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DIACHRONIC PLURALITY IN TRANSLATION OF SHAKESPEARE'S PLAYS: A COGNITIVE-DISCURSIVE PERSPECTIVE

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Abstract

This paper focuses on the efficiency of cognitive-discursive approach to the study of diachronic plurality in translation on the material of Shakespeare's plays as time-remote original texts and their chronologically distant Ukrainian retranslations of the 19th-21st centuries. Complex research methodology based on the methods of cognitive translation studies together with methodological principles of discourse analysis is implemented to reveal the influence of discursive and cognitive factors on the process and result of retranslation. Discourse analysis substantiates the discursive factor that becomes a prerequisite of diachronic plurality in translation of Shakespeare's plays in cases when chronological and ideological, cultural and individual frameworks of the original and translated texts are different. Methods of cognitive translation studies prove the cognitive factor to become the determinant of the diachronic plurality in translation of Shakespeare's plays because cognitive consonance or cognitive dissonance of the translators with the author's ideas cause different interpretations of the original texts by the translators and—consequently—different degrees of cognitive proximity of the translated text with the original one. The correlation of cognitive consonance and cognitive dissonance with the degrees of cognitive proximity appears to be the following: cognitive consonance correlates with cognitive equivalents (full and partial) or cognitive analogues (functional and stylistic); cognitive dissonance correlates with cognitive variants (referential, valorative, and notional). Methodology of cognitive translation studies helps determine the translator's choice of effective translation strategies (achaization, modernization, and neutralization of temporal distance) and tactics (reproductive or adaptive) while translating a time-remote original work.

Key words: cognitive-discursive approach, diachronic plurality in translation, time-remote original text, chronologically distant Ukrainian retranslation, translation strategies and tactics.

1. Introduction

The development of cognitive linguistics as an interdisciplinary study of language, mind, and sociocultural experience (Halliday & Matthiessen, 1999; Evans & Green, 2006) that first emerged in the 1970^s gave rise to the formation of a new cognitive-discursive paradigm of linguistic research. Within the framework of this new scientific paradigm, linguistic-cognitive approach to discourse analysis has developed (Holsanova, 2008) that greatly expands methodological potential of analysis of communication in general and intercultural communication in particular (Martynyuk, 2012;

Shevchenko, 2019) and gives impetus to those studies of literary semantics that aim to model the purport of a literary text (Nikonova, 2008). Used for the purpose of aesthetic communication, a literary text functions as an integral structure in which the author's intention has been realized. The adequacy of the understanding of the literary text means the interpretation of the purpose of aesthetic communication in accordance with the author's intention. The specificity of the literary text is that—by its nature—its units imply plurality of interpretations that causes an ambiguous understanding of the entire literary work (Vorobyova, 2005, pp. 201-217).

In line with cognitive-discursive approach in linguistics, theorists of translation studies postulate that in the process of literary translation, all translation strategies are applied in a single cognitive information field the outer limits of which are determined by the context of the situation (Lewandowska-Tomaszczyk, 2010) and specific translation decisions depend on the translator's ability to use the translation potential of a certain field (O'Brien, 2013). This new—still undeveloped—approach in translation studies is relevant in the study of phenomena related to the problems of understanding the message (Ortega y Gasset, 2004) and its adequate and equivalent interpretation and translation (Sickinger, 2017).

To determine the criteria of translation adequacy (Pym, 2007), the development of the theory of plurality in translation is new and productive as “the existence or possibility of several translations of the source text in the target language is evidence of the fact that translation by its nature has—among other things—the quality of being indeterministic, at least, in certain aspects” (Farahzad, 1999). M. L. Larson (1997, pp. 9-10) notes:

The same meaning can be expressed in different forms, for example, the sentences “Is this place occupied?”, “Is anyone sitting here?” and “Can I sit here?” essentially have one meaning – the person who speaks expresses a desire to sit in a certain place.

He further emphasizes (Larson, 1997, p. 11):

It is the multiplicity of meanings and the lack of an unambiguous correlation between form and meaning that is the main reason that complicates the translator's task. If such a mismatch did not exist, then all lexical units and all grammatical structures would have only one meaning, and literal translation and direct replacement of grammatical structures would be possible. But language is a complex set of indirect interactions between meaning (semantics) and form (vocabulary and grammar).

Taking into account the fact that in most cases translations are not created synchronously but at a certain time interval Western researchers (Venuti, 2003; Brownlie, 2006; Feng, 2014) appeal to the term “retranslation” indicating that each new translation of this or that work of art tends more and more to the original text (Feng, 2014, p. 69). Retranslations help better understand the original literary text as they illuminate different aspects of it by putting emphasis on them. In addition, the translation “speaks” to the readers in their native language—in particular non-verbal—but also in the language of culture that will always be different from any other no matter how close their verbal presentation may be. According to T. Hermans (2006, p. 11), by creating retranslations of the same original work

we restrain the most uncontrolled aspects of the texts, their freedom, their gaps, their unintentionally created features, their multiplicity and heterogeneity. Translation further deepens and strengthens this unruly formation. Translations temporarily fix interpretations which, as verbal constructions, are themselves open to interpretation.

Maxym Rylskyi (1975) noted in this regard: “Every translator can successfully reproduce a foreign story, play, poem, etc. by missing one or another feature of the original text or emphasizing another that seems to him the most essential. Everyone translates in their own way” (p. 79). This means that retranslations made with the awareness of the existence of previous translations justify themselves by establishing a difference between them and themselves. This difference can be seen in the applied strategies that characterize subsequent translations and are formed on the basis of the assumption that previous versions are no longer acceptable in the target culture. Such an assumption is more often based on social or ideological principles and not on the shortcomings of previous translations (Rebryi, 2012, p. 307).

Therefore, it is advisable to consider the plurality in translation as both a subjective phenomenon related to the individual characteristics of this or that translator and an objective one caused by the need of one culture to keep in touch with another in the process of retranslation while expanding its own cognitive capabilities and realizing its self-identification (Pavliuk, 2013, p. 191). The objectivity of plurality in translation is also determined by the fact that a work of art is a dynamic phenomenon; it can exist in different historical and cultural planes therefore having its own fate in space and time (Perminova, 2005, p. 100). The essence and reasons for plurality in translation is discussed in (Boiko & Nikonova, 2021, pp. 1036-1038).

The diachronic plurality in translation—in its turn—is considered as retranslations of a time-remote original work occurring during a certain historical period or several periods of time. Such chronologically distant retranslations make it possible to trace the influence of different eras on the worldviews of the translators (Kaiser, 2002; Koskinen & Paloposki, 2003) and therefore on the translated works (Luchuk, 1995). The diachronic plurality in translation of a time-remote original work is based on two main principles of the theory of equivalence (Rebryi, 2012; Sitar, 2014): 1) recognition of not only linguistic but also textual and communicative equivalence; 2) acceptance of the fundamental impossibility of establishing complete equivalence between the original text and the translated one.

Since diachronic retranslations of the time-remote original text can differ significantly, modern translation theory needs adequate research methods based on theoretical and empirical knowledge in order to determine the nature of these differences including the factors that cause them to appear. In this context, cognitive-discursive approach in translation studies supplies effective research tools.

The **relevance** of cognitive-discursive approach to the study of the complex nature of retranslation process is justified by the fact that such approach considers not only the result of translation as the subject to study but also the prerequisites that determine the translator’s approach to the reproduction of the original text in one way or another. As the study of a literary text (as well as its retranslations) involves appealing to the entire experience of human existence, which is reflected in a certain piece of literature (Boiko & Nikonova, 2021, p. 1034), this is exactly the cognitive-discursive approach that is really efficient as it strengthens the role of knowledge in people’s lives, in understanding their nature, inner world, worldview, and life values.

The **aim** of this research paper is to substantiate the efficiency of cognitive-discursive approach to the study of the complex nature of the phenomenon of diachronic plurality in translation on the example of Shakespeare’s plays and their chronologically distant Ukrainian retranslations of the 19th-21st centuries by revealing the influence of discursive and cognitive factors on the process and result of retranslation that subsequently determine the translator’s choice of the general strategy and local tactics of retranslation of a time-remote original work.

Achieving the goal involves solving the following interrelated **tasks**: 1) to analyze and compare different chronologically distant Ukrainian retranslations of Shakespeare’s plays as samples of time-remote original works in order to show the influence of cognitive factors (namely, cognitive consonance or cognitive dissonance) that are determined by discursive factors (namely, difference in historical and cultural contexts in which the original text and its retranslations are

created; social and ideological peculiarities of the societies; the translators' personal worldviews) on the process and result of retranslation; 2) to reveal different degrees of cognitive proximity between the lexical units in the original text and its retranslations that determine the translator's choice of effective translation strategies and tactics in different chronologically distant retranslations of a time-remote original work.

The **research material** is taken from five tragedies by William Shakespeare (1564-1616), namely, *Romeo and Juliet* (1594), *Hamlet, Prince of Denmark* (1600), *Othello, the Moor of Venice* (1604), *King Lear* (1605), and *Macbeth* (1605) that serve as samples of Early Modern English at the turn of the 16th and 17th centuries and their 31 chronologically distant Ukrainian retranslations of the 19th-21st centuries. The **units of analysis** are culturally marked and connotatively coloured language and speech units (words and free phrases correspondingly) in the time-remote original texts and their counterparts in chronologically distant Ukrainian retranslations under study.

The **hypothesis** of the research is postulated as follows: the phenomenon of diachronic plurality in translation of a time-remote original text is accounted for the discursive factor (the difference in local, chronological, cultural, and ideological framework of the original text and its chronologically distant retranslations) that influences the cognition of the translator (the cognitive factor) who—in the state of either cognitive consonance or cognitive dissonance with the author of the original text—chooses the appropriate translation strategies and tactics in his / her retranslation.

2. Method

The methodological basis used in the research was determined by the interdisciplinary nature of the phenomenon of diachronic plurality in translation that presupposed the use of not only methodology of cognitive translation studies but also methodological principles of discourse analysis. Such complex research methodology focused on poetical, cognitive, and translation analysis of the time-remote original texts and chronologically distant Ukrainian retranslations.

Discourse analysis helped clarify the extralingual situations of the creation of Shakespeare's works and their Ukrainian retranslations of the 19th-21st centuries (cultural and historical method, comparative-linguistic-cultural method) as well as characterize the literary and stylistic parameters of the original works and their retranslations determined by the author's and translators' worldviews, their individual styles and their attitudes to the language norms (the method of retrospective analysis, biographical method, hermeneutic method, and interpretive-textual method).

The methods of etymological, contextual, descriptive, semantic, and stylistic analysis allowed tracing the ways and means of expressing the meanings of the units of analysis, i.e. culturally marked and connotatively coloured language and speech units (words and phrases correspondingly) in the time-remote original text and in chronologically distant Ukrainian retranslations.

