

INTERLINGUAL HOMONYMS IN THE PROFESSIONAL SUBLANGUAGE OF THEATRE

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Summary

The article comprehensively investigates the phenomenon of internationality of the sublanguage of theatre and establishes intra- and extra-linguistic differences between etymologically related German and Ukrainian theatre terms. As a result of the culturally specific semantic and stylistic evolution in the bosom of a particular national carrier language and national theatre terminology, the semantic structures of theatre terms have been enriched with additional non-international meanings.

Comparison of the internal side of the studied vocabulary allows us to divide it into two large groups: complete and partial interlingual homonyms. To complete interlingual terminological homonyms we refer four types of divergence: homopairs that have no formal equivalents in German or Ukrainian theatre language, but have such equivalents in other terminologies or spheres; terminopairs whose members, having a similar internal form, denote different reference spheres in different branches of theatre; homonymous term groups formed as a result of intra-linguistic homonymy or paronymy in German; pairs of complete interlingual homonyms containing the most general common seme, which is realised in different ways in each formal equivalent. Partial interlingual terminological homonyms include formally parallel etymologically related units, at least one of the terminological meanings of which refers to the same referential sphere, while the other(s) do not coincide.

Key words: interlingual homonyms, professional sublanguage of theatre, terminology, thematic groups, complete and partial homonyms.

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1. Introduction

The language of theatre is a professional sublanguage. It includes a variety of vocabulary for acting, drama, stage, scenery, technique, theatrical styles, types and forms of theatre, theatrical eras, theatrical management, theatrical organisation, the concept of music and dance in theatrical productions. It is impossible to imagine the completeness and complexity of the vocabulary of the German and Ukrainian languages without a large amount of theatrical vocabulary, which is multifaceted in semantic, structural, lexical and grammatical, and functional terms.

Like any other professional sublanguage, the language of theatre contains a large number of international words and elements, due to the processes of intercultural exchange with a long tradition of mutual and multilateral enrichment through tours, theatre festivals such as the *Theatre of the World* (since 1981), *the National Theatre* (since 1954) or international theatre works by directors.

The issues of the formation and development of the theatrical vocabulary of the Ukrainian and German languages at the present stage of their development have been the subject of research by a number of authors, among whom we should first of all mention Y. Mehlin (*Mehlin 1989*), as well as V. Dyatchuk and L. Baraban (*Dyatchuk, Baraban 2002*). These works examine the ways of forming national theatre terminologies in connection with the history of the development of German and Ukrainian drama theatre, show the systematic organisation of theatre vocabulary, establish structural and word-formation types of theatre terms, and identify the stylistic functions of theatre terms transferred to another stylistic context, i.e. the language of theatre is considered only as one of the components of a particular national language.

The purpose of our study is to examine the phenomenon of internationality of the sublanguage of theatre and to establish intra- and extra-linguistic differences between etymologically related German and Ukrainian theatre terms. As a result of their culturally specific semantic and stylistic evolution in the bosom of a particular national language and national theatre terminology, their semantic structures have been enriched with additional non-international meanings that do not always remain secondary to their basic or etymological meanings. In some cases, their semantic structures have been significantly modified or filled with other meanings. This points to the need to describe and analyse interlingual terminological homonyms in the sublanguage of theatre.

The material of the study was a continuous sample of theatre sublanguage terms from the dictionary *Duden Deutsches Universalwörterbuch* (*Duden 2024*) and their equivalents from the Ukrainian explanatory dictionary (*Velykyi ... 1970–1980*). The total number of lexemes covers 140 formal cross-linguistic equivalents, including 127 nouns, 5 adjectives, 7 verbs and 1 interjection. The main methods of the study are synchronic-descriptive, including traditional empirical observations, comparison and generalisation, which is supplemented in the analysis of the semantic side by the method of component analysis. We do not differentiate between terminological and professional vocabulary. The term *theatrical vocabulary* is used as a working term to denote them, and a unit of theatrical vocabulary is conventionally called a *theatrical term* in this paper. Thus, by the concept of *theatrical vocabulary* we mean a set of terms and professionalisms of theatrical art that reflect the totality of the relevant realities, and by a *theatrical term* we mean a word or a combination of words that belongs to the field of theatrical art.

2. The lexical composition of theatre terminology systems of the German and Ukrainian languages

German and Ukrainian theatrical vocabulary was formed both by the primordial means of the national language, which formed its basis, and by foreign language borrowings of an international nature. One of the most important sources is borrowings from Latin (*die Dekoration – декорація, das Requisit – реквізит, die Repetition – пенетція*) and Greek (*das Amphitheater – амфітеатр, der Dialog – діалог, die Dramaturgie – драматургія*). There are also term elements formed on the national language basis of French (*das Benefiz – бенефіс, die Premiere – прем'єра*), English (*das Musical – мюзикл, die Travestie – травесті*), Italian (*der Impresario – імпресаріо, die Soffitte – софіму*) and other languages.

