

FUNCTIONAL-EQUIVALENT REPRESENTATION OF LEXICAL-SEMANTIC UNITS IN THE TRANSLATION OF CHRISTOPHER MARLOWE'S "TAMBURLAINE THE GREAT"

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Abstract

This article examines the functional-semantic representation of lexical units in the translation of Christopher Marlowe's *Tamburlaine the Great*. Special attention is given to the transformation of historical, political, emotive, and metaphorical lexemes within the framework of literary translation. Using comparative-semantic and contextual analysis, the study reveals how lexical-semantic shifts contribute to preserving the ideological and aesthetic integrity of the original drama. The research highlights the translator's role in maintaining semantic equivalence while adapting culturally marked elements.

Keywords: lexical-semantic units, literary translation, semantic transformation, Christopher Marlowe, Tamburlaine the Great, Renaissance drama.

Introduction

Christopher Marlowe's *Tamburlaine the Great* occupies a significant position in Renaissance English drama as a literary reflection of Eastern historical figures interpreted through Western humanist ideology. The translation of this drama poses complex linguistic challenges, particularly in rendering lexical-semantic units that embody historical realities, power discourse, and philosophical depth. This article aims to analyze the functional-semantic features of such units in translation and to determine the strategies employed to achieve equivalence.

Materials and Methods

The study is based on the original English text of *Tamburlaine the Great* and its translated versions. The methodology includes comparative linguistic analysis, semantic component analysis, contextual interpretation, and elements of translation theory. These methods allow for identifying semantic shifts, lexical substitutions, and functional equivalents in translation.

Results and Discussion

1. Translation of historical and political lexis

Lexical units such as *empire*, *dominion*, *conquest*, and *sovereignty* constitute the core of the drama's political discourse. In translation, these units often undergo **semantic modulation** to align with the target language's historical and cultural framework. For instance, *dominion* may be rendered as "saltanat" or "hukmronlik hududi," ensuring both semantic precision and stylistic adequacy.

2. Emotive and evaluative lexical units

Marlowe's elevated dramatic style relies heavily on emotive adjectives and evaluative expressions (*invincible*, *mighty*, *divine*). Translators frequently employ **lexical amplification** or **synonymic substitution** to preserve the expressive force of the original. This process demonstrates the dynamic interaction between semantic fidelity and stylistic adaptation.

3. Metaphorical lexemes and symbolic meaning

Metaphorical expressions such as “*the scourge of God*” function as key ideological markers. Their translation requires interpretative strategies to maintain symbolic meaning. Functional equivalence is achieved through culturally resonant metaphors rather than literal reproduction.

Conclusion

The analysis confirms that lexical-semantic units in the translation of *Tamburlaine the Great* function as carriers of historical, ideological, and aesthetic meaning. Effective translation relies on semantic flexibility, functional equivalence, and contextual sensitivity. These findings contribute to translation studies by emphasizing the role of lexical-semantic analysis in preserving the artistic integrity of Renaissance drama.

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