



FORMATION OF TRANSLATION COMPETENCE OF FUTURE SPECIALISTS ON THE BASIS OF SHAKESPEAREAN COMEDY

FORMACIÓN DE LA COMPETENCIA EN TRADUCCIÓN DE FUTUROS ESPECIALISTAS SOBRE LA BASE DE LA COMEDIA SHAKESPEARIANA

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ABSTRACT

The professional training of future translators is especially important in the modern world, where effective intercultural communication depends on the accurate transfer of meanings across languages and cultures. This study explores the educational value of analyzing metaphorical meaning in P. V. Melkova's 1958 Russian translation of Shakespeare's *The Taming of the Shrew* for the training of future translators and philologists. Using a comparative translation analysis framework, the article examines selected passages containing character-defining metaphors, culturally specific euphemisms, indexical descriptions, and Katherina's final monologue. The analysis identifies four main translation strategies: neutralization of vivid imagery, preservation of indexical detail, compression under equilinearity constraints, and cultural adaptation through emotional equivalence. From an educational perspective, these examples help develop translation competence, interpretive skills, and sensitivity to cultural context. The findings show that comparative work with Shakespearean translation is an effective tool for forming professional competencies in translator and philological education.

Keywords:

Professional training, Translation Competence, Shakespeare, Metaphorical Meaning, Intercultural Communication, Philological Education

RESUMEN

La formación profesional de los futuros traductores es especialmente importante en el mundo actual, donde la comunicación intercultural eficaz depende de la transmisión precisa de significados entre lenguas y culturas. Este estudio explora el valor educativo del análisis del significado metafórico en la traducción rusa de 1958 de *La fierecilla domada* de Shakespeare, realizada por P. V. Melkova, para la formación de futuros traductores y filólogos. Mediante un marco de análisis comparativo de la traducción, el artículo examina pasajes seleccionados que contienen metáforas que definen personajes, eufemismos culturalmente específicos, descripciones indexicales y el monólogo final de Catalina. El análisis identifica cuatro estrategias principales de traducción: neutralización de imágenes vívidas, preservación del detalle indexical, compresión bajo restricciones de equilinealidad y adaptación cultural mediante la equivalencia emocional. Desde una perspectiva educativa, estos ejemplos contribuyen al desarrollo de la competencia traductora, las habilidades interpretativas y la sensibilidad al contexto cultural. Los resultados demuestran que el trabajo comparativo con la traducción de Shakespeare es una herramienta eficaz para el desarrollo de competencias profesionales en la formación de traductores y filólogos.

Palabras clave:

Formación profesional, Competencia Traductora, Shakespeare, Significado Metafórico, Comunicación Intercultural, Formación Filológica



INTRODUCTION

The modern system of higher education places particular emphasis on the professional training of future translators and philologists, since their work is directly connected with intercultural communication and the interpretation of meanings embedded in literary texts. Contemporary research highlights that translation competence is a complex, multi-dimensional construct that integrates linguistic, communicative, cultural, and strategic components, requiring systematic and staged development throughout the learning process (Acioly-Régnier et al., 2015; Stamova, 2020). In this context, the study of classical works becomes especially important, as it fosters not only translation competence but also analytical thinking, interpretive skills, and the ability to navigate culturally marked meanings. An integrated approach to translator training further emphasizes the need to combine linguistic knowledge with intercultural awareness, digital tools, and practical application in authentic contexts (Nanivska et al., 2020).

Moreover, higher education increasingly recognizes the role of English and multilingual environments in shaping professional competence, particularly in fields related to international communication and translation (Hryshchuk, 2025). The formation of intercultural communicative competence is therefore considered a key objective, especially in trilingual and multicultural educational settings, where learners must develop sensitivity to cultural differences and the ability to interpret and mediate meanings across languages (Tleubay et al., 2020). In addition, innovative teaching methods—such as interactive, problem-based, and competence-oriented approaches—have proven effective in enhancing students' professional and communicative skills (Belyaeva et al., 2019).

Within this framework, Shakespeare's drama occupies a special place in translator and philologist training, as it presents a rich combination of metaphorical language, cultural allusions, and complex character speech. Working with such texts requires not only advanced linguistic knowledge but also a high level of interpretive competence, cultural awareness, and the ability to make informed translation decisions in context.