The methods of conceptual analysis, frame modelling, and frame mapping aimed at establishing the degree of cognitive proximity of the units of analysis in the original works and their counterparts in Ukrainian retranslations as a result of cognitive consonance or cognitive dissonance of the author and translators.

The methods of contrastive translation and transformational analysis allowed comparing the units of analysis in the original text and in Ukrainian retranslations in order to determine the translation transformations that distinguish different retranslations.

Besides specific methods of discourse science and cognitive translation studies, general scientific methods of induction and deduction, observation and systematization, description and comparison, interpretation and generalization, systematization and classification, also empirical methods of analysis and synthesis were incorporated in the complex analysis of Shakespeare's works and their chronologically distant Ukrainian retranslations.

The application of the complex analysis techniques made it possible to carry out the research in the following sequence: **discourse analysis** (characteristics of extralingual situation of creation of Shakespeare's works and Ukrainian retranslations, their literary and stylistic parameters) →

cognitive analysis (comparison of the conceptual content of the culturally marked and connotatively coloured units of analysis in the original and their counterparts in retranslations in order to establish different degrees of cognitive proximity between corresponding units of analysis) → **translation analysis** (determination of translation strategies and tactics influenced by cognitive consonance or cognitive dissonance between the author and the translators).

3. Results and Discussion

This section addresses discursive and cognitive factors of diachronic plurality in translation of Shakespeare's plays in the light of cognitive proximity to the original text.

3.1. Discursive factor of diachronic plurality in translation

The discursive factor of diachronic plurality in translation presupposes that different historical and social contexts in which Shakespeare's works and their Ukrainian retranslations of the 19th-21st centuries were created, different literary trends to which the author and the translators adhered influenced translators' worldviews, their individual artistic styles and their attitudes to the language norms, thus making the discursive factor a prerequisite of diachronic plurality in translation.

In Ukraine, the perception of the treasure of world literature to which belong the plays of the great English playwright William Shakespeare that were created in the late 16th and early 17th centuries began in the 40^s of the 19th century and proceeds to the present days. The five tragedies chosen for analysis (*Romeo and Juliet*, *Hamlet*, *Prince of Denmark*, *Othello*, *the Moor of Venice*, *King Lear*, and *Macbeth*) attracted the most attention of Ukrainian translators in the 19th-21st centuries. These plays are represented in 31 retranslations performed by 21 Ukrainian translators:

Romeo and Juliet (1594) – Panteleimon Kulish (1901), Vasyl Mysyk (1932), Abram Hozenpud (1937), Iryna Steshenko (1952), Ihor Kostetskyi (1957), Yurii Andrukhovych (2016).

Hamlet, *Prince of Denmark* (1600) – Osep-Yurii Fedkovych (1870, published in 1902), Mykhailo Starytskyi (1882), Panteleimon Kulish (1899), Yurii Klen (1930, published in 1975), Leonid Hrebinka (1939, published in 1975), Viktor Ver (1941), Mykhailo Rudnytskyi (1943), Hryhorii Kochur (1964), Oleksandr Hriaznov (2001), Yurii Andrukhovych (2008).

Othello, *the Moor of Venice* (1604) – Panteleimon Kulish (1882), Marko Kropyvnytskyi (1890), Iryna Steshenko (1950), Oleksandr Hriaznov (2008).

Macbeth (1605) – Panteleimon Kulish (1900), Todos Osmachka (1930), Yurii Koretskyi (1940), Boris Ten (1986), Oleksandr Hriaznov (2008).

King Lear (1605) – Panteleimon Kulish (1880), Panas Myrnyi (1897), Maksym Rylskyi (1941), Vasyl Barka (1969), Oleksandr Hriaznov (2008), Yurii Andrukhovych (2021).

Different Ukrainian retranslations of the playwright's works are marked by the specifics of national self-awareness and self-identification of Ukrainian people in the three radically different historical epochs – the second half of the 19th century; the 20th century; the beginning of the 21st century assuming that *Macbeth* and *Romeo and Juliet* translated by Panteleimon Kulish in 1900 and 1901 correspondingly also belong to the first historical period (see Table 1).

Table 1

**Ukrainian translators and their retranslations
of the five Shakespeare's tragedies in the 19th-21st centuries**

Ukrainian translators of Shakespeare's tragedies	Ukrainian retranslations of Shakespeare's tragedies
The second half of the 19th century	
Osyp-Yuriy Fedkovich (1834-1888)	<i>Hamlet, Prince of Denmark</i> (1870, published in 1902)
Panteleimon Kulish (1819-1897)	<i>King Lear</i> (1880), <i>Othello, the Moor of Venice</i> (1882), <i>Hamlet, Prince of Denmark</i> (1899), <i>Macbeth</i> (1900), <i>Romeo and Juliet</i> (1901)
Mykhailo Starytskyi (1839-1904)	<i>Hamlet, Prince of Denmark</i> (1882)
Marko Kropyvnytskyi (1840-1910)	<i>Othello, the Moor of Venice</i> (1890)
Panas Myrnyi (1849-1920)	<i>King Lear</i> (1897)
The 20th century	
Todos Osmachka (1895-1962)	<i>Macbeth</i> (1930)
Yurii Klen (1891-1947)	<i>Hamlet, Prince of Denmark</i> (1930, published in 1960)
Vasyl Mysyk (1907-1963)	<i>Romeo and Juliet</i> (1932)
Abram Hozenpud (1908-2004)	<i>Romeo and Juliet</i> (1937)
Leonid Hrebinka (1909-1942)	<i>Hamlet, Prince of Denmark</i> (1939, published in 1975)
Yurii Koretskyi (1911-1941)	<i>Macbeth</i> (1940)
Maksym Rylskyi (1895-1964)	<i>King Lear</i> (1941)
Viktor Ver (1901-1944)	<i>Hamlet, Prince of Denmark</i> (1941)
Mykhailo Rudnytskyi (1889-1975)	<i>Hamlet, Prince of Denmark</i> (1943)
Iryna Steshenko (1898-1987)	<i>Othello, the Moor of Venice</i> (1950), <i>Romeo and Juliet</i> (1952)
Ihor Kostetskyi (1913-1983)	<i>Romeo and Juliet</i> (1957)
Hryhorii Kochur (1908-1994)	<i>Hamlet, Prince of Denmark</i> (1964)
Vasyl Barka (1908-2003)	<i>King Lear</i> (1969)
Boris Ten (1897-1983)	<i>Macbeth</i> (1986)
The beginning of the 21st century	
Oleksandr Hriaznov (1940-2021)	<i>Hamlet, Prince of Denmark</i> (2001), <i>Macbeth</i> (2008), <i>King Lear</i> (2008), <i>Othello, the Moor of Venice</i> (2008)
Yurii Andrukhovych (born in 1960)	<i>Hamlet, Prince of Denmark</i> (2008), <i>Romeo and Juliet</i> (2016), <i>King Lear</i> (2021)

The second half of the 19th century (the first period) in Ukrainian history was characterized by the increase of the influence of Russian culture on Ukrainian one. The beginning of the 20th century (the second period) was the period of weakening Russification and developing of the spoken Ukrainian language. The beginning of the 21st century (the third period) was the time when Ukraine finally acquired its independence and the Ukrainian culture was fast evolving in the new conditions of blurring the boundaries between the styles of art (Boiko, 2022a, p. 5).

The translators of the five Shakespearean tragedies under study adhered to different literary trends that were predominant in each historical period and were specified by their peculiar features. Thus, Panteleimon Kulish and Mykhailo Starytskyi were the representatives of romanticism in Ukraine; Marko Kropyvnytskyi and Panas Myrnyi adhered to realism; neoclassicism was advocated by Yurii Klen, Vasyl Mysyk, Maksym Rylskyi, Mykhailo Rudnytskyi, Iryna Steshenko, Hryhorii Kochur, and Boris Ten; Yurii Koretskyi, Viktor Ver were the representatives of futurism; Todos Osmachka, Abram Hozenpud, and Leonid Hrebinka adhered to neo-baroque; Vasyl Barka represented modernism; Oleksandr Hriaznov and Yurii Andrukhovych were the representatives of

postmodernism. Adhering to this or that literary trend of the corresponding era as a component of the spiritual culture of Ukraine, Ukrainian translators as creative personalities elaborated their own individual artistic styles.

Thus, significant differences in local and chronological, cultural and ideological framework of the time-remote original texts (England of the Elizabethan era) and their chronologically distant Ukrainian retranslations during three centuries (the end of the 19th century, the 20th century, and the 21st century) performed in different conditions both on the territory of Ukraine and in emigration under the influence of different literary trends caused—obviously—differences in worldviews of the translators as artistic personalities and—consequently—in their understanding and interpretation of the original texts. Hence, the discursive factor was a prerequisite for the diachronic plurality in translation of Shakespeare's tragedies by Ukrainian translators of the 19th-21st centuries.

To illustrate the above discussed, let's consider the fragment taken from Hamlet's soliloquy "To be or not to be..." in Shakespeare's tragedy *Hamlet, Prince of Denmark* (Act III, Scene 1), and its ten chronologically distant Ukrainian retranslations performed by Mykhailo Starytskyi (1882), Panteleimon Kulish (1899), Yurii Klen (1930), Leonid Hrebinka (1939), Mykhailo Tupail's version of Hrebinka's translation (1975), Viktor Ver (1941), Mykhailo Rudnytskyi (1943), Hryhorii Kochur (1964), Oleksandr Hriaznov (2001), and Yurii Andrukhovych (2008):

