — найплачевніший вигляд; *The idea!* — Чого захотіла!; *crowd in* — тиснеться наперед; *to interfere* — with ображає; *advancing* — виходячи наперед; *wounded feelings* — ображеними почуттями.

Along with contextual substitution, the translator quite often applies the transformation of *synonymous substitution*, the essence of which is choosing one of the meanings of a polysemantic word according to the context [5].

For example, in the phrase *What else would you call it?* [9] — Як іще це назвати? [8] the word *call* is polysemantic and has the following dictionary meanings: 1) call out; 2) name; 3) wake up; 4) visit; 5) consider; 6) ring. [1] As you can see, the author of the translation uses one of the meanings that is most suitable for the context.

Let's consider the next example: *with quick interest* [9] — із жвавим інтересом [8]. *Quick*: 1) fast; 2) alive; 3) clever; 4) acute; 5) loose; 6) jerky. [1] Based on the situation described by the author of the original, the author of the translation chooses the option жвавим, which is most suitable for the context.

When translating phrasal verbs, where the postpositive makes changes to the meaning of the entire phrase, the transformation of synonymous substitution is always used.

For example, *take away* — заберуть; *drive me on* — виженуть; *to go into* — позмагатися and others.

The choice of a variant counterpart of the meaning of a polysemantic word can also

be observed in the following word combinations from the play «Pygmalion»: *respectable* — порядна; *shut her head* — заткнутись; *What's the row?* — “Що за колотнеча?”; *wildly* — несамовито; *call* — звернулись; *deceive* — обдурити; *change* — дріб'язку; *breaks through* — протискаючись; *the rest* — решта; *selfish* — самолюбива; *taking down* — записує.

Based on the analysis of the original text and the translation of B. Shaw's play «Pygmalion», it can be stated that the translator quite often uses **antonymous translation** in all its types.

Thus, the phrase *to be bad for love or money* [9] is translated as ні за гроші, ні за очі хороші [89]. The word *bad* of the original text without a clearly expressed sema of negation is translated by ні хороші with a clearly expressed sema of negation ні, which is a characteristic feature of the type of antonymous translation — **negativation**.

This can be observed in the next example, where the prefix не- acts as a negation: *It's too tiresome.* — Це нестерпно!

In the phrase *far from reassured* — ніяк не заспокоївшись, the negation is conveyed with the negative adverb ніяк.

With the help of the negative particle не, negation is applied in the following examples: *hardly older* — не більше; *can hardly be natural* — не від природи така; *out of* — *hearing* не чує; *keep the change* — не віддавати решти; *Please allow me* — Прошу тебе не борони мені. But in the last example, alongside with the transformation of the negation, a contextual substitution is applied, which gives the translation complexity.

In the following examples, we can observe the process reverse to negation — **positivation**, where a word with a clearly expressed negation sema is translated by a word or phrase without this sema. Thus, in the phrase *get soaked for nothing* [9] — *вимокну як хлющ* [8], the negative pronoun *nothing* is rendered with the word хлющ (without sema of negation), at the same time, the translator applies the transformation of concretization to more accurately reproduce the meaning of the expression. The next example is similar: *with next to nothing on?* — *в самих блазеньких сукнях?*

In the following example, *there is no doubt* — видно the negative sema *no* is present in the original text and is omitted in the translation.

In the phrase *I never said a word* — *щоб коли хоч словечко...* we can observe the replacement of the negative adverb *never* with the expression коли хоч, which does not contain any negative sema.

The following examples from the play «Pygmalion» demonstrate one more type of antonymous translation — the **annihilation**:

I ain't done nothing wrong [9] — *Що я поганого зробила*; *ain't no object* — *дрібничка* [8]. As we can see, in each sentence of the original there are simultaneously two semas of negation, which are absent in the translation.

For the translation of proper names and international vocabulary O. Mokrovolskyi applies the transformation of **transcoding**, the essence of which is in translation with reproducing the sound / graphic form of the word of the original language by means of the translation language [5].

To reproduce the following proper names **transliteration** is used — a transformation with the help of which the word of the source language is transferred letter by letter in the target language: *Hammersmith* — Гаммерсміт; *Freddy* — Фредді; *penny* — пенні; *pneumonia* — пневмонія; *Lisson Grove* — Ліссон-Грові.

