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METHODOLOGY OF COGNITIVE-DISCURSIVE MODELLING OF LITERARY TRANSLATION (case study of Ukrainian retranslations of W. Shakespeare's tragedies of the 19th–21st centuries)

У статті надано теоретико-методологічне обґрунтування поетапного конструювання когнітивно-дискурсивної моделі діахронної множинності перекладу часовіддаленого першотвору, яка постає інструментом розкриття внутрішніх механізмів перекладу літературного твору і визначення критеріїв адекватності оригіналу і перекладу. Матеріалом дослідження слугували трагедії В. Шекспіра як часовіддалені першотвори Англії кінця XVI – початку XVII ст. та їх різночасові українські ретрансляції XIX–XXI ст.

Алгоритм комплексної методології когнітивно-дискурсивного моделювання художнього перекладу, яка інкорпорує *методи* дискурсології і когнітивної транслятології, передбачає п'ять етапів конструювання трьох модулів: дискурсивного, когнітивного і ретрансляційного.

Побудова дискурсивного модуля, метою якого є розкриття об'єктивних і суб'єктивних факторів, які впливають на процес і результат інтерпретації перекладачем часовіддаленого першотвору, передбачає конструювання трьох складників – екстралінгвального, лінгвального та інтерпретаційного, що відбувається на трьох перших етапах.

Четвертий етап – це побудова когнітивного модуля, який розкриває внутрішні механізми перекладацького процесу, зумовлені когнітивним консонансом (гармонійною тотожністю мисленнєвого процесу автора і перекладача) чи когнітивним дисонансом (гносеологічним, ідеологічним і культурно-естетичним), які спричинені попередньо визначеними у дискурсивному модулі подібностями і відмінностями у контекстах створення першотвору і ретрансляцій. Прийняття перекладачем рішення щодо вибору тієї чи іншої перекладацької стратегії та локальної тактики в умовах когнітивного консонансу чи когнітивного дисонансу зумовлює різну ступінь когнітивної близькості оригіналу і перекладу: когнітивну еквівалентність, когнітивну аналогічність і когнітивну варіантність.

П'ятий етап – це конструювання ретрансляційного модуля, який розкриває вплив когнітивного консонансу та когнітивного дисонансу на вибір перекладачем стратегії (модернізації чи архаїзації, доместикації чи форенізації) і тактики (репродуктивної чи адаптивної) трансформаційного перекладу.

Ключові слова: діахронна множинність ретрансляцій, когнітивний консонанс / дисонанс, конотативно / культурно забарвлений контекст, вербалізований концепт оригіналу / перекладу, трансформаційний переклад.

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The cognitive-discursive approach to literary translation postulates that the translator's specific decisions depend on his / her adequate interpretation of the verbal constructions of the original work [Dicerto, 2018; Lewandowska-Tomaschuk, 2010; O'Brien, 2013]. To determine the adequacy criteria, a new and productive theory appears to be the theory of plurality in translation as an idea of the non-deterministic nature of translation due to the possibility of several different retranslations of the same source text.

The phenomenon of plurality in translation has been studied since the second half of the 20th century. Plurality in translation means the presence of several translations of one foreign-language literary work in a given national literature, which in the original has, as a rule, one textual embodiment [Farahzad, 2024; Hermans, 2006; Ortega y Gasset, 2004; Rebrii, 2018]. Western researchers [Brownlie, 2006; Pym, 2007; Gürçağlar, 2008; Venuti, 2003] refer to the term “re-translation”, indicating that each new translation of a work of art tends more and more to the original text [Berman, 2000]. Linguists consider the evolution of translation requirements and the translators’ desire to meet the requirements of the times to be the main factors in the emergence of retranslation.

