

**Pavlo Shevchenko**

Kyiv National University of Technologies and Design (Kyiv)

**Scientific supervisor - associate professor, Maryna Vyshnevskya**

## **THE MAIN CHALLENGES OF ENGLISH DRAMA TRANSLATION**

Literary translation is an important factor in the development of the cultural consciousness of a nation and its interaction with the literature and culture of other countries. This includes the translation of the dramatic works. Nowadays, although cinema reigns supreme in the realm of art, theatre persists, as a vast array of dramatic works grace stages every day, each imbued with the distinctive flair of its author`s writing style and the national essence. This national essence, comprising elements such as culture and history, lends a unique identity to the work. Thus, preserving this style and essence while overcoming a myriad of challenges, stemming from linguistic nuances, cultural contexts, and complex wordplay, becomes crucial when adapting theatrical pieces to foreign cultural settings.

The purpose of the work is to analyse the main challenges faced by translators when reproducing the essence of dramatic English works and the peculiarities of their adaptation to the Ukrainian language.

English drama holds a significant place in global literature and cultural heritage. At the forefront of dramatic English works translation lies the intricate nature of language itself. English boasts a rich vocabulary, idiomatic expressions, and wordplay that are often challenging to render accurately in other languages. Translators must navigate these linguistic nuances while preserving the essence and integrity of the original text. Additionally, it is crucial to preserve the distinctive personalities of the characters portrayed through their dialogue, as well as the author`s artistic techniques and writing style. This entails proficiency in both English and Ukrainian languages, as well as a deep understanding of the cultural context in

which the work originated. Moreover, translators themselves must possess literary writing skills to successfully adapt the work.

English drama is deeply rooted in the cultural background of its origin, encompassing historical references, social customs, and cultural nuances that may be unfamiliar to non-native audiences. Translators face the daunting task of bridging this cultural gap and conveying the subtleties of English culture to diverse audiences. Failure to do so risks diluting the authenticity and impact of the drama, leading to misinterpretations or loss of meaning.

Translating William Shakespeare`s dramas is an immense challenge comprised of all of the issues stated above, as it requires from the translator the knowledge of the historical period and its language, the dramatic norms of Elizabethan and modern theatre, as well as access to detailed commentaries on the text, which are necessary for an adequate translation. The wordplay found in Shakespeare`s works, for example, is a complex element that serves various purposes and holds a distinctive significance within the dramatist`s writings. It extends beyond mere stylistic decoration, playing a pivotal role in conveying profound themes and conflicts. Integrally intertwined with the content of the plays, wordplay is employed to articulate intense dramatic tensions, evident in both serious confrontations and comedic exchanges. It imbues dialogue with sharpness and wit, facilitates the expression of irony and humour, and contributes to the portrayal of characters.

When recreating Shakespeare`s wordplay, the Ukrainian drama actress, writer and translator Iryna Steshenko uses various transformations of its form or meaning. Often, the form of the expression is preserved, but its lexical and semantic meaning changes:

«What`s her name? // *Nell*, sir, but her name and three quarters, that`s an *ell* and three quarters, will not measure her from hip to hip (Shakespeare, 2002, 95)»;

«Як її звати? // *Емілі*, пане, але й цілої *мили* замало для того, щоб зміряти її від стегна до стегна (Шекспір, 1984–1986(2), 34)».

The translation replaces the proper name *Nell* with *Emily* (*Емілі*) and the length measure *ell* with *mile* (*миля*).

However, both the form and the lexical and semantic meaning may change:

«What news with your *mastership*? // With my *master`s ship*? Why, it is at sea (Shakespeare, 2002, 144)».

«Куди це ви *попливли* з вашими *думками*? // *Поплив* не я, а мій господар (Шекспір, 1984–1986(2), 195)».

The source text uses the separation of the compound noun into parts with their further use as independent lexemes – *mastership* - *master`s ship*; in the translation, the phrase is used in the literal and figurative meanings – *поплисти* (*to sail*) - *поплисти з думками* (*to sail with thoughts*).

In conclusion, it can be said that translating English drama presents a myriad of challenges, ranging from linguistic intricacies to cultural nuances and complex wordplay. However, by employing innovative strategies and creative approaches, translators can overcome these hurdles and achieve translations that capture the essence and impact of the original work. Ultimately, the art of translation lies in striking a harmonious balance between fidelity to the source text and adaptability to the target language and cultural context, ensuring that English drama continues to captivate audiences worldwide.

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**Olesia Skaskiv**

Kyiv National University of Technologies and Design (Kyiv), postgraduate

**Nataliia Chuprina**

Scientific supervisor – Doctor of Study of Art, Professor

**Yelizaveta Isakova**

Language consultant, PhD in Philology, Associate professor  
Kyiv National University of Technologies and Design (Kyiv)

### **THE INFLUENCE OF CHINESE ART IN MODERN FASHION: BLENDING CHINOISERIE**

Throughout the centuries, the Chinese cultural legacy of "Chinoiserie" has inspired Western fashion creators towards unconventional and exotic solutions. In contemporary collections, there is an increasing influence of traditional Chinese art - from artistic paintings, embroidery, to the cut of national costumes, etc. The results of designers' creative developments have been a manifestation of cultural appreciation, yet they have also sparked associations with cultural appropriation, Western imperialism, and colonialism (Richard & Koda, 1994). The Western world has never truly possessed an accurate understanding of China; it has always been more mythical than real. Trade provided products, but even more importantly, the West copied Eastern countries it had never conquered. The West has never owned dragons, butterflies, or pagodas, which it admired and imitated. Hence, the term