The creative legacy of the great playwright Shakespeare (1623) holds particular significance for the modern theory and practice of translating English-language texts. Any deviation from the requirements of invariance in literary texts during their translation gives rise to numerous discussions about the comprehensive conveyance of the original's semantic content and its functional-stylistic correspondence. In translation work with literary texts, it is not the technology of translation that is important, but its functional correspondence to the original – the result of

the text translation. The similarity of goals between the author of the source text and the translated text allows for a comparative determination of the degree of translation equivalence, that is, it allows for an assessment of its effectiveness. At the same time, differences in the structure of the source and translated texts do not allow for a full translation of the structural and semantic features of the original. Complicating the solution to the problem stated in the article is the orientation of strategies and approaches toward both the process and the result of translating the original text. This, in turn, raises the level of requirements for an equivalent translation, which must consider all types of equivalence in the translator's work with literary texts (Melkova, 1958).

According to contemporaries' assessments, Melkova's translation is characterized by precision and adequacy, allowing it to be reproduced on stage with a high degree of comfort because the author is well acquainted with theatrical mechanisms (it is theaters that often turn to her translations). As critics believe, Melkova's work with W. Shakespeare's own commentaries is distinguished by its conscientiousness: on the one hand, she does not allow herself major deviations from the core meaning of the text; on the other, she does not fully imitate the original. Incidentally, W. Shakespeare himself, according to modern scholars, did not neglect borrowings ("clumsy plagiarism," for example, when referring to Ariosto's comedy "The Supposes," the plot of which is in many ways similar to "The Taming of the Shrew"). The speech of each individual literary character corresponds to the maximum extent with the peculiarities of their personality. Criticism is only directed at Melkova's excessive use of jargon.

Considering the above, the problem stated in the article is relevant and requires scholarly reflection from literary scholars, translators, educators, and Shakespeare specialists directly.

The purpose of this study is to examine the translation of metaphorical meanings in Shakespeare's drama and to reveal their educational value for the professional training of future translators and philologists.

The theoretical foundation for this study draws from multiple strands of translation scholarship. F I u (2021) re-conceptualizes the notion of equivalence in translation as a dynamic and context-dependent phenomenon rather than a fixed formal correspondence between source and target text units. From this perspective, equivalence is achieved not through structural similarity, but through the ability of the translation to reproduce meaning and communicative effect within a specific context. This approach is particularly relevant for analyzing translations like Melkova's, where literal correspondence may be

deliberately modified to preserve pragmatic impact and audience reception.

Furthermore, the author highlights the coexistence of multiple types of equivalence—semantic, functional, and cultural—emphasizing that translators must prioritize among them depending on the communicative situation. This is especially significant in the case of phraseological units and culturally marked expressions, where achieving functional and cultural equivalence often requires adaptation rather than direct translation. Overall, this framework allows for a more flexible and context-sensitive evaluation of translation strategies, aligning closely with the demands of performative and intercultural texts.

Atayeva & Gylyjova (2023) examine the translation of geographical terms in English, highlighting the importance of accuracy, standardization, and contextual awareness in rendering specialized vocabulary across languages. Their study shows that geographical names and terms often require careful consideration of established conventions, including transliteration, translation, or preservation of original forms, depending on linguistic norms and communicative purposes. This perspective is particularly relevant for comparative translation analysis, as it demonstrates how meaning is not only transferred linguistically but also shaped by cultural, historical, and disciplinary factors.

Furthermore, the authors emphasize that the correct interpretation of geographical terms depends on the translator's subject knowledge and familiarity with international naming standards. In this sense, translation is viewed as a process that combines linguistic competence with domain-specific expertise, ensuring clarity and consistency in cross-linguistic communication. This approach provides useful insights into how specialized and culturally bound elements can be effectively rendered across languages.

Her assessment that Melkova's translation exhibits insufficient degree of completeness in conveying the meaning of metaphors provides a point of departure for the present study, which seeks both to test this claim against detailed textual evidence and to contextualize it within the constraints facing Soviet-era translators.

Chesnokova (2020) addresses the reception and translation of Shakespeare's comedy in the Russian context, noting that combining Russian-language phrases with elements of detached translation determines translation collisions. Her work situates individual translation choices within broader patterns of cultural reception.