The plurality in the translation of a literary text is not only a consequence of external causes, but is organically inherent in art. The factors that determine the possibility of plurality in translation and create the problem of choosing a translation strategy are the redundancy of information in the original text and its entropy. The term “entropy”, which was scientifically based in physics as a measure of system chaos, in translation, means the degree of information uncertainty about the object of translation (the translator’s lack of information), which leads to making erroneous decisions about translation at any level of the translation self-organization system [Vanroy, De Clercq, Macken, 2019]. Entropy can occur at all levels of communication [Dorofeieva, Andrushchenko, 2019] – addresser, context, message, code or addressee, and its degree depends not only on the type of text to be translated but also on the translator’s personality. Therefore, the translator has paramount influence on interpretations of the original work in the target language culture.

The diachronic plurality in translation is considered as repeated translations of a time-remote original work, occurring during a specific historical period or several periods [Kaiser, 2002; Koskinen, Paloposki, 2003; Rebrii, 2018; Ситар, 2014]. Diachronic retranslations of the original literary text can differ significantly. Therefore, modern translation theory needs a theoretical and methodological tool to determine the nature of these differences, including the factors that lead to their emergence. Since the study of the literary text translation presupposes the knowledge of the entire experience of human existence, which is reflected in this literary text, a systematic approach in the scientific cognition of the literary text translation contributes to the formation of a multi-level structure of theoretical and empirical study, which involves adequate research methods, one of which is modelling.

The *objective* of the study is theoretical and methodological substantiation and implementation of the cognitive-discursive model of the diachronic plurality in translation of a time-remote original text (hereafter CDM), constructed on the material of Ukrainian retranslations of W. Shakespeare’s tragedies of the 19th–21st centuries, as a tool for revealing the internal mechanisms of retranslations of a time-remote original text.

Achieving the outlined objective requires solving the following *tasks*: to substantiate a theoretical foundation of the CDM in terms of the anthropocentric paradigm of translation studies; to create a methodological foundation for the construction of the CDM by using the methods of discourse analysis and cognitive translation studies; to construct a discursive module in the structure of the CDM, which is represented as a unity of extralingual, lingual, and interpretation components; to highlight cognitive consonance and cognitive dissonance of the author’s and translator’s mental activity, which form the basis in construction of a cognitive module in the structure of the CDM; to construct a retranslation module in the structure of the CDM, taking into account the choice of general strategy and local tactic by translators while retranslating the time-remote original text.

This is a *case study* of W. Shakespeare’s 9 tragedies totalling 1,468 pages and their 38 retranslations performed by 22 Ukrainian translators during the 19th–21st centuries. The units of analysis are culturally marked and connotatively loaded lexical and phraseological units selected from 5,364 connotatively / culturally coloured contexts of W. Shakespeare’s tragedies and their Ukrainian retranslations.

In addition to general scientific methods of *analysis, synthesis, induction, deduction, observation, interpretation, description, generalization, systematization, classification* and *comparison*, the methodology of discourse analysis and cognitive translation studies is also used in the investigation. Discourse analysis, aimed at researching the macro- and microstructure of the dis-

course of the time-remote original text and Ukrainian retranslations of the 19th–21st centuries, involves the use of such methods as: *cultural and historical method* and *comparative-linguistic-cultural* (for comparative analysis of the historical-cultural contexts of the time-remote original text and retranslations), *biographical*, *comparative*, and *interpretive-textual* (to determine the features of the literary styles of the epochs of the original text and its chronologically distant Ukrainian retranslations, which affect the translators' idiosyncrasies and, accordingly, the plurality in translation), *contextual*, *descriptive*, *semantic*, and *stylistic* (for analysis and differentiation of the semantic structure of connotative components of the units of analysis). The methodology of cognitive translation studies includes methods of *conceptual analysis*, in particular *concept identification* (to reconstruct the verbalized concepts of the original and translation), *frame modelling* (to identify the conceptual content of the verbalized concepts of the original and translation in terms of frame semantics) and *frame mapping* (to establish the degree of cognitive proximity between the conceptual contents of the verbalized concepts of the original and translation according to five information constituents), as well as methods of *translation analysis*, in particular *transformational* (to reveal the influence of cognitive consonance and cognitive dissonance on the translator's choice of an effective translation strategy and tactic for adequate reproduction of the units of analysis in retranslation) and *contrastive translation* (for comparative analysis of translation solutions in the diachronic plurality of Ukrainian retranslations). *Quantitative calculation* procedures are used at all stages of the study to determine the frequency of the analyzed phenomena.