In the following examples **transcription** is used — the reproduction of the sound form of the word of the source language with the corresponding letters of in the target language: *Southampton Street* — Саутгемптон-стріт; *Charing Cross* — Чарінг-Крос; *Gentleman* —

джентльмен; *a detective* — детектив; *music hall* — мюзик-хол; *Hoxton* — Гокстон.

To translate the majority of international vocabulary the translator resorted to **adaptive transcoding** — adapting the form of the word to the phonetic or grammatical norms of the target language [5]: *Ludgate* — Ладгейтського; *Trafalgar* — Трафальгарську; *column* — колони; *sorting* — сортує; *protesting* — протестуючи; *Captain* — копитане; *Shakespeare and Milton and the Bible* — Шекспіра, Мільтона та Біблії; *demonstrating* — демонструючи; *hobby* — хобі; *phonetics* — фонетика; *hysterical* — істерично; *under the portico* — під портиком; *sarcastic* — саркастичний.

To convey the meaning of a lexical unit, the equivalent of which is absent in the translation language (nationally biased units) O. Mokrovolskyi applies **descriptive translation**: *a dripping umbrella* — мокра парасоля, з якої стікають краплі; *a blooming busybody* — хто всюди пхає свого носа; *orchestrates* — ніби оркестровий супровід; *Don't be troublesome* — Не мороч мені голови; *silliness* — дурне базікання; *Strandwards* — в напрямку до Странду; *chilled to the bone* — холод аж до кісток діймає; *three hapence* — три монетки по півпенса; *springing* — ур зриваючись на рівні ноги.

Due to the differences between the English and Ukrainian languages not only at the lexical level, but also for the most part at the grammatical level, and taking into account the norms of both languages, for an adequate translation of a significant number of word combinations the translator applies the transformation of **permutation** — the replacement of places of tokens in a word combination or elements in a phrase [5]: *the military gentleman's proximity* — близькістю джентльмена; *a flower for it* — за це квітку брехливістю дівчини; *take my Bible oath* — Я вам на Біблії присягну; *a weaker man* — хтось слабший; *note taker's performance* — дійством, яке творить записувач; *follows angrily* — Сердито йде; *lady's maid* — покоївкою в якоїсь леді; *parts reluctantly* — неохоче розлучається; *young gentleman's name* — ім'я того молодого джентльмена; *military type* — тип старого військового.

One more transformation necessary to overcome differences on the morphological level of contrastive languages is **transposition** — replacing one part of speech with another one [5].

Thus, in the phrase *for shelter* [9], the noun is translated by the verb щоб сховатися [8]. This type of transposition is called **verbalization**. Here are some more examples of verbalization: *inapt at definition* — неспроможний пояснити; *people's words!* — що люди говорять; *with an angry shrug* — сердито знизує плечима; *a student* — вивчаю.

As well in the translation of “Pygmalion” we can single out examples of translating adverbs and adjectives by verbs: *explosively* — вибухає; *mostly sympathetic* — здебільшого співчуває; *promptly* — не роздумуючи.

In the phrase *right to live* [9] the verb is rendered with the noun права на життя [8]. This type of transposition is called **nominalization**. Similar examples are the following: *You know Everything* — Ви таки всезнайко; *you're saying* — з твоїх уст.

Quite often used in translation is a type of transposition when a noun is translated by an adjective (**adjectivation**): *in evening dress* — у вечірніх сукнях; *The church clock* — Церковний годинник; *sailor hat* — матроський брилик; *police espionage* — поліційної сваволі.

We also analyzed examples of the translation of a noun with the adjective *molestation* — докучливих and by the adverb *a piercing blast* — пронизливо, which are quite rarely used transformations in translation practice.

For the need to explain the implicit information of the source text, clarifying it at the lexical level for the reader who is not familiar with it, the transformation of **decompression** is used — increasing the number of language units in the expression of the target text [5].

This type of transformation can be seen in the following examples from the play “Pygmalion”: *St Paul’s Church* — церкви св. Павла (не Ренового собору, а церкви Ініго Джонса, що в Ковент-Гардені, біля овочевого ринку); *at the rain* — на дощову завісу; *on her left* — з лівого боку від неї; *You cant have tried.* — *Ти ж його, певне, й не шукав як слід;* *behind* — у тебе за спиною; *is taking notes* — занотовує щось собі в записничку; *steadily* — твердою рукою; *Go back there* — Вертайтесь до свого притулку, де всі такі мудрі, як ви; *with a hundred thousand* — із стома тисячами річного прибутку.