The Ukrainian theatre terminology is rather overloaded with borrowed vocabulary of Greco-Latin origin, while the German theatre terminology, although containing no less number of Latinisms, Greekisms and hybrid formations, has undergone several powerful waves of purism, during which it was liberated from such borrowings by calquing Latin-Greek units

with the help of inherited morphological material, i.e. artificially creating national doubles. This process of favouring national terminological forms led to the fact that most borrowings and hybrid formations based on ancient Greek and Latin were restricted by functional and stylistic limitations or were replaced by purely Germanic forms, for example *водевіль* – *das Singspiel*, *буфонада* – *die Posse*, *грим* – *die Schminke / die Maske*, *білетер* – *der Platzanweiser*, *прожектор* – *der Bühnenscheinwerfer* etc.

The studied layer of vocabulary forms a terminosystem, within which we distinguish not only narrowly specific terms (*der Regisseur* – *режисер*, *das Requisit* – *реквізит*, *das Szenario* – *сценарій*, *die Travestie* – *травесті*, *der Figurant* – *фігурант*), but also words of common usage used in other areas of art and culture (*das Abonnement* – *абонемент*, *der Autor* – *автор*, *die Intonation* – *інтонація*). Since the basis of dramatic art is literature, a certain part of theatrical vocabulary coincides with literary terminology related to dramatic genres of literature (*die Exposition* – *експозиція*, *der Epilog* – *епілог*, *das Intermedio* – *інтермедія*, *der Prolog* – *пролог*, *die Tragödie* – *трагедія*). In drama, there are also elements of music and ballet, so theatre vocabulary includes words from related terminology, such as *der Dirigent* – *диригент*, *die Partitur* – *партитура*, *der Solist* – *соліст* etc. Among the interlingual terminological homonyms in the theatrical vocabulary, 14 thematic groups can be distinguished, namely:

1. Names of persons directly related to theatrical art, their professions and occupations:

a) names of performers (*der Debütant* – *дебютант*, *der Partner* – *партнер*, *der Statist* – *статист*, *der Koryphäe* – *корифей*); b) names of the theatre's artistic staff (*der Dramaturg* – *драматург*, *der Regisseur* – *режисер*); c) names of employees of technical departments (*der Dekorateur* – *декоратор*, *der Requisiteur* – *реквізитор*); d) names of theatre employees (*der Kassierer / der Kassier* – *касир*, *der Garderobier* – *гардеробник*). The largest group here is made up of terminological names with international formants such as German *-eur*, *-ant*, *-ist* and Ukrainian *-ep/-or*, *-ист/-іст*, *-ант*, *-тор*: *der Requisiteur* – *реквізитор*, *der Benefiziant* – *бенефіціант*, *der Figurant* – *фігурант* etc.

2. Names of the scene and its components: *das Portal* – *портал*, *die Planchette* – *планшет* etc.

3. Names of the components of the auditorium: *der Balkon* – *балкон*, *die Galerie* – *галерея*, *die Loge* – *лога* etc.

4. Names of components and means of stage art: a) names of means of expressive stage actions and acting (*die Diktion* – *дикція*, *die Intonation* – *інтонація*, *die Mimik* – *мімік*, *die Geste* – *жест*); b) names of negative actor's means of work (*die Deklamation* – *декламаційність* etc.).

5. Names of the external means of stage expressiveness of the performance: a) use of different types of scenic design (*die Dekoration* – *декорація*, *die Kulisse* – *куліса*); b) names of theatrical items (*die Accessoire* – *аксесуар*, *das Requisit* – *реквізит*); c) names of the types of sound design for the performance (*die Montage* – *монтаж*, *der Effekt* – *ефект*); d) names of the lighting devices of the theatre stage (*die Rampe* – *рампа*, *die Soffitte* – *софіти*); e) names of concepts related to the production of the play (*die Person* – *персонаж*, *das Repertoire* – *репертуар*, *die Rolle* – *роль*).

6. Names of the different types, genres of drama and forms of its stage performance: *das Drama* – *драма*, *die Komödie* – *комедія*, *die Premiere* – *прем'єра*, *die Tragödie* – *трагедія*.

7. Names of the components of the play: *der Akt* – *акт*, *der Epilog* – *епілог*, *der Prolog* – *пролог*, *die Szene* – *сцена*.

8. Найменування основних форм драматичної мови: *der Dialog* – *діалог*, *der Monolog* – *монолог*, *die Replik* – *репліка*.

9. Names of theatre roles: *der Komiker* – комік, *die Travestie* – травесті, *der Tragiker* – трагік.

10. Names of common forms of theatre groups and activities related to the organisation of theatre: *die Truppe* – труппа, *die Ensemble* – ансамбль, *das Benefiz* – бенефіс.

11. Reaction of visitors to the performance, methods of theatre advertising and forms of permission to visit the theatre: *bravo* – браво, *die Annonce* – анонс, *das Abonnement* – абонемент.

12. Names of performances that preceded today's theatre and related concepts: *das Drama* – драма, *das Intermedio* – інтермедії.

13. Names of theoretical branches of art history related to theatre: *die Szenographie* – сценографія.

14. Names of actions related to the preparation and release of a special performance: *doubeln* – дублювати, *soufflieren* – суфлювати.