The handling of taboo and culturally specific meanings in Shakespeare translation has been examined by Dudina et al. (2021). Anwer (2023) examines the translation of linguistic taboos and highlights the range of strategies

translators employ to handle culturally sensitive content, including mitigation, substitution, omission, and reformulation. The study shows that taboo expressions are often adapted to align with the sociocultural norms and expectations of the target audience, which may require softening or reinterpreting potentially offensive or inappropriate elements.

Furthermore, the author emphasizes that translating taboo language involves not only linguistic choices but also ethical and cultural considerations. Translators must balance fidelity to the source text with the need to ensure acceptability and readability in the target context. This perspective sheds light on how culturally marked meanings are negotiated in translation, particularly in cases where direct transfer is not feasible, and supports a more nuanced understanding of adaptive strategies in cross-cultural communication. The study by Dudina et al. (2021) offers several relevant contributions to the field of language education, particularly in relation to competence-based approaches that can also inform phraseological and intercultural learning.

First, the authors conceptualize translation competence as a multidimensional construct, integrating linguistic, communicative, cultural, and strategic components. This holistic perspective is especially valuable for phraseological studies, as it highlights that mastering a language involves not only vocabulary and grammar but also the ability to interpret culturally embedded meanings—many of which are expressed through phraseological units.

Second, the study emphasizes the systematic and staged development of competence, arguing that translation skills should be formed progressively through structured pedagogical interventions. This insight supports the idea that phraseological competence and the development of a phraseological worldview also require deliberate, scaffolded instruction rather than incidental exposure.

Third, the authors underline the importance of authentic materials and context-based learning, noting that real-life communicative situations enhance learners' ability to apply knowledge flexibly. This is directly applicable to phraseology, since fixed expressions are deeply tied to specific communicative contexts and cultural scenarios.

Another key contribution is the focus on intercultural awareness as an integral part of translation competence. The study shows that successful translation depends on understanding cultural nuances, values, and implicit meanings, which aligns closely with the role of phraseological units as carriers of cultural knowledge and evaluative attitudes.

Finally, the article highlights the role of methodological support and teacher training, stressing that educators

need clear frameworks and tools to develop students' competencies effectively. This reinforces the need for specialized pedagogical strategies when integrating phraseological material into language education.

Overall, the study contributes to a broader understanding of how complex language competencies can be developed in a systematic, context-sensitive, and culturally informed way—principles that are highly relevant for incorporating the phraseological worldview into educational practice.

Williams' (1997) glossary of Shakespeare's sexual language attests to the density of ambiguous vocabulary in the plays, supporting the claim that Shakespeare's language requires constant interpretive decisions from translators. The characters' language, saturated with metaphors, exemplifies what Williams documents systematically: Shakespeare's use of figurative language to convey meanings that direct expression would render problematic.

The concept of "dynamic equivalence" developed by Nida (1964) provides theoretical grounding for understanding Melkova's approach to culturally specific material. Nida's distinction between formal correspondence (preserving source text structures) and dynamic equivalence (producing in target readers an effect analogous to that experienced by source readers) directly illuminates the trade-offs observed in Melkova's translation of the "dance bare-foot" euphemism.

Toury's (1995) descriptive translation studies framework offers methodological resources for analyzing translation as a norm-governed activity. His concept of "initial norms" (orientation toward source or target culture) helps explain Melkova's consistent prioritization of theatrical accessibility over semantic fidelity. Bassnett's (2002) work on drama translation specifically addresses the distinct constraints of translating for performance, including the requirement of "performability" that shapes lexical choices.

Lotman's (1990) cultural semiotics, while not explicitly adopted in this study's methods, provides theoretical resources for understanding the "semiospheric boundaries" that translations must cross. His concept of culture as a semiosphere—a space of sign systems within which meaning is possible—illuminates why culturally specific signs like "dance bare-foot" resist literal translation and require creative adaptation.

The historical context of Russian Shakespeare translation has been shaped by multiple factors: censorship constraints, commercial pressures, theatrical requirements, and the legacy of previous translations. Understanding Melkova's work requires situating it within this complex field of forces, as the present study attempts to do.

METHODOLOGY

An assumption was made that if a translator maximally directs their efforts towards translating the source text, they have insufficient motivation to understand the concepts in the represented texts. To achieve this goal, Shakespeare's comedy "The Taming of the Shrew," translated by Melkova was used. The reliability and validity of the obtained research results are ensured through an integrative approach, which is based on a theoretical analysis of scientific literature, analysis of literary works, a comparative approach, and the biographical method.