- (1) William Shakespeare (1600): *To be, or not to be – that is the question: Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune / Or to take arms against a sea of troubles, / And by opposing end them.* (Shakespeare, 2015, p. 75)
- (2) Mykhailo Starytskyi (1882): *Жити чи не жити – / Ось що стало руба. Що шляхетніш, / Чи приймати і каміння, й стріли / Од лихої, нависної долі, / Чи повстати на те море туги / Й тим повстанням все скінчити разом?* (Shekspir, 1882, p. 84)
- (3) Panteleimon Kulish (1899): *Чи бути, чи не бути, от питання! / Що благородніше в душі: терпіти / Праці і стріли злющої фортуни, / Чи збунтуватися против моря туч / І бунтуванням їм кінець зробити?* (Shekspir, 1899, p. 71)
- (4) Yurii Klen (1930, published in 1960): *Чи жити, чи не жити – ось питання. / Що для душі шляхетніше: терпіти / Всі стріли і каміння злої долі, / Чи враз повстати проти моря мук, / Їм край поклавиш?* (Shekspir, 1960)
- (5) Leonid Hrebinka (1939, published in 1975): *Чи бути, чи не бути? Ось в чім річ. / Що почесніш для духу – чи терпіти / Скалки та стріли нависної долі / А чи, повстати проти моря лих, / Збороти їх?* (Shekspir, 1986, p. 48)
- (6) Leonid Hrebinka (version edited by Mykhailo Tupail in 1975): *Чи бути, чи не бути – ось питання. / Що благородніше? Коритись долі / І біль від гострих стріл її терпіти, / А чи, зітнувшись в герці з морем лиха, / Покласти край йому?* (Shekspir, 2003, p. 55)
- (7) Viktor Ver (1941): *Так бути чи не бути – ось питання! / Що благородніш для душі – терпіти / Каміння й стріли долі нависної, / Чи зняти зброю проти моря бід, / Та їх здолать борінням?* (Shekspir, 1941, p. 111)
- (8) Mykhailo Rudnytskyi (1943): *Бути чи не бути? – ось питання. / Що шляхетніше: мовчки перенести / Окови й стріли нависної долі, / Чи знявши зброю проти хвиль і мук – Покласти край їм?* (Shekspir, 2004, p. 81)
- (9) Hryhorii Kochur (1964): *Так. Бути чи не бути – ось питання. / В чім більше гідності: терпіти мовчки / Важкі удари нависної долі / Чи стати збройно проти моря мук / І край покласти їм борнею?* (Shekspir, 2003a, p. 72)
- (10) Oleksandr Hriaznov (2001): *Так бути чи не бути – ось питання. / Чи гідно це: мовчати і терпіти / Каміння й стріли нависної долі? / Чи треба їй вчинити збройний опір / І в сутичці жорстокій з морем бід / Навіки покінчити з ними?* (Shekspir, 2023)

- (11) Yurii Andrukhovych (2008): *І от питання – бути чи не бути. / У чому більше гідності: скоритись / Ударам долі і лягти під стріли / Чи опором зустріти чорні хвилі / Нещастя – і тим спинити їх?* (Shekspir, 2008, p. 107).

In the original text (1), the connotatively coloured units of analysis are three metaphors:

- *to be, or not to be – that is the question;*
- *to suffer the slings and arrows of outrageous fortune;*
- *to take arms against a sea of troubles, and by opposing end them.*

These units of analysis are represented quite differently in the retranslations under study that vividly demonstrate the effect of discursive factor. The difference in the retranslations is caused either by (I) different historical periods (local, chronological, and ideological framework) in which the Ukrainian translators lived and worked, or by (II) different literary trends to which the translators adhered (cultural framework), or by (III) different artistic styles of the Ukrainian translators as creative personalities (individual framework).

(I) Different socio-historical contexts in which the Ukrainian translators lived and worked (see Table 1) influenced the translators' worldviews and—consequently—determined the difference in their retranslations. Such influence caused the difference, for example, in retranslations of the metaphor *to take arms against a sea of troubles, and by opposing end them*. In the original (1), the idea of active struggle is expressed by *to take arms against ...* where “arms” – “a means (such as a weapon) of offense or defence; active hostilities; military service” (Gove, 2023).

This idea of armed resistance is substituted in (2), (4) and (5) by the idea of the opposition in a more general sense: *новстату* ‘revolt’ – “to renounce allegiance or subjection (as to a government)” (Gove, 2023) and in (3): *збунтуватися* ‘rebel’ – “1) to oppose or disobey one in authority or control; 2) to renounce and resist by force the authority of one's government; 3) to act in or show opposition or disobedience; 4) to feel or exhibit anger or revulsion” (Gove, 2023). Such alleviation of the original text was proposed by Mykhailo Starytskyi (2) and Panteleimon Kulish (3) at the end of the 19th century and by Yurii Klen (4) and Leonid Hrebinka (5) in the 30^s of the 20th century. This can be explained by unfavourable social conditions that evoked certain fatalism characteristic of the Ukrainian national character at the end of the 19th century when Kulish's and Starytskyi's translation activity took place as a Ukrainian writer was not allowed much under the pressure of the Russian culture. The same fatalism reigned during the Stalinist dictatorship in the 30^s of the 20th century that was marked by total surveillance and mass arrests. Soviet repressions played a notorious role in the development of Ukrainian culture and verbal art. Yurii Klen and Leonid Hrebinka became victims of Stalinism as they could publish their translations of the tragedy long after they created them (Klen's version was done in 1930, published in 1960; Hrebinka translated in 1939, published in 1975).

In the version of Hrebinka's translation edited by Mykhailo Tupail in 1975 (6), the idea of armed resistance is narrowed to a duel of Ukrainian Cossacks before the main battle: *А чи, зітнувшись в герці з морем лиха, / Покласти край йому?* ‘Or, having faced the sea of calamity in the battle, / Put an end to it?’ The word *герць* means “a duel of Ukrainian Cossacks with enemies before the battle, a duel of individual soldiers before the main battle, in which military art was revealed; battle, struggle between opponents; match, tournament, duel; struggle of thoughts, views” (Viliam Shekspir, 2023). Such editorial corrections can also be accounted for unfavorable social conditions in 1969-1991 marked by open or disguised actions of the Soviet authorities against the independent development of Ukrainian literature and any research about it.

Other translators of the 20th century—Viktor Ver (7), Mykhailo Rudnytskyi (8), and Hryhorii Kochur (9)—as well as the translators of the 21st century—Oleksandr Hriaznov (10) and Yurii Andrukhovych (11)—preserve the original idea of armed resistance in their retranslations. Cf.:

- (7) Viktor Ver (1941): *Чи зняти зброю проти моря бід* ‘Should we remove our weapons against the sea of troubles?’

- (8) Mykhailo Rudnytskyi (1943): *Чи знявши зброю проти хвиль і мук* ‘Or by removing the weapon against the waves and torment’
- (9) Hryhorii Kochur (1964): *Чи стати збройно проти моря мук* ‘To stand up in arms against the sea of torment’.
- (10) Oleksandr Hriaznov (2001): *Чи треба їй вчинити збройний опір* ‘Should she commit armed resistance?’
- (11) Yurii Andrukhovych (2008): *Чи опором зустріти чорні хвилі* ‘Do you resist to meet the black waves?’

The given above retranslations of the 20th century—(7), (8), and (9)—adequately represent the idea of armed resistance expressed in the original text (1) because it correlates with the idea of active struggle for national freedom and independence at the time of the Second World War when Ver’s (7) and Rudnytskyi’s (8) versions appeared (in 1941 and 1943 correspondingly). Such idea was not alien at the time of Khrushchov’s “thaw” (1956–1968), i.e. de-Stalinization and weakening of the “paralysis of fear” when Hryhorii Kochur (9) translated the tragedy in 1964. The translators of the 21st century—Oleksandr Hriaznov (10) and Yurii Andrukhovych (11)—worked at the time when, a decade after the declaration of Ukraine’s independence in the conditions of a new socio-cultural reality, the status of national culture increased significantly, and the issues of Ukrainian history, language, and culture became especially relevant.

Thus, different historical periods (the end of the 19th century, the 20th century, and the 21st century) marked by the specifics of national self-awareness and self-identification of Ukrainian people were determinants of diachronic plurality in translation of the time-remote original text.

(II) Different literary trends to which the translators adhered (cultural framework) in the 19th-21st centuries are known to be romanticism, realism, neoclassicism, futurism, neo-baroque, modernism, and postmodernism (see Table 2).

Table 2

**Literary trends to which Ukrainian translators
of the five Shakespeare’s tragedies adhered in the 19th-21st centuries**

Literary trends in the 19 th -21 st centuries	Ukrainian translators of Shakespeare’s tragedies
Romanticism	Panteleimon Kulish (1819-1897), Mykhailo Starytskyi (1839-1904)
Realism	Marko Kropyvnytskyi (1840-1910), Panas Myrnyi (1849-1920)
Neoclassicism	Mykhailo Rudnytskyi (1889-1975), Yurii Klen (1891-1947), Maksym Rylskyi (1895-1964), BorisTen (1897-1983), Iryna Steshenko (1898-1987), Vasyl Mysyk (1907-1963), Hryhorii Kochur (1908-1994)
Futurism	Viktor Ver (1901-1944), Yurii Koretskyi (1911-1941)
Neo-Baroque	Todos Osmachka (1895-1962), Abram Hozenpud (1908-2004), Leonid Hrebinka (1909-1942)
Modernism	Ihor Kostetskyi (1913-1983), Vasyl Barka (1908-2003)
Postmodernism	Oleksandr Hriaznov (1940-2021), Yurii Andrukhovych (born in 1960)

The translators of the analyzed fragment (1) from Hamlet’s soliloquy who lived and worked in the 20th century adhered to different literary trends: Mykhailo Rudnytskyi, Yurii Klen, and Hryhorii Kochur – to neoclassicism, Viktor Ver – to futurism, Leonid Hrebinka – to neo-baroque. Each literary trend is characterized with its specific features and has its system of forms and expressions.

Neoclassicism that focuses on the “classical norm” as the basis, and follows cultural and literary traditions harshly opposing itself to populism and romanticism developed in Ukraine at the turn of the 19th and 20th centuries (Neoklasysyizm, 1962). In the 1960^s and 1970^s, the translation school of Ukrainian neoclassicists experienced a certain revival of the art of translation. The translations were

marked by a strict organization of the metric system of verse, a careful selection of melody and rhyming system, rejection of all pathos, opposition to artificiality and vulgarization of the translated language. Everything that has been said also applies to Klen's (4), Rudnytskyi's (8), and Kochur's (9) translations. Let's consider their retranslations of the metaphor *to suffer the slings and arrows of outrageous fortune*. In the original (1), pathetic loftiness of the idea of suffering from the hardships of life is achieved by the use of high-flown emotional (*to suffer, outrageous*), historical (*slings and arrows*), and borrowed (*fortune*) lexicon:

suffer, v., tr. – “to submit to or be forced to endure; to put up with especially as inevitable or unavoidable” (Gove, 2023);

sling, n – “an instrument for throwing stones that usually consists of a short strap with strings fastened to its ends and is whirled round to discharge its missile by centrifugal force” (Gove, 2023);

arrow, n. – “a missile shot from a bow and usually having a slender shaft, a pointed head, and feathers at the butt” (Gove, 2023);

outrageous, adj. – “exceeding the limits of what is usual; going beyond all standards of what is right or decent” (Gove, 2023);

fortune, n – “prosperity attained partly through luck; the turns and courses of luck accompanying one's progress (as through life)” (Gove, 2023).