The above classification does not convey a complete picture of the entire thematic diversity of theatrical vocabulary, as it does not contain names of different kinds of theatres such as *драматичний театр* – *das Schauspielhaus*, *пересувний театр* – *das Wandertheater / die Wanderbühne*, *театр комедії* – *das Lustspielhaus*, *театр ляльок* – *das Puppentheater*, titles of theoretical branches of theatre studies, such as *основи драматургії* – *die Grundlagen der Dramaturgie*, *сценічний рух* – *die Bewegung auf der Bühne / die Bühnenpräsenz*, special terminology proposed by individual theatre artists such as *експериментальний театр* – *das Experimentiertheater / die Experimentierbühne*, *дидактичний театр* – *didaktisches Theater*, *das Off* – *задня невидима глядачу частина сцени*, *das Black-out* – *раптове затемнення сцени* etc. The emergence of such terms is due to the need to clarify the main employment. As we can see, in Ukrainian and German, this theatrical vocabulary is represented by word combinations and composites, among which there are no interlingual homonyms.

The category base of the theatre terminology is represented by three grammatical classes of words. The main grammatical class is noun (127 homonymic pairs). Adjectives and verbs are represented to a lesser extent. Because verbs that are needed to denote special processes are more difficult to classify logically, they are usually replaced by verbal nouns: *дублювання*, *мізансценування*, *перетілення*, *суфлювання* etc. The total number of verb homopairs is 7: *debütieren* – *дебютувати*, *doubeln* – *дублювати*, *dramatisieren* – *драматизувати*, *improvisieren* – *імпровізувати*, *inszenieren* – *інсценувати*, *probieren* – *пробувати*, *soufflieren* – *суфлювати*. The peculiarity of adjectives in the theatrical vocabulary is that they perform mainly a classification function, rarely act in an independent function, being components of compound terms, cf.: *акторський прийом*, *бутафорський цех*, *виконавська майстерність*, *декораційне оформлення*. The total number of adjectival homonymic pairs is 5: *dekorativ* – *декоративний*, *didaktisch* – *дидактичний*, *theatralisch* – *театральний*, *total* – *тотальний*, *tragisch* – *трагічний*. In our sample, we also found one interjection *bravo* – *браво*, borrowed from Italian in both languages.

3. Internationalisms and interlingual homonyms in the professional sublanguage of theatre

Among the studied interlingual correspondences we have found both interlingual homonyms, which are a potential source of interference errors, and internationalisms, the meaning of which is the same in German and Ukrainian. The number of internationalisms

is much smaller than the number of interlingual homonyms and amounts to 8 pairs, including 7 nouns and 1 interjection. These include such noun pairs as *die Arie* – *арія* "a vocal work for one voice that is included as an integral part of an opera or oratorio", *der Balkon* – *балкон* "1. a platform attached to the outer wall of a building, connected by a door to the inner room; 2. seats for spectators in a theatre in the middle and upper tiers", *das Ballett* – *балет* "1. a type of theatre art that combines dance, music and dramatic intent; 2. a theatrical performance with a specific plot that is revealed through dance, mimicry and music; 3. a group of artists performing this performance", *der Debütant* – *дебютант* "an artist, athlete, who performs for the first time in front of the public", *der Harlekin* – *арлекін* "1. a traditional character of the Italian 'comedy of masks', who played the role of a witty servant-jester; 2. *fig.* jester", *die Primaballerina* – *прима-балерина* "a ballerina who performs the first parts", *der Regisseur* – *режисер* "director of a play, film, pop and concert programme, circus performance". Another international exclamation is an interjection *bravo* – *браво*, which is used as an expression of praise, approval of something.

The total number of formal correspondences that are not internationalisms is 132 interlingual homopairs, including 120 nouns, 5 adjectives and 7 verbs. Before proposing a confrontational classification of interlingual terminological homonyms on the material of Ukrainian and German theatre terminology, we would like to emphasize that natural correlative variations and differences in formal linguistic (phonetic, graphic, accentological etc.) features of theatre terms in the compared source languages are considered secondary, while their signifying-conceptual correlative differences in the compared terminology systems are considered primary. Such a hierarchy is necessary in order to emphasise the interference-dangerous components of the internal and external forms of terms and thus prevent distortion of the conceptual apparatus of the respective terminology systems.

Among the studied terms, we did not find any interlingual homonyms with accidental phonetic and/or graphic coincidence. All the 132 pairs of interlingual terminological homonyms studied are etymologically related terms. Comparison of the internal side of the studied vocabulary allows us to divide it into two large groups: complete and partial interlingual homonyms.