The reverse to decompression process is **compression** — reducing the number of language units in the utterance of the target text or removing excessive explicit information in the form of an extra word in the source language [5]. Thus, the word *begin* is removed from the phrase *begin to drop off* and the phrase is translated by one word розходяться. The following examples demonstrate the same: *comes into collision* — стикається; *is shaped to her waist* — приталений; *give you change for a tanner* — розмінюю; *every blessed word* — кожнісіньке слово; *The flower girl, distraught and mobbed, breaks through them to the gentleman* — Квіткарка, протискаючись до джентльмена; *every time they open their mouths* — кожнісіньким словом; *Come and see me tomorrow* — Приходьте до мене завтра.

Quite often, for a better understanding of the situation and the situational attachment of the text in the case of translating words with very broad, sometimes blurred semantics, the translator applies the transformation of **concretization** — the translation of a species name with a generic one, or the replacement of a word with broader semantics in a source language by a word with narrower semantics in the target language [5].

The application of this transformation can be observed when analyzing the translation of the play “Pygmalion” performed by O. Mokrovolsky. So, in the example *The rain was so sudden* [9] — Дощ ливнув так несподівано [8] the word with blurred semantics *was* is specified and translated according to the context as ливнув.. The example *that were here* — що тут стояли is the similar one.

Let’s consider the following example: *Do nothing of the sort* [9] — І не подумайте платити їй [8]. Here, the word with broad semantics *Do* is replaced by the word with narrower semantics платити, which gives the situation precision and concreteness.

In the examples *Men* — Скоробагачки; *hat* — брилик; *ladies* — дочкою та матір’ю; *my people* — мій рід; *in evening dress* — у вечірньому костюмі, the species name is translated with a generic one, thereby specifying the meaning according to the context.

Now more examples of the application of the transformation of the concretization of meaning: *the first quarter* — чверть на дванадцяті; *have got* — піймати; *would have got one* — вхопив би таксі; *shall get* — схоплю; *speech* — вимову; *speech* — слова; *lodging* — за квартиру.

Very rarely does the translator apply transformations of calque and generalization of meaning. But we can single out several examples.

Calque is the transfer of the denotative value of a lexical unit without preserving the sound or orthographic norm, but with the reproduction of its structural model [5]: *half-a-crown* — півкрони; *I’ve a right* — Я маю право; *What do you take me for?* — *За кого ти мене маєш?*; *copper’s nark* — поліцейський навушник; *unmistakably* — безперечно; *unmanly* — нелюд.

Generalization is the replacing a word with narrower semantics by a word with broader semantics or translating a species name with a generic one [5]: *CONVENT GARDEN at 11.15 p.m.* — Лондон, 11.15 вечора; *Her features* — Вродою; *pennies* — дрібні гроші; *A woman* — Створіння.

Having analyzed the translation of the drama «Pygmalion» on the subject of the lexical-semantic transformations application by O. Mokrovolskyi, it should be noted that in

order to achieve the adequacy of the translation and the reproduction of the pragmatics of the work the transformations are of a complex nature.

Torrents of heavy summer rain. [9] — Щедрий літній дощ ллє як із відра [8].

When translating the above phrase, the lexical-semantic transformations of transposition (the noun *summer* is translated by the adjective літній) and decompression (the word *generous* is added), as well as the grammatical transformation of replacement of the word order and the stylistic transformation of expressivation (the translation of the neutral phrase *heavy rain* by the more expressive ллє як із відра) are applied), which are not the subject of our research, but provides the translation with complexity and adequacy.

When rendering the phrase *whistles blowing frantically* [9] into Ukrainian — несамовито верещать свистки [8], the author of the translation uses the transformation of contextual substitution (верещать is not a dictionary meaning of the verb *blow*), as well as replacement and expressivation that the context and situation require.

For the translation of the phrase *dust and soot of London* [9] — лондонської пилюки та кіптяви [8] only lexical-semantic transformations of permutation (replacing the order of words in a phrase), transposition (the noun *London* is translated by the adjective лондонської), and also adaptive transcoding (London — лондонської) are applied, which for a total are of a complex nature.