This study employs a comparative translational analysis framework to examine the equivalence of metaphorical meanings in Shakespeare's comedy *The Taming of the Shrew* as rendered in Melkova's Russian translation. The research design integrates three complementary approaches: source-target text comparison (systematic examination of selected passages from the original English text and their corresponding translations); typological classification (categorization of translation strategies employed in rendering metaphorical expressions) and functional interpretation (analysis of how translation choices affect character portrayal and dramatic meaning). The study is descriptive and qualitative in nature, aiming to identify patterns in translation practice rather than to evaluate translations hierarchically.

The primary material consists of the source text, William Shakespeare's *The Taming of the Shrew* (First Folio edition, 1623) and the targeted text, Melkova's Russian translation, as published in *Shakespeare W., Polnoe sobranie sochineniy v vos'mi tomakh* (Vol. 2, pp. 181-294, Melkova, 1958). Additionally, reference is made to other Russian translations of the play (including those by M. A. Kuzmin and I. A. Kurosheva) for comparative purposes, particularly when examining translation variability and the "strategy of continuity" among Russian translators.

The selection of passages for analysis was guided by several interconnected considerations. First and foremost, passages were chosen for their metaphorical density—that is, their reliance on figurative language to construct meaning and character. Petruchio's speech on clothing, with its extended comparison between the jay and the lark, exemplifies this criterion, as the passage operates on multiple semantic levels simultaneously, juxtaposing outward appearance against inner worth while advancing the play's meditation on performance and authenticity.

A second criterion concerned cultural specificity. Expressions rooted in distinctly English cultural practices present particular challenges for translators, and their treatment reveals much about a translator's overall strategy. The reference to dancing barefoot on a sister's

wedding day, with its connection to English folklore surrounding spinsterhood, was selected precisely because its meaning depends on cultural knowledge that cannot be assumed for Russian readers. How Melkova navigates such culturally embedded signs provides insight into her broader approach to translation.

Third, attention was paid to character-defining moments—passages central to understanding character motivation and development. Katherina's final speech, in which she articulates the rationale for her transformation, falls squarely within this category. The speech's function within the drama's economy of meaning makes its translation particularly consequential; shifts in how this passage is rendered necessarily affect audience perception of the heroine and, by extension, of the play's moral argument.

Fourth, passages were selected on the basis of translator divergence—instances where comparison among different Russian translators reveals distinctive strategies and underlying assumptions. The description of Petruchio's horse, rendered by Melkova, Kuzmin, and Kurosheva with measurable but meaningful differences, allows for examination of how individual translators navigate identical source material while working within shared traditions and constraints.

Finally, the selection was informed by existing scholarship. Passages involving culturally marked and context-dependent elements, particularly those requiring careful lexical and semantic choices, were prioritized to ensure analytical relevance and depth. In line with insights from Atayeva & Gylyjova (2023), special attention was given to cases where translation involves standardized or convention-bound units, as these highlight the need for consistency, accuracy, and informed decision-making. This approach makes it possible to examine how translators navigate between preserving established norms and adapting meaning to the target context.

This combination of criteria ensures that the selected passages, while necessarily limited in number, are representative of the broader translational challenges posed by Shakespeare's comedy and illustrative of Melkova's characteristic strategies for addressing them.

The analysis is guided by established concepts from translation theory, each of which illuminates different aspects of the translation process and its products.

Building on Fălăuș (2021), the study treats equivalence as a multi-layered construct that operates across semantic, functional, and cultural dimensions. Rather than privileging structural similarity, this perspective foregrounds the translator's interpretative role in negotiating meaning between languages and cultures. In this sense, translation is viewed as a process of informed decision-making, where

different types of equivalence are strategically balanced depending on the communicative priorities of the text.

Additionally, Fălăuș (2021) highlights that equivalence is ultimately evaluated at the level of communicative outcome, that is, how effectively the translated text performs in the target context. This is particularly relevant for texts involving culturally marked or idiomatic expressions, where preserving the intended effect may require reconfiguration of form and content. Such an approach supports a more flexible and context-aware analysis of translation practices, especially in cases where audience reception and pragmatic impact are central.