Modelling as an effective and universal method of cognition has a long history and consists in studying objects, processes and phenomena of the surrounding world by constructing models, since a model is a presentation of a concrete object, process or phenomenon of reality through abstract ones.

Modelling has gained prominence in the humanities, particularly in the last decade of the 20th century. It is recognized as a universal tool of human cognition and acquires the interdisciplinary status. A model came to be understood as a tool that describes schematically objects, phenomena and processes that are inaccessible to direct observation. The development of taxonomy of models in scientific knowledge is carried out according to various criteria, such as: the object of modelling, the output variable, the class of signs used in models, the correlation of models with real objects or processes, the way of presentation, etc. According to the type of model, the modelling process consists of four stages, namely: construction, investigation, verification, and implementation.

In linguistics, a wide spread of the modelling method is associated with the occurrence of mathematical linguistics in the 1950^s and 1960^s, although the term "model" was introduced by Z. Harris in 1944. The effectiveness of modelling in linguistics is determined by its explanatory power, especially in relation to such a complex object of research as language [Hockett, 1954; Chomsky, 1956], as well as the possibility of solving practical problems of linguistics related to information retrieval and machine translation, localization of knowledge from text, etc.

In translation studies, three main linguistic models of translation have been formed: transformational [Nida, 1975], semantic [Catford, 1965], and I. Revzin's and V. Rosenzweig's situational (denotative) [Рибій, 2016]. Communicative models of translation proposed by O. Kade, V. Komisarov, L. Latyshev, R. Minyar-Beloruhev, A. Popovych, and A. Schweitzer [Рибій, 2016] aim to take into account the communicative situation along with the meanings of individual language units. More modern communicative models also focus on the purpose of the text, its wide real environment (O. Selivanova's communicative-discursive model [Селіванова, 2012]). The advantage of communicative models is that they consider the genuine circumstances in which a text is created and perceived, but cannot explain the inner essence of translation as an activity.

A cognitive translation study changes the traditional understanding of the translation process as a reproductive textual activity and determines other tasks for the translator. Instead of looking for differences between the original text and the translated one, the investigators try to find out the reasons that cause these differences. The translator becomes a "creator" who carries out a complex psycholinguistic activity [Засекін, 2020] in the conditions of bilingual communication, and the translated text becomes more significant and relevant to the study of repeated translations of the same original.

Modelling the translation process in terms of the cognitive-discursive approach [Андрієнко, 2015; Gopo, 2015] is justified by the complex nature of this approach in linguistics. Modelling literary translation, which considers the assets of the cognitive-discursive paradigm, becomes an effective tool for understanding the literary text and the degree of completeness of the author's worldview representation in translation and, therefore, allows tracking of those phenomena that affect the process and result of translation. T. Hermans [Hermans, 2006] has investigated the norms governing the modelling process and the functions of models and prototypes in relation to norms in translation studies.

Within the cognitive paradigm of scientific knowledge, such translation models as cognitive-psychological [Bell, 1994], cognitive [Kiraly, 1995], cognitive-pragmatic [Gutt, 1991], and linguistic-artistic [Rebrii, 2018] have been developed. Cognitive-discursive models of translation [Gopo, 2015; Андрієнко, 2015] take into account not only the text but also the mental activity of the translator and the reader when interpreting this text, focusing primarily on the cognitive scope of the translator's activity and addressing to his / her bilingual world picture. Translation is understood as processing someone's "mental content", which consists of the following stages: interpretation (analysis of the original text), projection (projection of the conceptual image of the source text onto the world picture of the translated language), and implementation (creation of the translated text).