4. Complete interlingual terminological homonyms

We refer to complete interlingual terminological homonyms as four types of divergence that may overlap:

1) homopairs that have no formal equivalents in German or Ukrainian theatre language, but have such equivalents in other terminologies or spheres of use, for example, *die Charge* – *шарж*. The German word has the terminological meaning "4. (*theatrical*) supporting role with a one-sided character", which is not noted in the Ukrainian equivalent. Such term pairs are interference-dangerous, since interlingual homonymy here intersects with intra-lingual terminological homonymy at the level of different terminological systems of the same source language. Thus, in the example above *die Charge* has several other terminological meanings: "(*military*) rank; a person of a certain rank", "(*technical*) blast furnace loading", "(*pharmaceutical*) series of medicines manufactured during the same working process and from the same raw materials, packaged and marked with the same number", which are not available in the Ukrainian formal equivalent.

Another example is the homonymic pair *der Externist* – *екстерн*, which has the common meaning in both languages of "a person who takes examinations at an educational institution without being enrolled in it". The German examiner has two additional terminological meanings: "(theatre) a freelance actor" and "(medical) a dermatologist". Two common meanings are noted for the pair *das Portal* – *портал*: "architecturally decorated entrance to a monumental building" and "(technical) steel frame, which is a part of a supporting structure, machine bed". The Ukrainian word has a terminological meaning from the theatre sphere: "an architectural frame of a stage that separates it from the audience". The German word is used in the computer industry to refer to the first page of a browser. The pair *der Rang* – *ранг* has two common meanings: "special rank", "category of any objects, phenomena, certain persons". The German word also has two terminological meanings that are absent in the Ukrainian word: "(theatre) tier" and "(sports) place".

In the pair *das Accessoire* – *аксесуар*, the primary meaning of the French word *accessoires* "side, secondary things" < Latin *accedere* "to add" was reinterpreted in both languages in different ways. Thus, according to the dictionary, German *accessoires* denotes the following items: *Taschen, Schuhe, Kleidung, Schmuck, Uhren, Möbel, Brillen, Hüte, Textilien, Lederwaren, Handtaschen, Bekleidung, Kleider, Gürtel, Parfüm, Schals, Kosmetik, Dessous, Farben, Kostüme, Sortiment, Männeranzügen, T-Shirts*. The Ukrainian equivalent has a larger semantic scope, and in addition to denoting fashionable details of clothing, design, decoration, it contains the terminological meaning "small things, objects of theatrical setting; props", which is absent in the German equivalent.

The German polysemantic noun *der Block* has a terminological meaning "a separate part of the spectator's seats in a stadium, theatre", which is not found in any of the five Ukrainian homonymous nouns, cf. *блок*¹, -а "tech. 1. A simple mechanism for lifting heavy objects; 2. The main part of a belt drive"; *блок*², -а "1. tech. a separate, independent part of a building, machine, device, consisting also of separate elements or parts"; *блок*³, -у "polit. association of states, organisations, parties"; *блок*⁴, -у "1. a package of cigarettes, usually containing 10 packs; 2. a series of similar television or radio programmes"; *блок*⁵, -у "protection, obstacle".

A similar picture can be observed when comparing *die Gala* with its three formal Ukrainian equivalents: *гала*¹ "1. In the 17th and 18th centuries, a solemn court festival; 2. In combination with some nouns, it means a particularly solemn spectacle"; *гала*² "people living in Ethiopia and northern Kenya"; *гала*³, -и " (dial.) calf. None of the meanings corresponds to the German equivalent of the term "theatre or opera performance, concert, or performance by artists".

The terminological meaning of *der Ring* "an association of people for the purpose of realising a common goal, the creation and use of certain institutions, for example, a theatre and concertgoers' association" has no equivalent in formally identical Ukrainian words with the meanings *ринг*¹, -у "1. sport a square roped area on a platform where boxing, wrestling and other martial arts competitions are held. 2. an enclosed area where the qualities of a dog are demonstrated at specially organised dog shows"; *ринг*², -у "1. a form of monopoly; a temporary agreement to buy up or withdraw a certain product from the market in order to increase demand and then sell it at a higher price; 2. a system of management decision-making that involves consideration of a problem by a wide range of stakeholders at all levels of a firm's management; 3. stock exchange ring, pit"; *ринг*³, -у "a vortex in the ocean of cyclonic or anticyclonic origin, the cold core of which is limited to a narrow ring of warm waters".

The number of such interlingual homonymic pairs in our sample is the largest and amounts to 26 term pairs. We have also recorded numerous cases when Ukrainian theatre terms derived from Latin, Greek, Italian or French etymological material have no formal equivalents

in German theatre. Such terms pose a certain receptive problem. Thus, speakers with low and intermediate level of foreign language competence try to transform the falsely international form of a term of one (native) language into the morphological and grammatical shell of another (foreign) language. This applies primarily to such Ukrainian words as *буфонада* "1. The manner of acting by an actor who uses the means of excessive comedy // A performance based on such means; 2. *fig.* Inappropriate, brutal bluster", *клоунада* "1. Performances of clowns in the circus; 2. *fig.* Comic grabbing, buffoonery", not certified in German.

2) etymologically related term pairs, whose members, having a similar internal form, denote different referential spheres in different branches of theatre. For example, *die Rampe* has the terminological meaning "(theatre) front, slightly raised edge of the stage as a boundary between the stage itself and the auditorium", while *рампа* refers to a low barrier along the proscenium that covers the lighting equipment from the bottom of the front of the stage, as well as the lighting equipment located behind this barrier.