In the analyzed Ukrainian retranslations of neoclassical trend, the pathetic high-flown style of the original text is transformed into colloquial style by using colloquial lexicon. Cf.: (1) *to suffer* – (4) *терпіти* ‘tolerate’; (8) *мовчки перенести* ‘silently tolerate’; (9) *терпіти мовчки* ‘tolerate in silence’; (1) *the slings and arrows* – (4) *всі стріли і каміння* ‘all arrows and stones’; (8) *окови й стріли* ‘shackles and arrows’; (9) *важкі удари* ‘heavy blows’; (1) *outrageous fortune* – (4) *злої долі* ‘evil fate’; (8) і (9) *навісної долі* ‘hateful fate’.

Futurism as one of the trends of avant-garde art at the turn of the 19th and 20th centuries originated in Italy and later spread its ideas far beyond its borders reaching Ukraine in 1914. The basic slogans of futurism were constructive functionalism in art and rejection of psychologism. Representatives of this literary trend—Viktor Ver being among them—advocated for realism and naturalism as important factors in the development of literature. But sometimes Ver's translation sounded too literal, e.g., (1) *Whether 'tis nobler in the mind* – (7) *Що благородніш для душі* ‘What is nobler for the soul’; (1) *Or to take arms against a sea of troubles* – (7) *Чи зняти зброю проти моря бід* ‘Should we remove our weapons against the sea of troubles?’; (1) *And by opposing end them* – (7) *Та їх здолать борінням* ‘But they will be overcome by struggle’.

Neo-baroque style, which developed in European art of the 19th century, is characterized by formal innovations, increased metaphorization, aphorisms, and paradoxical poetic expressions. In Ukraine, Leonid Hrebinka's translations are considered a good example of neo-baroque style. They demonstrate a truly vernacular Ukrainian language with colloquial words and expressions as, for example, in: (1) *that is the question* – (5) *Ось в чім річ* ‘That's the thing’; (1) *The slings and arrows* – (5) *Скалки та стріли* ‘Rolling pins and arrows’; (1) *And by opposing end them* – (5) *Збороту їх* ‘overcome them’; conversational lexical-grammatical constructions: (1) *Whether 'tis nobler in the mind to suffer* – (5) *Що почесніш для духу – чи терпіти* ‘What is more honorable for the spirit – or to endure’; (1) *Or to take arms* – (5) *А чи, повстати* ‘Or, rebel’.

Leonid Hrebinka's translation of *Hamlet, Prince of Denmark* underwent significant revisions in 1975 and was actually half rewritten by the editor of the volume, Mykhailo Tupail. The total editorial correction affected linguistic and semantic, expressive and tonal aspects of Hrebinka's text and greatly reduced the expressiveness and artistic originality of the translation (Kolomiets, 2023). In the edited version (6), there is little left of the expressive authentic vernacular of Hrebinka's language, only one colloquial phrase *Покласти край йому* ‘Put an end to it’.

Thus, different literary trends (romanticism, realism, neoclassicism, futurism, neo-baroque, modernism, and postmodernism) to which the translators of Shakespeare's plays adhered were determinants of diachronic plurality in translation of the time-remote original text.

III) Different artistic styles of the Ukrainian translators as creative personalities (individual framework) become the only determinants of diachronic plurality in translation of the time-remote original text in cases when local, chronological, and ideological framework (historical periods) as well as cultural framework (literary trends) of the translations are completely the same.

The effect of the individual framework (artistic styles) of the retranslations becomes obvious if we compare the translations of Mykhailo Starytskyi (2) and Panteleimon Kulish (3) or Oleksandr Hriaznov (10) and Yurii Andrukhovych (11).

Mykhailo Starytskyi and Panteleimon Kulish lived in one and the same historical period (the end of the 19th century) and adhered to one and the same literary trend (romanticism), but the translators' creative personalities were different. Mykhailo Starytskyi working in line with traditional German romanticism of the last quarter of the 19th century strove to create a high style by using a wide range of occasionalisms, archaisms, and neologisms, as, for example, in: (1) *that is the question* – (2) *Ось що стало руба* 'became a log'; (1) *Whether 'tis nobler in the mind* – (2) *Що шляхетніш* 'What is nobler?' (1) *And by opposing end them* – (2) *Й тим повстанням все скінчити разом* 'And those uprisings will end everything together'.

Panteleimon Kulish working in line with ideas of romanticism of the third stage in its history also created a high style with its wide palette of artistic techniques and pathos. But trying to distinguish the Ukrainian language as a separate and independent language system Kulish slightly overcomplicated the text with bibleisms, russianisms, church Slavonic and old Ukrainian words, colloquial and dialectal words, for example, in: (1) *The slings and arrows of outrageous fortune* – (3) *Пращі і стріли злющої фортуни* 'Slings and arrows of the angriest fortune'; (1) *Or to take arms against a sea of troubles* – (3) *Чи збунтуватися против моря туч* 'To rebel against the sea of clouds'; (1) *And by opposing end them* – (3) *І бунтуванням їм кінець зробити* 'And the rebellion will put an end to it'.

The translations of *Hamlet, Prince of Denmark* were performed by Oleksandr Hriaznov and Yurii Andrukhovych approximately at the same time (in 2001 and 2008 correspondingly). Both translators adhered to postmodernism that appeared as a literary trend in the 20th century as a reaction to the ideas of the Enlightenment, denying the modernist search for meaning in a chaotic world and even avoiding the very possibility of meaning. The difference in their artistic styles becomes the only determinant for the difference in their retranslations.

Oleksandr Hriaznov considers that poetic translations cannot be absolutely accurate because "the translator must create his work from completely dissimilar language material that would reflect the content, beauty, and sound of the original text" (Shekspir, 2008, p. 3). Therefore Hriaznov often interprets the original text by paraphrasing linguistic units of the source text guided by his own understanding of the author's ideas. For example, (1) *Whether 'tis nobler in the mind to suffer* – (10) *Чи гідно це: мовчати і терпіти* 'Is it worthy: to be silent and suffer'; (1) *The slings and arrows of outrageous fortune* – (10) *Каміння й стріли навісної долі* 'Stones and arrows of evil fate'; (1) *Or to take arms against a sea of troubles* – (10) *Чи треба їй вчинити збройний опір* 'Should we commit armed resistance?' (1) *And by opposing end them* – (10) *І в сутичці жорстокій з морем бід / Навіки покінчити з ними?* 'And in a fierce battle with a sea of troubles / To put an end to them forever?'

Yurii Andrukhovych's artistic style impresses with radical modernization of the classical text bringing it closer to a mass Ukrainian audience that makes Lada Kolomiiets (2015) consider Andrukhovich's translations as a re-creation of the original, an example of arbitrariness in dealing with a classical text, its interpretation with a clear reference to the conversational culture of a living contemporary (p. 179). Yurii Andrukhovych resorts to anti-intellectualism, figurative simplification of the expression compared to the original, modern colloquial vocabulary and phraseology, for example, (1) *Whether 'tis nobler in the mind* – (10) *У чому більше гідності* 'What is more dignified'; (1) *to suffer / The slings and arrows of outrageous fortune* – (10) *скоритись / Ударам долі і лягти під стріли* 'surrender / To the blows of fate and lie down under the arrows'; (1) *Or to take arms*

against a sea of troubles – (10) Чи опором зустріти чорні хвилі / Нещасть ‘Or by resistance to meet the black waves of / Misfortune’.

Thus, the discursive factor becomes the determinant of diachronic plurality of chronologically distant Ukrainian retranslations of the time-remote original text in cases when the translators live and work in different historical periods, adhere to different literary trends, and differ in their worldviews and—consequently—in their individual artistic styles.

3.2. The cognitive factor of diachronic plurality in translation

The cognitive factor of diachronic plurality in translation of Shakespeare’s plays presupposes that the translators’ personal worldviews formed in historical, social, and cultural contexts, which are different or alike, become the determinants of either consonance (agreement) or dissonance (disagreement) between the cognitions of the author and translators. Cognitive consonance and cognitive dissonance (Boiko, 2022) with the author’s ideas cause different interpretations of the original text by the translators and—consequently—different cognitive proximity between the culturally marked and connotatively coloured units of analysis in the original text and their counterparts in Ukrainian retranslations, thus making the cognitive factor a prerequisite of diachronic plurality in translation.

The difference in cognitive proximity between the culturally marked and connotatively coloured units of analysis in the original text and their counterparts in retranslations is defined by using the methods of informational analysis and frame modelling with further application of frame mapping, i.e., a comparative analysis of the informational contents of the verbalized concepts in the original text and in retranslation. The informational analysis reveals the informational contents of the verbalized concepts that is further structured as a frame with slots (information components) which are grouped in five informational constituents: factuality, emotivity, imagery, evaluation, and expressiveness. These informational constituents manifest different aspects of the informational contents of the verbalized concepts in the original text and in retranslation: factuality – factual potential; emotivity – emotional colouring; imagery – figurative representation; evaluation – positive or negative evaluation; expressiveness – stylistic application.

The comparison of the slots (frame mapping) in the frames of the verbalized concepts in the original text and in retranslation helps distinguish different degrees of cognitive proximity: cognitive equivalent, cognitive analogue or cognitive variant.

Cognitive equivalent is understood as identical (full cognitive equivalent) or nearly identical (partial cognitive equivalent) cognitive effect that the original text and its retranslation produce on the reader. For example, in the analyzed fragment (1), metaphor *To be, or not to be – that is the question*, which is the connotatively coloured unit of analysis, is translated by full cognitive equivalent *Бути чи не бути? – ось питання* by Mykhailo Rudnytskyi (8) and Hryhorii Kochur (9). Partial cognitive equivalent, which is different from the original metaphor in its syntactic structure, is proposed by Panteleimon Kulish (3) and Leonid Hrebinka in Tupail’s version (6): *Чи бути, чи не бути, от питання!* Also by Viktor Ver (7) and Oleksandr Hriaznov (10): *Так бути чи не бути – ось питання*. Partial cognitive equivalent with a different word order *І от питання – бути чи не бути* is realized in Andrukhovych’s translation (11). Partial cognitive equivalent with a different syntactic structure and a synonymic change of a lexical component *Чи жити, чи не жити – ось питання* is given by Yurii Klen (4).

In cognitive analogue, the informational contents is different from that of the original unit in stylistic colouring (stylistic cognitive analogue) and degree of emotivity or imagery (functional cognitive analogue). The example of stylistic cognitive analogue presents Leonid Hrebinka who changes the literary style of (1) *that is the question* into colloquial style: (5) *Чи бути, чи не бути? Ось в чім річ* ‘That’s the thing’. Mykhailo Starytskyi uses archaic style in this case: (2) *Жити чи не жити – / Ось що стало руба*. ‘That’s what became categorically important’.

Cognitive variant differs from the original unit in either factuality (referential cognitive variant) or evaluation (valorative cognitive variant). The lowest degree of cognitive proximity is demonstrated

by notional cognitive variant, i.e. a translated lexical unit in which no informational contents of the original lexical unit is embodied. The complete absence of the original lexical unit in translation is defined as a zero cognitive variant.