This distinction proves essential for analyzing Melkova's work, as her translations frequently prioritize theatrical effectiveness over literal fidelity. The dance bare-foot passage, in which the culturally specific English expression is replaced with a colloquial Russian complaint about spinsterhood, exemplifies the trade-off between equivalence (which would require preserving the image of barefoot dancing) and adequacy (which is achieved through emotional resonance with the target audience).

The study also examines how the principle of equilinearity affects the rendering of metaphorical content. Equilinearity—the requirement to maintain approximately the same number of lines in verse translation as appear in the original—operates as a formal constraint that may override semantic considerations. In passages where Shakespeare's concise syntax carries significant semantic weight, as in Katherina's parallel constructions (“word for word,” “frown for frown”), the pressure to preserve line count can lead to compression that sacrifices meaning. Understanding this constraint is crucial for interpreting Melkova's choices not as failures of comprehension but as negotiated settlements among competing demands.

It is important to emphasize that the strategies and attitudes employed by translators have a significant impact on textual variability and translation style. Evidence for this assertion is provided by an analysis of the historiography of translation groups, whose attitudes in different historical periods differed substantially (emphasis on conveying meaning, focus on the technique of poetic translation, revisionist attitudes towards the previous group of translators).

Shakespeare's work “The Taming of the Shrew” was one of the first in Melkova's career. Besides this author, in the period from 1880 to 2017, more than ten Russian-language translations of this literary work were made, and in each individual case, the translation technique and functional approach to it differ. It should be acknowledged that in the overall system of translations of this literary work, Melkova, like other successors, literally “followed in the footsteps” of

their predecessors, striving to maintain an accurate form of translation. That is, one can speak of a strategy of continuity when performing the translation. For this reason, the interaction between the editor and the translator is crucial; the editor must not only critically evaluate the translator but also suggest their own translation options to eliminate methodological oversights. Russian Shakespeare scholars and translators are characterized by cultural inertia, whose particular influence is explained by commercial motivation. Directors, theater enthusiasts, and film distributors act as key clients for English-language translations of Shakespeare's works, thereby determining the vector of translation activity in the direction that allows them to effectively avoid author royalties. Usually, such publishing projects are very costly. In practice, this means that, considering the dynamics of translation variability, the client will turn to the earliest versions of the translation of a literary work, where there was more room for creative interpretation of the translation. It should not be forgotten that in certain historical periods, established censorship bans existed regarding the translation of "The Taming of the Shrew": the quality of the translation was assessed by the authorities through the lens of decency, preventing publication and staging, excision of individual fragments, etc. Furthermore, such attempts to translate the original were subject to critical evaluation from the perspectives of aesthetics and religion. That is, the current cultural situation also influences translation.

From an educational perspective, the analysis of translation strategies used in different historical periods is especially valuable for the training of future translators and philologists. Such comparison helps students understand that translation is not a mechanical replacement of words, but a conscious interpretive activity shaped by cultural norms, aesthetic priorities, and professional goals. It also develops the ability to evaluate translation choices critically and to see how different strategies influence the final meaning of a literary text.

A number of fragments were identified in Melkova's work where a shift in meaning occurs, which seriously impacts the interpretation of literary characters.

To metaphorize a character's image, Shakespeare usually used simple techniques of verbal metaphor, the semantic complexity of which is not always within the translator's grasp, as a result of which the metaphorical context is practically not conveyed to a sufficient degree. It must be admitted that this problem did not bypass the translation of "The Taming of the Shrew" done by Melkova either. The following translation fragment deserves attention:

"What, Katherina, we must go to our father's

In this humble and ordinary clothing.

Though the attire is poor – yet our purse is full.

Clothing does not adorn a person...

And is a jay any better than a lark

Only because its plumage is brighter?"

«Что делать, Кет, отправимся к отцу

Мы в этом скромном и обычном платье.

Хоть плох наряд --- зато карман набит.

Не платье украшает человека...

И разве сойка жаворонка лучше

Лишь потому, что ярче опереньем?»

What first draws attention is the substitution of vivid words with more neutral ones. Therefore, in the translated excerpts, the secondary metaphorical level of comparison is lost, where under the guise of a striving for beauty, the priority of wealth and status comes to the fore, something Melkova notes in her translation. Nevertheless, the external aspect of the metaphor in the author's translation is lost.