Another example of a complete interlingual terminological homonymy of this type is the pair *der Chor* – *xop*. In both languages, the nouns denote a group of people singing a song together, a multi-voiced vocal musical work and its performance, a singing group performing vocal works together, and paired and triple strings in stringed musical instruments. These nouns have different terminological meanings in the theatre sphere: *der Chor* is used to refer to a group of actors who comment on events on stage, while *xop* refers to a group of performers in ancient Greek theatre who jointly performed one of the main parts of a performance (singing, dancing, dialogue with other actors).

The difference in terminological meanings is also observed in *der Garderobier* – *зап-деробник*. The German formative means "a person responsible for the care of stage costumes, whose task is to help the actor dress", while the Ukrainian equivalent refers to a person who maintains the room in a public building where outerwear is stored (dressing room).

The ratio of free and terminologically marked values is interesting in the terms *die Maske* – *маска*. Both words are polysemic, having 8 and 11 semantic variants respectively. Both words have in common the basic and some figurative, mostly metonymic, meanings: "a veil covering the face in the stylised form of a human face or animal face", "a person in a fancy dress", "a plaster or other material cast taken from a person's face", "a special face covering for protection, e.g. gauze bandage over the nose and mouth to prevent the spread or penetration of infection", "a device for supplying oxygen during high-altitude flights, underground work", "a dark muzzle of a light-coloured dog" and "in information processing systems, a set of characters used to control the storage or retrieval of certain parts of another set of characters". The terminological meanings of theatre in both words differ. The German *die Maske* refers to the actor's face, changed in accordance with the role he or she is playing with make-up, beard, hand, etc. The Ukrainian *маска* is used to refer to the appearance, characteristic features inherent in an actor portraying a certain type. In addition, the Ukrainian equivalent has two more terminological meanings from the theatre: "a recurring character in Italian comedy of the mid-16th to 18th centuries" and "an entertaining court performance in England of the 16th to 17th centuries dedicated to wedding celebrations".

The number of interlingual homonymic pairs denoting different referential spheres in theatre branches in our sample is 7 homonymic pairs.

3) homonymous term groups formed as a result of intra-linguistic homonymy or paronymy in German, which causes interlingual interference among non-native speakers of German and leads to interlingual German-Ukrainian homonymy, e.g. *der Dramaturg* / *der Dramatiker* – *драматург*. In Ukrainian, *драматург* refers to a writer who creates dramatic works and is

the equivalent of *der Dramatiker*, while *der Dramaturg* means "literary and theatrical adviser in theatre, radio or television". The Ukrainian *напрям* has two German equivalents – *die Partie* and *die Partei*, which are borrowed from the French *partie*. Thus, *напрям* in the sense of "a political organisation that expresses the interests of a social class or its stratum, protects its interests and guides it in achieving certain goals and ideals", "a group of people united by common political and economic interests", "a group of people united by common views, beliefs" is translated in German as *die Partei*. In the meanings of "a certain, usually significant amount of any items, goods collected for shipment, sale", "a certain amount of any products manufactured in production", "a game (chess, cards) from start to finish", "about marriage, as well as about a person who is getting or has been married, in terms of his or her acceptability, suitability" it has the German equivalent *die Partie*. The terms from the theatre sphere "a part of a polyphonic musical work performed by one singer or one instrument", "performance of a part of a polyphonic musical work" correspond to the German *die Partie*.

The Ukrainian verb *пробувати* corresponds to the German verbs *proben* and *probieren*. In the terminological sense of "to test for quality, suitability, to check the condition", for example, to try out an actor for the main role, the German verb *proben* is the equivalent. The German *probieren* also has a terminologically distinct meaning "to rehearse a certain scene", which is not present in the Ukrainian *пробувати*.

The Ukrainian word *реквізит* has two formal German equivalents: *das Requisit* and *die Requisite*, which are terms from the theatre. In the sense of "a set of real or props necessary for a performance or filming; a single item needed by an actor during a performance or filming", the Ukrainian word is equivalent to the German *das Requisit*. The term *die Requisite* has the meaning "room, place for props", which is absent in the Ukrainian word *реквізит*.

The Ukrainian word *сценарій* in the sense of "plot outline, plan of a play, opera, ballet" and "a list of actors in a play with the order and time of their appearance on stage" has two German equivalents: *das Szenario* and *das Szenarium*, but in the sense of "film script" it is equivalent to *das Drehbuch*.

The number of such interlingual homonymic pairs in our sample is 8. Although this mixed type of interference is characteristic of low levels of foreign language competence, we believe that it is not given enough attention in didactic works on the topic of translator's pseudo-friends. This subtype is especially important in terms of preventing the creation of incorrect (calculated) equivalents on the basis of international morphemes, when bilingual non-native speakers of German form the term **der Komik* based on the interlingual Ukrainian-German correspondence of suffixes *-ик(а) = -ik* (cf. *міміка – die Mimik*, *пеніка – die Replik*; in total, about 860 nouns of this type), instead of the existing established *Komiker*.