To illustrate functional cognitive analogue and the varieties of cognitive variant, let's consider the fragment taken from Macbeth's soliloquy "Tomorrow, and tomorrow, and tomorrow ..." in Act V, Scene V from Shakespeare's tragedy *Macbeth* (1605), and its five chronologically distant Ukrainian retranslations performed by Panteleimon Kulish (1900), Todos Osmachka (1930), Yurii Koretskyi (1940), Boris Ten (1986), and Oleksandr Hriaznov (2008).

- (12) William Shakespeare (1605): *Tomorrow, and tomorrow, and tomorrow / Creeps in this petty pace from day to day / To the last syllable of recorded time; / And all our yesterdays have lighted fools / The way to dusty death. Out, out, brief candle! / Life's but a walking shadow, a poor player / That struts and frets his hour upon the stage / And then is heard no more. It is a tale / Told by an idiot, full of sound and fury, / Signifying nothing.* (Shakespeare, 2023a).
- (13) Panteleimon Kulish (1900): *Все завтра, і знов завтра, завтра лізе / Що-дня собі тихенько-поволеньки / Аж до останньої сляби часу. / І наші всі «учора» присьвітили / Дорогу дурням до дурної смерті. / Гори ж, гори, недогарку, догорюй! / Що життя? Се тїнь, що йде-проходить мимо, / Комедиянт убогий, що вертить ся / Та величаєть ся свій час на сцені, / А там його й не чути. Мов та казка. / Що каже безумець, гучна, ярлива / І непотрібна нідо чого.* (Shekspir, 1900, p. 99).
- (14) Todos Osmachka (1930): *Узавтра, взавтра, взавтра – і повзе / у мірі цієї маленький день за днем / аж до останньої межі часу. / А всі «учора» осявали дурням / до смерті шлях пилистий... Швидше, швидше / недогарку мій догорай. Життя – / летюча тїнь, актор, що на кону / нещасний хваста, галасує, потім / навіки забуваєть ся.. І казка, / що божевільний розповів, криклива / несамовита, колосом порожня.* (Shekspir, 1930, p. 140).
- (15) Yurii Koretskyi (1940): *Все завтра, та все завтра, та все завтра – / Дрібненькою ходою – день-у-день, / І так закінчується наш літопис. / Всі «вчора» путь освітлювали дурням / До праху смерті. Вгасни, недогарку! / Життя – рухлива тїнь, актор нікчемний. / Годину чванить ся, горить на сцені. / І край ... оповідання ідіота. / Палке та голосне, але нічого. / Не значує.* (Shekspir, 1940, p. 139).
- (16) Boris Ten (1986): *Завтра, завтра, завтра. / А дні дрібними кроками повзуть / Аж до останньої життя сторінки. / Всі «вчора» лиш освітлювали шлях / До тліну смерті. Гасни ж, куца свічко! / Життя – рухлива тїнь, актор на сцені. / Пограв, побігав, погаласував / Свою часину – та й пропав. Воно – / Це дурня казка, вся зі слів гучних / І геть безглузда.* (Shekspir, 1923).
- (17) Oleksandr Hriaznov (2008): *«Завтра, завтра, завтра», – / А дні повзуть, і ось останнє слово / У книзі непотрібного життя / Читаємо і бачимо, що «вчора» / Освітлювало нам печальну путь / До цвинтаря. Недогарку, погасни! / Життя – тремтлива тїнь, комедіант, / Що півгодини блазнював на сцені, / Забутий і освістаний; це – повість, / Яку дурний писака розповів / Із пристрастю й завзяттям, та без змісту.* (Shekspir, 2023).

In the above given retranslations, the author's metaphor (12) *Life's but a walking shadow* is represented by functional cognitive analogue that differs from the original lexical unit in imagery by Todos Osmachka (14) *Життя – / летюча тїнь* 'Life is / a fleeting shadow'; Yurii Koretskyi (15) and Boris Ten (16) *Життя – рухлива тїнь* 'Life is a moving shadow'; Oleksandr Hriaznov (17) *Життя – тремтлива тїнь* 'Life is a trembling shadow'. In Kulish's translation (13), the image of gradient insignificance of life is represented with partial equivalent *Що життя? Се тїнь, що йде-проходить мимо* that differs from the original unit in its syntactic structure.

The frame mapping of the informational contents of the original metaphor (12) *Life's but a walking shadow* and the functional cognitive analogue (14) *Життя – / летюча тїнь* is shown in figure 1.

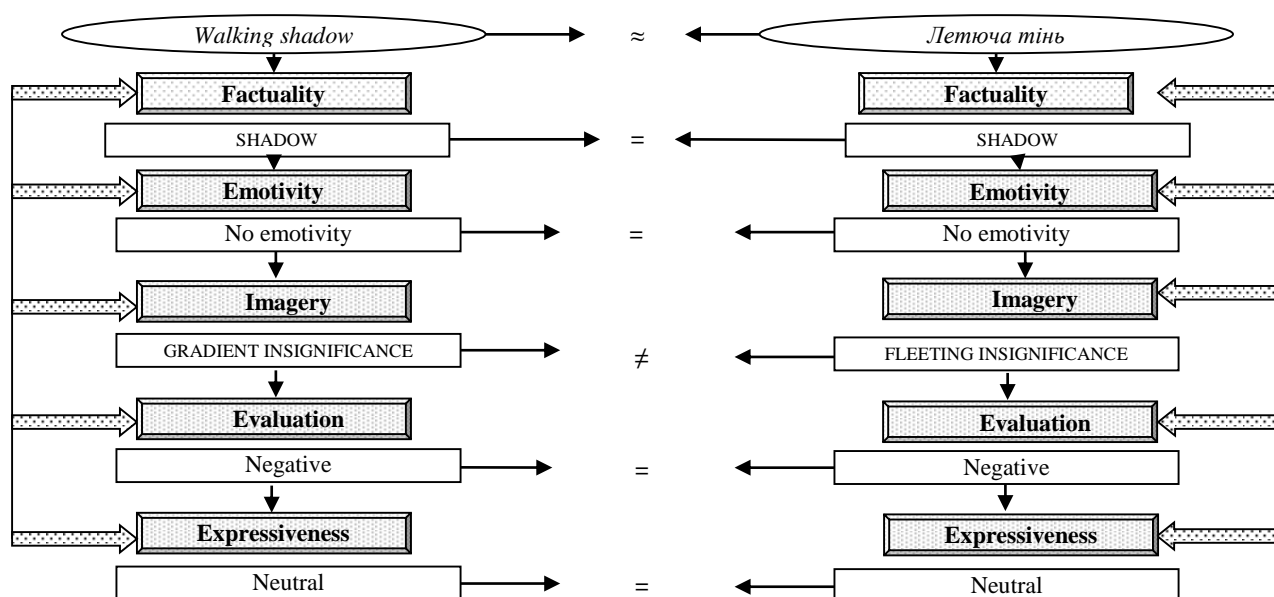


Figure 1. Frame mapping of the conceptual contents of the original lexical unit and functional cognitive analogue in translation

Referential cognitive variant, which refers to an object of extralingual reality different from that of the original unit, is realized in translation of the metaphor (12) *To the last syllable of recorded time* by Todos Osmachka (14) *до останньої межі часу* ‘until the last limit of time’; Yurii Koretskyi (15) *І так закінчується наш літопис* ‘And so our chronicle ends’; Boris Ten (16) *Аж до останньої життя сторінки* ‘Until the last page of the life’; Oleksandr Hriaznov (17) *і ось останнє слово / У книзі непотрібного життя* ‘and here is the last word / In the book of useless life’. In Kulish’s translation (13), the correlation of the concepts in the original text and its retranslation is represented with partial equivalent *Аж до останньої сляби часу* that differs from the original unit in its syntactic structure (the absence of an attribute before *time*).

The frame mapping of the conceptual contents of the original metaphor (12) *To the last syllable of recorded time* and the referential cognitive variant (16) *Аж до останньої життя сторінки* is shown in figure 2.

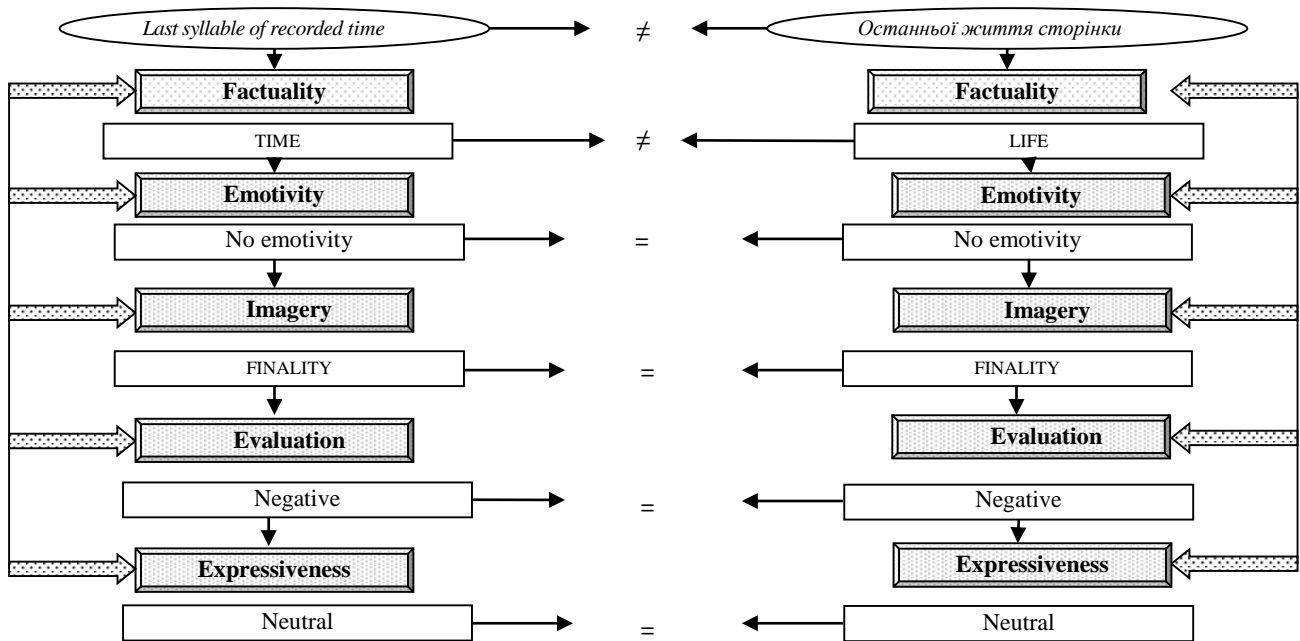


Figure 2. Frame mapping of the conceptual contents of the original lexical unit and referential cognitive variant in translation

Valorative cognitive variant, which differs from the original lexical unit in evaluation, is used in translation of the metaphor (12) *The way to dusty death* by Panteleimon Kulish (13) *Дорогу <...> до дурної смерти* ‘Way <...> to a stupid death’ and Oleksandr Hriaznov (17) *печальну путь / До цвинтаря* ‘sad path / To the cemetery’. Negative evaluation, which is absent in the meaning of the original metaphor, appears in these retranslations. The comparison of the semantic structures of *dusty*, *дурний* ‘stupid’ and *печальний* ‘sad’ is presented in Table 3.