An excerpt from Melkova's translation describing the condition of the horse Petruccio rode to his wedding deserves attention:

"In addition, the horse is sick with glanders..., (leaving the entire text aside, we should concentrate on the details of interest in the translation itself: "a halter made of sheepskin," "The girth is stitched from six pieces, and the crupper is velvet, from a lady's saddle; it has initials on it, neatly studded with nails, and it is tied together with twine."

«Вдобавок еще лошадь больна сапом... недоуздок из бараньей кожи... Подпруга сшита из шести кусков, а подхвостник бархатный, с дамского седла; на нем именные буквы, красиво выложенные гвоздиками, и связан он бечевкой»

Comparatively, it should be acknowledged that the translation technique of Kuzmin and Kurosheva differs significantly, yet the form of translation for all three is characterized by maximum precision. The proposed translation options allow for an accurate description of the same objects. Supporting this commentary is the opinion of Makarov, who calculated that the degree of translation variability for each translator differs only by a hundredth.

Katherina's final speech is also noteworthy. In the original work, the heroine addresses admonitions to all women who display waywardness and disobedience, pointing to her own obstinacy and proud mind, sufficient to answer frowns: "my mind hath been as big as one of yours...", "... heart as great, bandy word for word...", "...and frown for

frown.” According to the heroine, this is sufficient grounds to behave in a wayward manner. The brief, monosyllabic words used by the classic in the original prompt translators, in the interest of the principle of equilinearity, to shorten the links in the characters’ reasoning. A consequence of this approach to translation in Melkova’s work, it should be noted, is the disappearance of the motivation to justify the heroine’s bold behavior compared to opponents who do not deserve such justification.

Furthermore, euphemisms with cultural and national markers create considerable difficulties for translators. An example of such a euphemism is the expression “to dance bare-foot” – the literal translation being “to dance bare-foot.” This figure of speech is used to denote a situation where a younger sister marries while her older sister remains unmarried. According to an old ritual, to overcome spinsterhood, the older sister must dance barefoot at her younger sister’s wedding. If we look at Melkova’s manner of translation, we can find a rough discrepancy with the original:

She is your treasure, she must have a husband;

I must dance bare-foot on her wedding day (Shakespeare, 1958).

Melkova’s translation:

Все -- для нее. Она получит мужа,

А мне остаться старой девой, что ли (Melkova, 1958)

(Everything is for her. She will get a husband, And I’m supposed to remain an old maid, or what)

From the standpoint of translator training, such examples are particularly useful because they reveal the difficulty of rendering culturally marked expressions that have no direct equivalent in the target language. Working with this kind of material enables students to understand the relationship between language and culture more deeply and to choose translation solutions that balance semantic accuracy, emotional effect, and reader comprehension.

However, it must be acknowledged that Melkova thereby seeks to adapt the text to the interests of the Russian-speaking reader, thus conveying the true meaning of the metaphor embedded by the classic (without conveying hidden meanings). This approach to translation allows readers to better understand the emotions experienced by the main character. The transformation of the text during translation makes it possible to overcome translation barriers expressed in words reflecting national specific phenomena.

The analysis of P. V. Melkova’s translation of *The Taming of the Shrew* reveals a complex interplay between fidelity to Shakespeare’s original and adaptation to the requirements

of the Russian target audience. The findings demonstrate that Melkova’s translation operates through a set of identifiable strategies—substitution of vivid imagery with neutral expressions, preservation of indexical detail, compression under equilinearity constraints, and cultural adaptation of untranslatable elements.

These findings align with the broader pattern observed in Russian Shakespeare translation identified in the historiographical literature: translators working within the Soviet period navigated multiple constraints—theatrical requirements, censorship, commercial pressures, and the legacy of previous translations—while striving to maintain connection with Shakespeare’s original meaning (Atayeva & Gylyjova, 2023). Melkova’s work exemplifies what this study has termed the “strategy of continuity”—the tendency of Russian translators to build upon predecessors’ work while introducing modifications responsive to their own historical moment.

The analysis of Petruchio’s speech on clothing revealed a pattern of neutralization whereby Shakespeare’s vivid imagery is rendered through more neutral lexical choices. This finding requires interpretation within the framework of translation theory and its relation to theatrical practice.