In the next example: *her sense of injury* [9] — покривджену гордість [8], we observe the application of compression (the word *her* is omitted, as it carries redundant information), transposition (the noun *injury* is translated by the adjective покривджену), contextual substitution (гордість is not a dictionary meaning of the word *sense*), as well as permutation.

... *struggles with her emotion* [9] — силкується погамувати своє хвилювання [8]. In this example, we observe the use of concretization (the generic name *emotion* is rendered with a species one хвилювання), contextual substitution (*struggles* — силкується погамувати + decompression (adding words)).

O. Mokrovolskyi translates the expression *stop that noise* as не зчиняйте ревища, using the transformation of negativation (*stop* — не зчиняйте), concretization (the word with broader semantics *noise* is translated by the word with narrower semantics ревища + stylistic transformation of expressivation).

The next example: *to take away my character* [9] — зазіхати на мою репутацію [8]. The translator applies contextual substitution (*to take away* — зазіхати + expressivation) and concretization of meaning (*character* — репутацію).

As can be seen from the examples given, the complex nature of the application of translation transformations provides the translation with accuracy and adequacy.

Conclusions. Summarizing the analysis, we conclude that in most cases the transformations are justified. The translator applied all types of lexical-semantic transformations. Most often, the transformation of contextual and synonymous substitutions are used, less often — calque and generalization of meaning.

The results of the comparative analysis of the source language text and the target text allow us to state that in order to achieve the closeness of the translation to the original text, it is necessary to find correspondences to the lexemes of the English language using complex translation transformations.

It should be noted that the lexical-semantic techniques of different languages have the same basis, but their functioning in the language is different. The same techniques perform different functions, have different degrees of application and different specific weight in the system of each individual language, which explains the need for transformations. When taking translation decisions, O. Mokrovolskyi preserved the communicative function of the target text, its conformity with the norms of the Ukrainian language.

It has been practically proven that the translation process is not a simple replacement of units of one language by units of another language, but is a complex process containing a number of difficulties that the translator must overcome. In most cases, we agree with the application of lexical-semantic transformations that the translator used in his translation.

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Дата надходження рукопису 29.11.2022

Метою статті є визначення специфіки перекладу драматичних творів, виявлення та з'ясування обґрунтованості застосування лексико-семантичних трансформацій у процесі перекладу п'єси Б. Шоу «Пігмаліон» українською мовою у виконанні О. Мокровольського.

Методи. Основні наукові результати отримано з використанням таких загальнонаукових та спеціальних методів дослідження, як аналіз та узагальнення наукової літератури з проблем драматичного перекладу та застосування перекладацьких трансформацій; теоретичне узагальнення, аналіз і синтез; інтегральний підхід до вивчення мовних явищ; порівняльний, описовий та аналітичний методи.

Результати. У статті розглядаються жанрові особливості драматичних творів та характерні аспекти їх перекладу. На основі порівняльного аналізу автори досліджують проблему застосування лексико-семантичних трансформацій у процесі перекладу драми Дж. Бернарда Шоу «Пігмаліон» та визначають їх цілісність і доречність.

Трансформація є основою більшості перекладацьких прийомів, що передбачають зміну формальних (лексичні чи граматичні перетворення) або семантичних (семантичні перетворення) компонентів вихідного тексту зі збереженням інформації, призначеної для відтворення.

У процесі перекладу драми «Пігмаліон» О. Мокровольський застосував усі види лексико-семантичної трансформації: синонімічну заміну, кальку, описовий переклад, контекстну заміну, транскодування, антонімічний переклад, компресію, декомпресію, перестановку, транспозицію, конкретизацію значення та генералізацію значення. Частіше застосовувалися синонімічна та контекстуальна заміни, рідше — калька. Підсумовуючи проведений аналіз, можна зробити висновок, що в більшості випадків трансформації були виправданими.

Встановлено, що у процесі перекладу важливу роль відіграють лексико-семантичні трансформації, які надають тексту динаміки, підсилюють експресивність, слугують посиленню образно-виражальних функцій мови (особливо при перекладі драматичних текстів, де використовуються елементи всіх літературних стилів). У процесі перекладу важливо передати не лише зміст, а й стилістику та настрій, з якими створено твір. Для цього стилістичні трансформації застосовуються в комплексі з лексико-семантичними.

Ключові слова: контекст, драматичні тексти, семантичний засіб, переклад, трансформація.