Table 3

The semantic structures of the original lexical unit *dusty* and its valorative cognitive variants in translation

<p><i>Dusty</i> – 1. Covered or abounding with dust. 2. Consisting of dust. 3. Resembling dust. 4. Lacking vitality. (Gove, 2023)</p>	
<p><i>Дурний</i> – 1. Розумово обмежений, тупий. 2. Який виражає розумову обмеженість, тупість. 3. розм. Позбавлений розумного змісту; беззмістовний. (Slovnyk, 2023, Том 2, р. 439)</p>	<p><i>Печальний</i> – 1. Сповнений печалі. 2. Сповнений горя; тяжкий, безрадісний. (Slovnyk, 2023, Том 6, р. 346)</p>
<p><i>Stupid</i> – 1. Slow of mind. 2. Dulled in feeling or sensation. 3. Marked by or resulting from unreasoned thinking or acting. 4. Lacking interest or point. (Gove, 2023)</p>	<p><i>Sad</i> – 1. Affected with or expressive of grief or unhappiness. 2. Of a dull sombre colour. (Gove, 2023)</p>

The other translators used partial cognitive equivalents that are not evaluative either but differ from the original metaphor in syntactic structure. Cf.

- (14) Todos Osmachka (1930): *до смерти шлях пилистий...* ‘the road to death is dusty’.
- (15) Yurii Koretskyi (1940): *путь <...> / До праху смерті.* ‘path <...> / To the ashes of death’.
- (16) Boris Ten (1986): *шлях / До тліну смерті.* ‘path / To the decay of death’.

The frame mapping of the conceptual contents of the concepts verbalized by the original metaphor (12) *The way to dusty death* and the valorative cognitive variant (13) *Дорогу <...> до дурної смерти* is shown in figure 3.

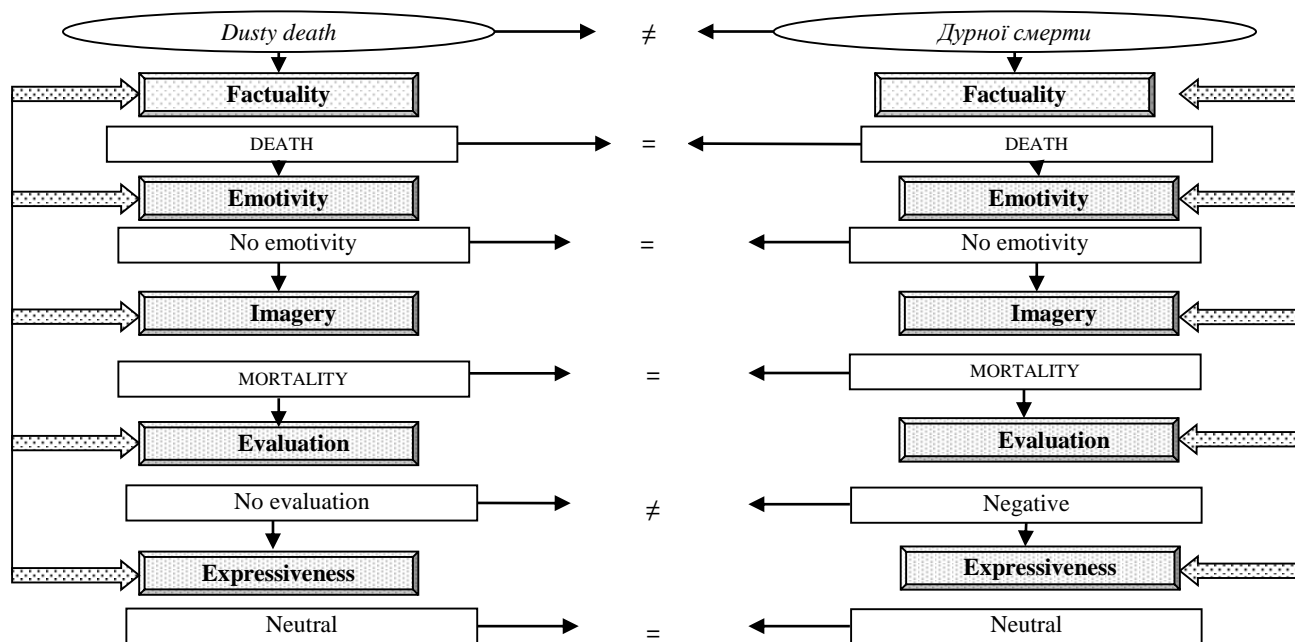


Figure 3. Frame mapping of the conceptual contents of the original lexical unit and valorative cognitive variant in translation

The correlation of cognitive consonance and cognitive dissonance with the degrees of cognitive proximity—cognitive equivalent, cognitive analogue or cognitive variant—may be presented as follows (Boiko, 2022, p. 119):

- 1) cognitive consonance → cognitive equivalent or cognitive analogue;
- 2) cognitive dissonance → cognitive variant.

Cognitive consonance with the author makes it possible for the translator to achieve the highest degree of cognitive proximity in translation by using cognitive equivalents or cognitive analogues. On the other hand, cognitive dissonance, which causes the usage of cognitive variants, results in lower degrees of cognitive proximity.

Thus, the cognitive factor becomes the determinant of diachronic plurality of chronologically distant Ukrainian retranslations of the time-remote original text because cognitive consonance or cognitive dissonance of the translators with the author determines the degree of cognitive proximity of the translated text and—consequently—plurality in translation.

3.3. Strategies and tactics of Ukrainian retranslations of Shakespeare's plays in the light of cognitive proximity to the original text

Under the influence of the discursive and cognitive factors the translator tries to achieve the maximal cognitive proximity to the original text by choosing the appropriate translation strategies and tactics in his / her retranslation.

The term “translation strategy” is understood in this research as a set of rules, goals, and means used by a translator in the process of translation. The chosen translation strategy outlines the translator's artistic style among other translators and distinguishes his / her translation product from other translations. The choice of a translation strategy of a time-remote original work is determined by cultural, social, psychological, economic, and political factors, the presence of other retranslations of this work, competition between translators. The translation strategies, which

proved to be effective while reproducing time-remote original works, are the following: the strategy of archaization (creating an image of the past era that is not identical to the real texts of the corresponding era), the strategy of modernization (creating an image of modernity as part of the chronotope of the integrative-textual mega-concept of translation), the strategy of neutralizing temporal distance (eliminating the temporal marking of an artistic image, creating a translation “out of time”). The examples of the strategy of modernization, which affects the aesthetic component of the original work because outdated, archaic words and sayings, as well as historicisms are translated by their more modern counterparts, are supplied by Maksym Rylskiy’s translation of Shakespeare’s tragedy *King Lear*:

- (18) William Shakespeare (1605): *Infect her beauty, You fen-suck’d fogs, drawn by the powerful sun, / To fall and blast her pride!* (Shakespeare, 2023, p. 30).
- (19) Maksym Rylskiy (1941): *Ви, сонцем розколиханий тумани, / Спадiть на неї, i затруйiте вроду, / I гордоци неситi осквернитъ!* (Shekspir, 1986, p. 34).
- (20) William Shakespeare (1605): *Milk-liver’d man!* (Shakespeare, 2023, p. 24).
- (21) Maksym Rylskiy (1941): *Боягузе!* (Shekspir, 1986, p. 28).
- (22) William Shakespeare (1605): *An eater of broken meats.* (Shakespeare, 2023, p. 14).
- (23) Maksym Rylskiy (1941): *Блюдолиз.* (Shekspir, 1986, p. 16).

An obsolete English notion *fen-suck’d* in the original text (18) the translator rendered with a more modern lexeme with a caressing tone (19) *розколиханий* ‘lulled’. An archaic expression (20) *milk-liver’d man* Maksym Rylskiy replaced with a modern counterpart (21) *боягуз* ‘coward’, which made the text much easier to understand. The expression (22) *an eater of broken meats* means ‘a man who feeds on leftovers’ but the translator decided that this expression was too old-fashioned and replaced it with the modern analogue *блюдолиз*, which means ‘a sycophant’.

Translation strategies are distinguished from translation tactics that are differentiated as reproductive and adaptive translation tactics and are implemented through transcoding and translation transformations.

Transcoding is a reproductive translation tactic, which is seen as copying the structure of a word, phrase or sentence of the original language in the target language. Transcoding can be carried out at the phoneme-grapheme level, which has different types: 1) transliteration, when the graphic form of the word is transcoded; 2) transcription, when the sound form of the word is transcoded; 3) practical transcription, when the root of the word is transcoded but at the same time its ending is changed in accordance with the norms of the original language; 4) mixed transcoding, when partially audio, partially graphic word-form is transcoded; 5) calques, when a word meaning is presented through a literal translation of the corresponding foreign language element.

Reproductive tactic aimed at reproducing subject-logical information of the units of the original text is realized by lexical-semantic transformations (differentiation, modulation, generalization, and concretization) and lexical-grammatical transformations (morphological substitution, transposition, total reorganization, and antonymic translation). Reproductive translation fails in representing connotative types of information (emotive, evaluative, expressive, and stylistic) in the conditions of asymmetry of languages and cultures. In such cases, it is advisable to apply adaptive translation tactic of transformational translation realized by lexical-grammatical transformations (explication, compensation, elimination, and amplification) that involve the use of linguistic and cultural models of the recipient and a clear pragmatic orientation of the translated texts to their foreign-language and foreign-cultural audience.

While trying to achieve the maximal cognitive proximity to the time-remote original texts by W. Shakespeare the translators use both reproductive and adaptive translation tactics (Table 4).

Table 4

**Tactics of Ukrainian retranslations of Shakespeare's plays
to achieve cognitive proximity to the original text**

Means of transcoding or transformational translation	Translation tactics						
	Cognitive equivalent		Cognitive analogue		Cognitive variant		
	Full	Partial	Stylistic	Functional	Referential	Valorative	Notional
Reproductive translation tactic of transcoding							
Transliteration	√						
Transcription	√						
Practical transcription	√						
Mixed transcoding	√	√					
Calques	√						
Reproductive translation tactic of transformational translation (lexical-semantic transformations)							
Differentiation			√		√	√	
Modulation			√	√	√	√	√
Generalization				√	√	√	√
Concretization			√		√	√	
Reproductive translation tactic of transformational translation (lexical-grammatical transformations)							
Morphological substitution		√	√	√	√	√	
Transposition		√	√	√	√	√	√
Total reorganization					√	√	√
Antonymic translation					√	√	√
Adaptive translation tactic of transformational translation (lexical-grammatical transformations)							
Explication					√		
Compensation					√	√	√
Elimination						√	√
Amplification						√	

Table 4 clearly shows that each degree of cognitive proximity—cognitive equivalent, cognitive analogue or cognitive variant—is achieved by specific translation tactic.