4) pairs of complete interlingual homonyms (both at the terminological level and at the level of common speech) that contain a certain, usually the most general, common seme, which is realised in different ways in each formal equivalent. An interesting example of this type is *chargieren – шаржувати*, borrowed from the French *charger* "to load, to burden, to exaggerate". The Ukrainian word has developed the meaning "to depict someone or something in the form of a caricature; to resort to a caricature", while German has three terminologically distinct meanings "(student.) to appear in a festive outfit of a certain student union", "(theatre) a) to play a supporting role with a one-sided character; b) to play on stage, excessively showing, emphasising any feelings", "(metal) to load the furnaces". The example of the modern meanings that have developed in the compared languages shows that the meaning of "exaggerate" has received two different reinterpretations: in German it contains the seme "to play", and in Ukrainian – "to exaggerate (most often on paper)". In German, another verb, *karikieren*, has

developed to denote a concept similar to the Ukrainian one. Thus, we again get an interference of the semantic type, which is typical for low and intermediate levels of foreign language competence (German language proficiency). The number of contrastive terminological homonymic pairs in our sample is 4 theatre terms.

We have also encountered an interesting case of morphological and semantic homonymy, in which the members of a homopair, despite a slight semantic difference, have different grammatical genders. Thus, the Ukrainian *коруфей* has two terminologically distinct meanings: "in ancient Greek tragedy, a leader and singer of a chorus" and "a dancer of a corps de ballet who performs solo parts". In German, it has two nouns: *der Koryphäe* "a chorus leader in an anthropomorphic drama" and *die Koryphäe* "(ballet, especially Austrian) the first solo dancer". Such a mixed morphological-semantic type of interlingual homonymy is quite rare in terminology, given the etymological similarity of the studied material.

To summarise the above, it should be noted that the relatively small number of complete interlingual terminological homonyms (45 homopairs) is natural given the etymological similarity of the material under study. Although this type of homonymy is dangerous primarily for bilinguals with low and intermediate foreign language competence, it also occurs in simultaneous translation. This applies primarily to cases of morphological-semantic interference, a natural psycholinguistic process in simultaneous interpreting, complicated by extralinguistic factors (e.g., interpreter fatigue, etc.).

5. Partial interlingual terminological homonyms

We refer to partial interlingual terminological homonyms as formally parallel etymologically related units, at least one of the terminological meanings of which refers to the same referent sphere, while the other (others) does not coincide. The number of incomplete interlingual terminological homopairs in our sample is 87 terms. These lexical items are the most insidious advisers for a professional translator, since people with high and intermediate levels of foreign language competence most often mistakenly identify those items that show relatively insignificant semantic, structural and/or extralinguistic differences. For the sake of a comprehensive confrontational presentation of the studied partial interlingual terminological homonyms, we propose several different typologies of their correlative differences, which in specific cases overlap and complement each other, i.e. the same terms can simultaneously participate in different types of homonymic relations.

1. When comparing the semantic structures of the homonymic pairs, we recorded 4 types of differences in the semantic structure:

a) German monosemous term – Ukrainian monosemous term, e.g. *die Apotheose* – *анофeоз* "a solemn scene at the end of a performance or concert in which a nation, hero, event is glorified", *das Casting* – *кастинг* "selection of performers", *der Dekorateur* – *декоратор* "artist who paints scenery", *die Dekoration* – *декорація* "pictorial or architectural representation of the place and setting of an action, set on stage", *doubeln* – *дублювати* "to play a role instead of the main actor", *die Maschinerie* – *машинерія* "a set of various mechanisms, devices intended for the stage, for theatrical performances, circus" etc.

b) German monosemous term – Ukrainian polysemous term. The German *das Foyer* means, like its Ukrainian equivalent, a room in a theatre, cinema, house of culture near the auditorium, intended for the audience to stay before the performance and to rest during the break. The Ukrainian word *фойє* also has a derivative terminological meaning "a room for

artists to rest between acts of a performance", which is absent in the German word. The German word *die Loge* and its Ukrainian counterpart *ложка* mean "seats for several spectators in a theatre hall separated by partitions". The Ukrainian word has a figurative meaning of "people sitting in these seats", which is not recorded in the German equivalent. The terms *das Drama* – *драма* have the same meaning: "a literary work constructed in the form of dialogue without authorial language and intended for stage performance". Ukrainian *драма* has another terminological meaning: "the theatre in which such works are staged".

c) German polysemous term – Ukrainian polysemous term. Thus, the homonymi pair *das Amphitheater* – *амфітеатр* share two terminological meanings: "an open circular or semicircular building for performances with an arena around which seats are arranged in ledges", as well as a metaphorical transfer "rows of seats arranged in ledges". Another pair *das Melodrama* – *мелодрама* refer both to a drama with music and singing and to a dramatic genre characterised by exaggerated dramatic effects and moralising. *Die Oper* and *опера* have two common meanings: the primary meaning "a musical-dramatic work that combines instrumental music with vocal music and is intended to be performed in a theatre" and the figurative metonymic meaning "a theatre where such works are performed".