The substitution of “humble and ordinary” for Shakespeare’s more performatively charged language reflects what Toury (1995) terms the “initial norm” of translation—the translator’s basic orientation toward either the source text or the target culture. Melkova’s orientation toward the target culture (specifically, toward theatrical production) explains her willingness to sacrifice semantic richness for accessibility. The “secondary metaphorical level” identified in the original, the contrast between performed poverty and actual wealth, is indeed attenuated, but the primary level (the moral that clothing does not define worth) remains intact for audiences.

This trade-off between semantic richness and theatrical accessibility raises questions about the nature of equivalence in dramatic translation. As Bassnett (2002) argues, drama translation operates under constraints distinct from literary translation, requiring attention to “performability” as well as semantic content. Melkova’s choices, viewed through this lens, represent not deficiencies but strategic adaptations to the theatrical medium—a conclusion supported by theaters’ frequent recourse to her translations.

The analysis of Petruchio’s horse description demonstrated high preservation of indexical detail across translations, with Makarov’s calculation of minimal variability among translators supporting the claim that such passages admit of precise rendering. This finding warrants interpretation in relation to the nature of the sign types involved.

Following the Peircean framework (though not explicitly adopted in this study's methods), indexical signs—those connected to their objects through factual relation—appear more readily translatable than symbolic signs dependent on cultural convention. The horse tack description refers to physical objects with cross-cultural referents; translation here approaches the ideal of terminological equivalence. This suggests that translation difficulty correlates not simply with linguistic distance but with the semiotic nature of the signs being translated—a finding with implications for translator training and translation theory.

The comparison with Kuzmin and Kurosheva's translations further illuminates the "strategy of continuity" identified in this study. The minimal variability among translators (a "hundredth" difference by Makarov's calculation) suggests that when source text signs are primarily indexical, translators converge on similar solutions. This convergence challenges romantic notions of translation as individual creative expression, revealing instead the determinative power of source text structure in constraining translation choices.

The analysis of Katherina's final speech identified a significant consequence of equilinearity constraints: the compression of parallel structures results in the disappearance of justification for Katherina's behavior. This finding requires careful interpretation regarding its implications for character perception.

The principle of equilinearity—maintaining line count in verse translation—operates as a formal constraint that may override semantic considerations. Shakespeare's monosyllabic parallel constructions ("word for word," "frown for frown") economically convey both the fact of Katherina's opposition and its justification (symmetry with opponents' behavior). Compression under equilinearity preserves the former while sacrificing the latter.

This finding connects to broader debates in translation studies regarding the hierarchy of constraints facing translators. When formal constraints (line count, meter, rhyme) conflict with semantic constraints (preservation of meaning), translators must prioritize. Melkova's prioritization of formal constraints reflects her orientation toward theatrical production, where prosodic flow affects actors' delivery and audience reception. The resulting loss of motivational clarity represents a cost of this prioritization—one that directors and actors may compensate through performance choices unavailable in the written text.

The analysis of the "dance bare-foot" euphemism revealed the most radical transformation in Melkova's translation: complete replacement of the cultural sign with its emotional interpretant. This finding illuminates the limits

of translatability and the strategies available when those limits are reached.

The "dance bare-foot" expression represents what Lotman (1990) terms a "semiospheric boundary" phenomenon—a sign whose meaning depends on cultural conventions absent in the target culture. Literal translation ("танцевать босиком") would generate for Russian readers an interpretant of literal barefoot dancing without the associated ritual meaning, producing confusion rather than comprehension.

Melkova's solution—translating the emotional effect rather than the cultural vehicle—exemplifies what Nida (1964) terms "dynamic equivalence": producing in target readers an effect analogous to that experienced by source readers. The colloquial bitterness of "что ли" (or what) captures the emotional register of Bianca's complaint, generating an interpretant functionally equivalent to the original's despite the complete transformation of the sign vehicle.

This finding supports the distinction, articulated by Fălăuș (2021), and operationalized in this study's methods, between equivalence (formal correspondence) and adequacy (functional suitability). Melkova's translation, by this measure, achieves adequacy through strategic sacrifice of formal equivalence—a trade-off justified by the communicative purpose of dramatic translation.

The findings highlight that Melkova's translation demonstrates a tendency toward selective reduction of certain semantic and expressive elements, particularly in cases where preserving the full range of meanings proves challenging. This observation aligns with the broader perspective of Atayeva & Gylyjova (2023), who emphasize that translation often involves balancing accuracy with adherence to established conventions and contextual clarity. In this sense, some degree of modification or simplification can be understood as a strategic choice rather than a deficiency.