Full cognitive equivalent, which is fully identical to the original unit in its meaning and form (component composition and syntactic structure), is achieved by using all types of transcoding (transliteration, transcription, practical transcription, mixed transcoding, and calques) as, for example, the calque of the original metaphor (1) *To be, or not to be – that is the question* proposed by Mykhailo Rudnytskyi (8) and Hryhorii Kochur (9) – *Бути чи не бути? – ось питання*.

Partial cognitive equivalence is manifested in cases when identity with the original unit is preserved in terms of the content equivalence of the five informational constituents (factuality, emotivity, imagery, evaluation, and expressiveness) of the verbalized concepts in the original text and in retranslation, but it is violated in terms of the form (component composition and structural-syntactic organization). To achieve partial cognitive equivalence with the original unit reproductive tactic of transformational translation is involved through using lexical-grammatical transformations of transposition and morphological substitution. For example, the use of transposition resulted in partial cognitive equivalents of the original metaphor (1) *To be, or not to be – that is the question* in Viktor Ver's (7) and Oleksandr Hriaznov's (10) retranslations due to a different syntactic structure (*Так бути чи не бути – ось питання*) and in Andrukhovych's retranslation (11) due to

a different word order (*І от питання – бути чи не бути*). Morphological substitution is observed in Maksym Rylskyi's retranslation of Shakespeare's tragedy *King Lear*:

- (24) William Shakespeare (1605): *Such groans of roaring wind and rain, I never remember to have heard.* (Shakespeare, 2023, p. 63).
 (25) Maksym Rylskyi (1941): *Виття такого вітру та дощу / *He пригадаю.* (Shekspir, 1986, p. 69).
 (26) William Shakespeare (1605): *Obeу you, love you, and most honour you.* (Shakespeare, 2023, p. 5).
 (27) Maksym Rylskyi (1941): *Шанобою, любов'ю та слухнянством.* (Shekspir, 1986, p. 9).*

As a result of lexical-grammatical transformation of morphological substitution the present participle (24) *roaring* is substituted by a noun (25) *виття*, verbs (26) *obeу*, *love*, and *honour* are presented as nouns: (27) *шаноба*, *любов*, *слухнянство*.

Cognitive analogue is achieved by reproductive tactic of transformational translation implemented mainly through lexical-semantic transformations—differentiation, modulation, generalization, and concretization (see Table 4) in order to similarly convey either the stylistic tonality (stylistic cognitive analogue) or the functional-communicative orientation—degree of emotivity or imagery (cognitive analogue) of the original unit.

Stylistic cognitive analogues of (1) *that is the question*, which are achieved by implementing modulation, are presented by Leonid Hrebinka who changed the literary style of the original unit into colloquial style: (5) *Ось в чім річ* 'That's the thing' and by Mykhailo Starytskyi who used archaic style in this case: (2) *Ось що стало руба*. 'That's what became categorically important'.

Cognitive analogues differing from the original author's metaphor (12) *Life's but a walking shadow* in imagery are implemented through modulation by Todos Osmachka (14) *Життя – / летюча тінь* 'Life is / a fleeting shadow'; Yurii Koretskyi (15) and Boris Ten (16) *Життя – рухлива тінь* 'Life is a moving shadow'; Oleksandr Hriaznov (17) *Життя – тремтлива тінь* 'Life is a trembling shadow'. Cognitive analogues differing from the original unit in emotivity are represented by Ukrainian retranslations of Shakespeare's tragedy *King Lear*:

- (28) William Shakespeare (1605): *You nimble lightnings, dart your blinding flames / Into her scornful eyes!* (Shakespeare, 2023, p. 84).
 (29) Panteleimon Kulish (1880): *Ви, блискавки летючі, посліпіте / Ярким огнем своїм їй очи злющі!* (Shekspir, 1902, p. 97).
 (30) Maksym Rylskyi (1941): *Ви, бистрі блискавки, вогнем сліпучим / Зухвалі очі засліпіте їй!* (Shekspir, 1986, p. 73).
 (31) Vasyl Barka (1969): *Мчить, бистрі блискавки, осліпний пламіль – в її презиркуваті очі.* (Shekspir, 1969, p. 173).

The analysis of the semantic structure of the lexical component (28) *scornful* and its Ukrainian counterparts (29) *злющий* 'angriest', (30) *зухвалий* 'daring', (31) *презиркуватий* 'scornful' reveals the similarity of negative emotions expressed in retranslations by implementing lexical-semantic transformation of modulation (Table 5).

Table 5

**Semantic structure of the lexical component *scornful*
and its Ukrainian counterparts**

Scornful , adj	1. Open dislike and disrespect or mockery often mixed with indignation. 2. An expression of contempt or derision. (Gove, 2023)
Зухвалий, а, е.	1. Який не виявляє належної поваги, пошани до кого-, чого-н. / Який виражає неповагу. // Дуже грубий, нахабний. (Slovnyk, 2023, Том 3, р. 735)
Презирство, а, сер.	1. Почуття повної зневаги, крайньої неповаги до кого-, чого-н. 2. Байдужість, неповажне ставлення до чого-н. (Slovnyk, 2023, Том 7, р. 533)
Злющий, а, е.	1. Дуже злий, недобррозичливий; // Роздратований, сердитий. // Який виражає зло, злість. // Сповнений зла, пройнятий злобою. (Slovnyk, 2023, Том 3, р. 607)

Cognitive variants, which are differentiated into four types depending on the informational constituent of the conceptual content of the verbalized concept in the original text that has a variant counterpart in the conceptual content of the corresponding concept in translation,—referential cognitive variant (variance of factuality), valorative cognitive variant (variance of evaluation), notional cognitive variant (lack of emotivity, imagery, evaluation, and expressiveness), a zero cognitive variant (absence of any counterpart to the original unit in the translation)—are achieved mainly, as it is shown in Table 4, by lexical-semantic transformations (differentiation, modulation, generalization, concretization) and lexical-grammatical transformations (morphological substitution, transposition, total reorganization, antonymic translation).

Referential cognitive variants are proposed, for example, in translation of the metaphor (12) *To the last syllable of recorded time* by Todos Osmachka (14) *до останньої межі часу* ‘until the last limit of time’; Yurii Koretskyi (15) *І так закінчується наш літопис* ‘And so our chronicle ends’; Boris Ten (16) *Аж до останньої життя сторінки* ‘Until the last page of the life’; Oleksandr Hriaznov (17) *і ось останнє слово / У книзі непотрібного життя* ‘and here is the last word / In the book of useless life’. In these retranslations, lexical-semantic transformation of concretization is implemented.

The lexical-semantic transformation of modulation used in translation of the original epithets (32) *dull, stale, tired* creates referential cognitive variants in retranslations of Shakespeare’s *King Lear* by Panteleimon Kulish (1880), Maksym Rylskyi (1941), Vasyl Barka (1969):

- (32) William Shakespeare (1605): *Who, in the lusty stealth of nature, take / More composition and fierce quality / Than doth, within a dull, stale, tired bed, / Go to the creating a whole tribe of fops, / Got 'tween asleep and wake?* (Shakespeare, 2023, p. 220).
- (33) Panteleimon Kulish (1880): *Хто у природи / І більш в крові огню й завзяття має, / Ніж ціла купа дурнів, що зачато / Між задріманнем і від сну вставанием / На в'ялому, скучному, тертім ложі?* (Shekspir, 1902, p. 35).
- (34) Maksym Rylskyi (1941): *Кому життя дала / Злодійка племенистая – природа, / Той більше має здатності і сил, / Ніж сотня йолонів, яких зачато / На пом'ятій, нудній, бридкій постелі / У часі поміж вечором та сном.* (Shekspir, 1986a, p. 248).
- (35) Vasyl Barka (1969): *Хто, в ярій скритності природи, / Взяв ладніший висклад і палкіну значність, / Ніж то на втомній, знудженій постелі втертій, / Де сплоджуються йолопи як плем'я, / Між сном і денністю?* (Shekspir, 1969, p. 17).

The translators choose the contextual variants of *dull* (в'ялий ‘flabby’ / пом'яттий ‘crumpled’ / втомний ‘tired’), *stale* (скучний ‘boring’ / нудний ‘tedious’) and *tired* (тертий

'rubbed' / бридкий 'ugly' / *втертий* 'rubbed'), which are equivalent to the original units in terms of emotivity, imagery, evaluation, and stylistic colouring, but are different in reference correlation (Table 6):

Table 6

**Semantic structure of the lexical components *dull, stale, tired*
and their Ukrainian counterparts**

Dull, adj	1. Tedious, uninteresting. 2. Lacking in force, intensity, or sharpness. 3. Lacking brilliance or luster. (Gove, 2023)
В'ялий, а, е.	1. Який перестав бути свіжим, соковитим; зів'ялий (про рослини). / Позбавлений свіжості, пружності; зморшкуватий (про шкіру на обличчі тощо). (Slovnyk, 2023, Том 1, р. 798)
Пом'ятий, а, е.	Який пом'явся, став зім'ятим. // Який утратив свіжість, бадьорість. (Slovnyk, 2023, Том 7, р. 140)
Втомній – утомливий, а, е.	1. Який утомлює. 2. <i>рідко</i> . Який швидко втомлюється. (Slovnyk, 2023, Том 10, р. 515)
Stale, adj	1. Tasteless or unpalatable from age. 2. Tedious from familiarity. 3. Impaired in legal force or effect by reason of being allowed to rest without timely use, action, or demand. 4. Impaired in vigor or effectiveness. (Gove, 2023)
Скучний, а, е.	1. Який відчуває нудьгу; невеселий. 2. Який викликає нудьгу; нецікавий. // Який не викликає інтересу. // Який викликає нудьгу своєю одноманітністю, монотонністю, похмурістю. // Позбавлений яскравості, різноманітності, радості. (Slovnyk, 2023, Том 9, р. 339)
Нудний – знуджений, а, е.	1. Який викликає почуття нудьги (одноманітністю, непривабливістю вигляду і т. ін.). // Набридливий, докучливий. // Який не викликає інтересу. 2. Сповнений нудьги, туги; безрадінний. // <i>рідко</i> . Сумний, зажурений. 3. Який спричинює неприємне, болісне відчуття; млосний, неспокійний. // Тяжкий, болісний. 4. Який викликає нудоту; нудотний. 5. Який викликає відразу, антипатію; неприємний, антипатичний. (Slovnyk, 2023, Том 5, р. 451)
Tired, adj	1. Drained of strength and energy. // Fatigued often to the point of exhaustion. 2. Obviously worn by hard use. (Gove, 2023)
Втертий – утертий, а, е.	Позбавлений оригінальності, самобутності, яскравих індивідуальних особливостей, ознак. (Slovnyk, 2023, Том 3, р. 587)
Бридкий – бридкий, а, е.	Який викликає огиду; гидкий, огидний. (Slovnyk, 2023, Том 2, р. 437)

Valorative cognitive variants of the metaphor (12) *The way to dusty death* are proposed by Panteleimon Kulish (13) *Дорогу <...> до дурної смерти* 'Way <...> to a stupid death' and Oleksandr Hriaznov (17) *печальну путь / До цвинтаря* 'sad path / To the cemetery'. Lexical-semantic transformation of modulation causes negative evaluation to appear in the conceptual contents of the verbalized concept expressed by valorative cognitive variants *дурний* 'stupid' and *печальний* 'sad', which is shown in Table 3.