This group also includes the terms *das Proszenium* – *просценіум* with two common meanings: "in ancient Greek theatre, a platform for actors to perform" and "the front part of the stage, slightly extended into the audience". The German counterpart also has a third terminological meaning from the field of theatre, based on metonymic transfer: "a box bordering the proscenium", which is not attested in the Ukrainian word.

d) German polysemous theatre term – Ukrainian monosemous theatre term. An example is *die Orchestra* – *орхестра* with the common meaning "the central, rounded part of the theatre in ancient Greece, where the choir and artists performed". The German equivalent has two more derivative meanings: "(in 15th-16th century theatre) the space between the stage and the auditorium for the court audience" and "(in 17th century theatre) the space between the stage and the auditorium for the orchestra". The terms *die Revue* – *ревю* have a common meaning "a variety or theatrical show-review consisting of small scenes, vocal and instrumental, dance and circus performances, different in genre but united by a common theme". The German equivalent has also developed a figurative meaning of "a theatre company performing a revue". The terms *die Skene* – *скена* refer to a temporary wooden room in the ancient Greek theatre for actors to change and come out. The German word is also used to refer to the wall adjacent to the proscenium from which actors enter the stage.

In this classification, we have limited ourselves to considering only those meanings of the respective polysemic terminology that relate to the field of theatre. Our sample also includes numerous cases that are interlingual homonyms at the level of common language, while some terminological meanings are full correspondences and do not cause interference errors in translation. Thus, *der Akt* in its second meaning "a large, substantially completed part of a theatrical performance" corresponds to the second meaning of the Ukrainian *акт* "a completed part of a theatrical performance, a dramatic work; action". At the same time, the third meaning "(in a circus, variety show) act" is translated into Ukrainian as *номер*: *ein akrobatischer Akt* – *акробатичний номер*.

Similarly, the terminological meanings of *der Akteur* – *актор* coincide in both languages, denoting a "professional role player". The other meanings of this homopair diverge: *der Akteur* is used to refer to participants in certain events, actors, players, while *актор* has acquired a transitive metaphorical meaning of "a person who shows himself or herself to be something other than what he or she really is". In some cases, when the scope of the meaning is the same, the compilers of the dictionary divided the dictionary entry in the German or Ukrainian word

into subheadings, e.g. *der Autor* is the full equivalent of *автор*, but its meaning is divided into two subheadings: a) "compiler of a literary work, text"; b) (less frequently) "compiler of a musical, artistic work or work of photography, cinema".

These classifications are used as auxiliary ones when describing the following types of disagreements:

1. Cognitive-conceptual discrepancies/identities:

a) based on the non-identity of the dominant seme in the total volume of terminological meanings, such as "procedural → performance". An example is *die Szenografie – сценографія*, which have a common meaning "artistic design of a performance (scenery, costumes, lighting)". The Ukrainian word has developed a derivative meaning "the art of such design";

b) by non-identity of the type "phenomenon → its object", e.g. *das Abonnement* denotes the right to receive newspapers, magazines, theatre or cinema tickets for a reduced fee for a certain period of time. *Абонемент* has also acquired the metonymic meaning of "library registration card of a reader-subscriber";

c) by different degrees of abstraction, namely by the non-identity of the type "an abstract concept of a higher degree of abstraction that includes an abstract concept of a lower degree of abstraction → a concept of a higher degree of abstraction". Thus, *dramatisieren – драматизувати* have a common abstract meaning "to represent some events in a dramatic form". The Ukrainian equivalent also includes the concept of a lower degree of abstraction "to give a work a dramatic form", which is not present in the German word. *Die Phantasmagorie – фантасмагорія* denote a ghostly, fantastic idea of something, fantasy, fiction. The German term also developed the meaning of a lower degree of abstraction "artistic depiction of the ghostly, ghosts on the stage". The adjectives *total – тотальний* denote realities that apply to all, cover all, extend to all, and are synonymous with the words "general, comprehensive, complete". The German adjective has developed in combination with the noun theater a lower level of abstraction, meaning "involving the audience in dramatic events on the stage";

d) by hyper-hyponymic relations (a term with a narrower meaning (hyponym) – a term with a generalised meaning (hyperonym)), e.g. *die Annonce* means any announcement in a newspaper or magazine and is synonymous with the words *Anzeige, Inserat, Werbung, Zeitungsanzeige, Offerte*, while *анонс* means "a preliminary announcement about the next performance, film, lecture".

2. Terminological usage differences:

a) chronological differences such as "outdated term – modern (current) term". An example is the homonymic pair *das Benefiz – бенефіс*, which has the same meaning as "a performance in honour of an artist", the German meaning being outdated. The more common meaning in German is "charity event", e.g.: *Ein Benefiz im Holzfoyer zugunsten der Tsunami-Opfer stand anstelle der ursprünglich annoncierten Soiree zu Faust auf dem Programm (fr-aktuell.de vom 27.01.2005)*. The Ukrainian word has developed a perennial non-terminological meaning of "the moment of supreme success, glory".