At the same time, the analysis suggests that evaluating translation solely in terms of semantic completeness may overlook other important dimensions, such as consistency, readability, and conformity to target-language norms. As Atayeva & Gylyjova (2023) point out, effective translation requires not only the transfer of meaning but also sensitivity to disciplinary standards and communicative context. This broader framework allows for a more nuanced assessment of translation strategies and outcomes.

When Melkova's translation is assessed against criteria appropriate to dramatic translation—including accessibility, performability, and emotional impact—the apparent "insufficiency" may be reinterpreted as strategic adaptation. The observed modification of concepts in translation can be understood as a strategic adjustment that

enhances communicative effectiveness while potentially reducing semantic precision. From the perspective of Atayeva & Gylyjova (2023), such shifts are not necessarily indicative of inadequacy but rather reflect the need to align translation choices with contextual demands, established conventions, and audience expectations. In this sense, the translator's decisions are guided by the goal of ensuring clarity and functional relevance in the target language.

Whether this trade-off should be viewed as a limitation or as a pragmatic solution depends on the evaluative framework applied. As suggested by Atayeva & Gylyjova (2023), translation quality cannot be assessed solely in terms of semantic fidelity; it must also consider factors such as consistency, standardization, and the communicative purpose of the text. This perspective allows for a more balanced and context-sensitive interpretation of translational transformations.

The findings align with Chesnokova's (2020) observation that combining Russian-language phrases with elements of detached translation determines translation collisions. The "dance bare-foot" case exemplifies this phenomenon: the collision between English cultural specificity and Russian audience expectations is resolved through complete cultural adaptation, producing a translation that flows naturally in Russian while abandoning ethnographic precision.

Chesnokova's (2020) claim that such adaptation preserves "historical and aesthetic value" finds support in the theatrical success of Melkova's translations. The aesthetic value realized in performance may differ from that realized in scholarly reading, but it remains value nonetheless—accessible to audiences who would remain outside Shakespeare's work without such mediation.

The findings connect to broader discussions of taboo meaning in Shakespeare translation (Dudina et al., 2021). While this study did not focus on sexual vocabulary, the mechanisms of masking and veiling identified in the literature operate similarly in the treatment of culturally specific euphemisms. Williams' (1997) dictionary of Shakespeare's sexual language attests to the density of ambiguous vocabulary requiring translation decisions.

Melkova's approach to cultural euphemisms parallels translators' approaches to taboo meanings: both involve strategic indirection, replacement of the sign vehicle while preserving communicative function, and orientation toward audience reception rather than formal correspondence. This parallel suggests that the strategies identified in this study may have wider application across categories of difficult-to-translate material.

CONCLUSIONS

The leading factor influencing the quality of translation is the translator's professional and ethical position, as well as their ability to understand the cultural, historical, and linguistic specifics of the original text. Knowledge of the ethnographic realities of 16th-century England is of great importance when translating W. Shakespeare's works. At the same time, the demands of morality, ideology, and the social context often act as barriers to the full reproduction of the original, since Shakespeare's texts are saturated with ambiguous vocabulary requiring careful interpretation. In this respect, *The Taming of the Shrew* is no exception. Overcoming such translation difficulties becomes possible through the use of national and cultural euphemisms, metaphors, and other adaptive strategies that help convey meaning with the greatest possible precision and avoid serious translation collisions.

One of the translators of *The Taming of the Shrew* is P. V. Melkova, whose translations are still widely used in the theatre. Her translation is characterized by slight deviations from the original meaning, the use of jargon, neutral vocabulary, observance of the principle of equilinearity, ellipses, breaks in phrases, and modification of certain concepts. Taken together, these features make it possible to preserve the dramatic function of the text and to reveal the role played by a particular character. By adapting the translated text to the interests of readers and audiences, the translator seeks to convey as accurately as possible the metaphorical meaning of nationally specific phenomena.

From an educational point of view, the analysis of such translation decisions is of particular importance for the professional training of future translators and philologists. Work with Shakespeare's drama helps students develop translation competence, interpretive skills, sensitivity to cultural context, and the ability to assess the relationship between equivalence and adequacy in literary translation. Thus, the study of metaphorical meanings and their rendering in translation can be regarded not only as a scholarly task, but also as an effective tool in higher education aimed at forming professional competencies in the field of intercultural communication.

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