Notional cognitive variant in retranslations reproduces the factual information structured in the conceptual contents of the verbalized concept in the original text, while losing its emotivity, imagery and expressiveness, but the communicative intention of the original unit corresponds to the communicative effect of the unit in translation. Cf. different ways of transformational translation of the metaphor (36) *sharp-tooth'd unkindness* from Shakespeare's *King Lear* in retranslations by Panteleimon Kulish (1880), Maksym Rylskyi (1941), and Vasyl Barka (1969):

- (36) William Shakespeare (1605): *O Regan, she hath tied / Sharp-tooth'd unkindness, like a vulture, here:* (Shakespeare, 2023, p. 54)
- (37) Panteleimon Kulish (1880): *Вона сюди, о серденько Регано, / Жорстокість гострозубу привязала.* (Shekspir, 1902, p. 60)
- (38) Maksym Rylskyi (1941): *Вона, Регано, яструб, / Вона злобу мені сюди вселила!* (Shekspir, 1986a, p. 279).
- (39) Vasyl Barka (1969): *О, внизила тут, Регано, недобрість гострозубу, як стервятник – тут!* (Shekspir, 1969, p. 70).

The comparison of the semantic structure of the lexical components *sharp-tooth'd unkindness* and their Ukrainian counterparts (Table 7) demonstrates that the translators achieve different degrees of cognitive proximity in their retranslations.

Table 7

Semantic structure of the lexical components *sharp-tooth'd unkindness* and their Ukrainian counterparts

Sharp-tooth'd	Having sharp teeth. // Ready to use the teeth (as in rending or tearing). (Gove, 2023)
Гострозубий, а, е,	<i>Розм. з гострими зубами або гострим зуб'ям.</i> (Slovnyk, 2023, Том 2, р. 145)
Unkindness	1. Not pleasing or mild. // Inclement. 2. Lacking in kindness or sympathy. // Harsh, cruel. (Gove, 2023)
Жорстокість - жорстокий, а, е.	1. Який виявляє суворість, різкість, немилосердність, лютість; безсердечний, безжалісний. (Slovnyk, 2023, Том 2, р. 545)
Недобрість - недобрый, а, е.	1. Який недобррозичливо, неприязно, нечуйно або вороже ставиться до інших (про риси вдачі людини). (Slovnyk, 2023, Том 5, р. 286)
Злоба, злоби, жін.	1. Почуття недобррозичливості, ворожнечі до кого-небудь. 2. Почуття роздратування, гніву, досади; розлюченість. (Slovnyk, 2023, Том 3, р. 597)

Vasyl Barka uses partial cognitive equivalent (39) *недобрість гострозубу* by implementing lexical-grammatical transformation of transposition. Panteleimon Kulish uses lexical-semantic transformation of concretization to create valorative cognitive variant (37) *жорстокість гострозубу*. Maksym Rylskyi's translation, focused on the scenic ease of perception of the original text, demonstrates the use of the notional cognitive variant (38) *злобу* 'malice'. Omitting the epithet *sharp-tooth'd*, the translator uses the stylistically neutral unit in translation, as a result of which the expressive-emotional and figurative connotation of the original text is lost and its emotive function is not realized. The notional cognitive variant is achieved through the use of lexical-semantic transformations of modulation and antonymic substitution (reproductive translation tactic) and elimination (adaptive translation tactic).

Thus, the translators achieve different degrees of cognitive proximity to the time-remote original text—cognitive equivalence, cognitive analogy or cognitive variance—by choosing the appropriate translation strategy (archaization, modernization or neutralization of temporal distance) and translation tactic (reproductive or adaptive) in his / her retranslation.

4. Conclusions

This research paper substantiated the efficiency of cognitive-discursive approach to the study of the complex nature of the phenomenon of diachronic plurality in translation. The research material—Shakespeare's plays as time-remote original texts and their chronologically distant Ukrainian retranslations of the 19th-21st centuries—vividly demonstrated that the texts under study were

significantly different. To determine the nature of these differences including the factors that caused them to appear cognitive-discursive approach in translation studies supplied effective research tools.

Complex research methodology based on the methods of cognitive translational studies together with methodological principles of discourse analysis helped reveal the influence of discursive and cognitive factors on the process and result of retranslation that subsequently determined the translator's choice of the general strategy and local tactic of retranslation of a time-remote original work.

Discourse analysis of the time-remote original texts and their chronologically distant Ukrainian retranslations of the 19th-21st centuries enabled revealing the influence of discursive factor on the process and result of retranslation. The discursive factor became a prerequisite of diachronic plurality in translation of Shakespeare's plays by Ukrainian translators of the 19th-21st centuries in the following cases. (1) Chronological and ideological framework as the original texts and their retranslations were created in radically different historical periods with different social and ideological peculiarities of the corresponding societies—on the one hand, England of the Elizabethan era of the 16-17th century, and on the other, the end of the 19th century, the 20th century, and the 21st century in Ukraine. (2) Cultural framework as the translators adhered to different literary trends—romanticism, realism, neoclassicism, futurism, neo-baroque, modernism, and postmodernism. (3) Individual framework as the Ukrainian translators as creative personalities realized different artistic styles under the influence of the translators' personal worldviews and their attitudes to the language norms.

Methods of cognitive translation studies implemented in the research while analyzing the time-remote original texts and their chronologically distant Ukrainian retranslations of the 19th-21st centuries helped reveal different degrees of cognitive proximity between the lexical units in the original texts and their Ukrainian retranslations. The cognitive factor became the determinant of the diachronic plurality in translation of Shakespeare's plays because cognitive consonance or cognitive dissonance of the translators with the author's ideas caused different interpretations of the original texts by the translators and—consequently—different degrees of cognitive proximity of the translated text with the original one. Frame mapping of the slots (information components) of the informational contents of the verbalized concepts expressed by culturally marked and connotatively coloured units of analysis in the English and Ukrainian texts and grouped into five informational constituents—factuality, emotivity, imagery, evaluation, and expressiveness—defined the types of cognitive proximity between the original and translated texts—cognitive equivalence, cognitive analogy or cognitive variance. The correlation of cognitive consonance and cognitive dissonance with the degrees of cognitive proximity was claimed as follows: cognitive consonance, which caused the highest degree of cognitive proximity in translation, correlated with cognitive equivalents (full and partial) or cognitive analogues (functional and stylistic); cognitive dissonance, which caused the lower degree of cognitive proximity in translation, correlated with cognitive variants (referential, valorative, and notional).

Methodology of cognitive translation studies helped determine the translator's appropriate choice of effective translation strategy and tactic in different chronologically distant retranslations of a time-remote original work. The translation strategies that proved to be appropriate in translating a time-remote original work were archaization, modernization, and neutralization of temporal distance. The translation tactics—reproductive or adaptive—were implemented through transcoding (transliteration, transcription, practical transcription, mixed transcoding, and calques) and translation transformations: lexical-semantic (differentiation, modulation, generalization, and concretization) and lexical-grammatical (morphological substitution, transposition, total reorganization, antonymic translation, explication, compensation, elimination, and amplification). Translation decisions realized different degrees of cognitive proximity—cognitive equivalence, cognitive analogy or cognitive variance—with the original text.

The problem of constructing a cognitive-discursive model of the diachronic plurality of translation of a time-remote original work, which takes into account the extralingual, textual and linguistic components of the discourse of the original and the translation, seems perspective and relevant.

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**ДІАХРОНІЧНА МНОЖИННІСТЬ
У ПЕРЕКЛАДІ П'ЄС ШЕКСПІРА:
КОГНІТИВНО-ДИСКУРСИВНА ПЕРСПЕКТИВА**

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Анотація

У статті розглядається ефективність когнітивно-дискурсивного підходу до вивчення діахронної множинності перекладу на матеріалі п'єс Шекспіра як віддалених у часі оригінальних текстів та їх хронологічно віддалених українських ретрансляцій XIX–XXI ст. Для виявлення впливу дискурсивних і когнітивних факторів на процес і результат ретрансляції реалізовано комплексну методологію дослідження на основі методів когнітивної транслятології разом із методологічними засадами дискурс-аналізу. Дискурсивний аналіз обґрунтовує дискурсивний чинник, який стає передумовою діахронної множинності перекладу п'єс Шекспіра у випадках, коли хронологічні та ідеологічні, культурні та індивідуальні умови оригінального та перекладного текстів різні. Методи когнітивної транслятології доводять, що когнітивний чинник стає визначальним у діахронній множинності перекладу п'єс Шекспіра, оскільки когнітивний консонанс чи когнітивний дисонанс перекладачів із ідеями автора спричиняє різне тлумачення перекладачами оригінальних текстів і, як наслідок, різний ступінь когнітивної близькості тексту перекладу з оригінальним. Співвідношення когнітивного консонансу та когнітивного дисонансу зі ступенями когнітивної близькості виглядає наступним чином: когнітивний консонанс корелює з когнітивними еквівалентами (повними та частковими) або когнітивними аналогами (функційними та стилістичними); когнітивний дисонанс корелює з когнітивними варіантами (референтним, валоративним і смисловим). Методологія когнітивної транслятології допомагає визначити вибір перекладачем ефективної стратегії перекладу (архаїзація, модернізація, нейтралізація часової дистанції) і тактики (репродуктивної чи адаптивної) під час перекладу віддаленого в часі оригінального твору.

Ключові слова: когнітивно-дискурсивний підхід, діахронна множинність перекладу, віддалений у часі оригінальний текст, хронологічно віддалена українська ретрансляція, стратегії та тактики перекладу.