The terms *die Galerie – галерея* have a common meaning of "upper tiers of the theatre", and this meaning in the German word is marked as obsolete; instead, the combination *oberster Rang* is used: *Der zweite, oberste Rang, der Publikumsrang, setzt wie der erste Rang mit einer konvexen Ausschwingung am Proszeniumsbereich an (http://www.baufachinformation.de/denkmalpflege)*. *Die Galerie* refers primarily to art exhibitions and is synonymous with the words *Ausstellungsraum, Gemäldesammlung, Bildersammlung*: *Die Galerie versteht sich nicht als begrenzter Kunstraum, sondern als öffentlicher Ort, so Künstlerin Susanne Schulz (lvz.de vom 04.01.2005)*.

3. Functional differences:

a) within the theatre language of the type "atypical (unofficial) term – typical (official, recommended) term" like *die Rampe – rampa*. *Die Rampe* as a typical term refers to the front, slightly raised edge of the stage as the boundary between the stage and the auditorium and in this sense is used in the stable expression *über die Rampe kommen/gehen* "to be a success with the public". The Ukrainian equivalent *rampa* in the sense of "theatrical stage" is rarely used, as indicated by the corresponding marking in the dictionary entry;

b) a discrepancy of the type "a high style term – a neutral or universal term". An example is the homonymic pair *der Akteur – актор*. In the sense of "a performer in theatre performances", the Ukrainian word is a neutral term, while the German equivalent is a high style term, which is more often used instead of the neutral *der Schauspieler*;

c) discrepancy of the type "atypical/typical term for the national source language". Thus, the Ukrainian word *касир* in the sense of "someone who receives and gives out money, sells tickets, etc." has two German equivalents: *der Kassier* and *der Kassierer*, and the use of *der Kassier* is limited geographically (southern Germany, Austria, Switzerland).

The study has shown that the phenomenon of interlingual homonymy in the sublanguage of theatre unites not only closely related but also genetically distantly related languages. Of the 132 German-Ukrainian terminological homonymic pairs studied, 58 are of Latin (44%), 27 are of Greek (20%), 26 are of French (20%), 8 are of Italian (6%), 6 are of English (5%) and 1 is of Arabic origin (1%). Four words are Germanic in origin, and two are borrowed from Low Germanic dialects.

6. Conclusions

The analysis of interlingual homonymy in the theatre terminology allows us to conclude that the theatre terminology and general literary vocabulary are correlated as parts and whole. The theatrical vocabulary is a subsystem of the general literary language, the most significant and informative part of the lexical system of the language of the performing arts. The theatrical vocabulary is thematically diverse and includes 14 thematic groups. The composition of the studied vocabulary was replenished in the process of the study by terminologising commonly used words and borrowing theatrical names from other languages. In terms of quantitative indicators, Latin, Greek, and French had the greatest influence on the theatrical vocabulary, with Italian and English having a slightly influence.

Among the studied interlingual correspondences, we found both interlingual homonyms, which are a potential source of interference errors, and internationalisms, the meaning of which is the same in German and Ukrainian. The number of internationalisms is much smaller than the number of interlingual homonyms and amounts to 8 pairs, including 7 nouns and 1 interjection. The total number of formal correspondences that are not internationalisms is 132 interlingual homopairs, including 120 nouns, 5 adjectives and 7 verbs.

Comparison of the internal side of the studied vocabulary allows us to divide it into two large groups: complete and partial interlingual homonyms. To complete interlingual terminological homonyms we refer four types of divergence that may overlap: a) homonymic pairs that have no formal equivalents in German and Ukrainian theatre language, but have such equivalents in other terminologies or areas of linguistic use; b) terminological pairs whose members, having a similar internal form, denote different reference spheres in different areas of theatre; c) homonymous terminological groups formed as a result of intralinguistic

homonymy or paronymy in German; d) pairs of complete interlingual homonyms (both at the terminological level and at the level of common speech) containing a certain, usually the most general, common seme, which is realised in different ways in each formal equivalent. We refer to partial interlingual terminological homonyms as formally parallel etymologically related units, at least one of whose terminological meanings relates to the same referential sphere, while the other(s) do not coincide.

At the conceptual level, we distinguish the following types of discrepancies: a) by the non-identity of the dominant seme in the total volume of terminological meanings, such as "procedural → performance"; b) by the non-identity of the type "phenomenon → its object"; c) by different degrees of abstractness; d) by hyper- hyponymic relations. Terminological usage discrepancies are represented in our sample by chronological discrepancies of the type "outdated term – modern (frequent) term". At the functional level, we distinguish the following types of discrepancies: a) atypical (informal) term – typical (official, recommended) term; b) high style term – neutral or universal term; c) atypical/typical term for the national target language.

The above allows us to draw a general conclusion about the need to create an interlingual dictionary of terminological homonyms in the field of theatre, which would generalise the practice of live theatrical word use, show the wide possibilities for accurate and vivid designation of theatrical realities (concepts) by means of the national language, thereby contributing to the improvement of translation and terminological culture in general.

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