Taking into account the entropy of the time-remote original work, the creative potential of the target culture and the peculiarities of the translator's creative bilingual personality, which is formed under the influence of social-historical and cultural contexts, we propose the CDM, which consists of discursive, cognitive, and retranslation modules, appropriateness of which is justified by their correspondence to the main stages of the translation process.

CDM is a hypothetical conditional scheme that represents the transformation process of one literary text, expressed in English, in diachronic plurality of retranslations, expressed in Ukrainian. CDM is a theoretical and methodological tool for revealing the internal mechanisms of the diachronic plurality in translation, visualizing the translation process at all its stages, such as: *the translator's understanding* of a time-remote original work, which takes into account the extralingual context of its creation; *translator's decision-making* in conditions of cognitive consonance or cognitive dissonance with the author of the original; *implementing translation decisions* while translating the original as the translator's interpretive and heuristic activity.

The complex methodology of step-by-step CDM construction consistently reproduces the translation process and consists of five research stages [Бойко, 2023].

At the **first stage**, the use of general scientific methods of *induction* and *deduction*, empirical and theoretical methods of *analysis* and *synthesis*, as well as methodological principles of *discourse analysis* makes it possible to describe the macrostructure of the discourse of the time-remote original work and chronologically distant Ukrainian retranslations of the 19th–21st centuries. The *cultural-historical method* is used to determine the features of the social-historical, political-ideological and cultural contexts in which W. Shakespeare's tragedies and their Ukrainian retranslations were created. The *comparative-linguistic-cultural method* is used for the analysis of the cultural-aesthetic environment of the relevant historical epochs, which had an impact on the author's and translators' individualities.

The time-remote original works are W. Shakespeare's nine tragedies: "Romeo and Juliet", "Troilus and Cressida", "Julius Caesar", "The Tragedy of Hamlet, Prince of Denmark", "Othello", "King Lear", "Macbeth", "Antony and Cleopatra", "The Tragedy of Coriolanus".

The history of Ukrainian retranslations of W. Shakespeare's tragedies covers 19th–21st centuries and is noted by the names of famous Ukrainian translators:

- (the second half of the 19th century) Panteleimon Kulish, Osyp-Yurii Fedkovych (Osyp Dominik Gordynskyi), Mykhailo Starytskyi, Marko Kropyvnytskyi, and Panas Myrnyi (Panas Rudchenko);

- (the 20th century) Mykhailo Rudnytskyi, Yurii Klen (Oswald-Eckard Burghardt), Maksym Rylskyi, Todos (Teodosii) Osmachka, Boris Ten (Mykola Khomychevskyi), Iryna Steshenko, Viktor Ver (Viktor Cherevko), Vasyl Mysyk, Abram Hozenpud, Hryhorii Kochur, Vasyl Barka (Vasyl Ocheret), Leonid Hrebinka, Yurii Koretskyi, Mykola Lukash, and Dmytro Pavlychko;

- (the beginning of the 21st century) Oleksandr Hriaznov and Yurii Andrukhovych.

The macrostructure of the discourse of the original work and chronologically distant retranslations is also formed by the literary style of the epoch of W. Shakespeare's tragedies (Renaissance literature) and Ukrainian retranslations of the 19th–21st centuries (romanticism, realism, neoclassicism, futurism, neobaroque, modernism, and postmodernism). The use of the *biographical method* allows characterizing the creative path of the playwright and the Ukrainian translators of his works, the features of their worldview that shaped them as creative personalities. *Comparative analysis* helps to trace the historical evolution of artistic forms and cultural contexts of the original work and chronologically distant Ukrainian retranslations. *Interpretive-textual method* of analysis makes it possible to specify W. Shakespeare's and translators' idiostyles as factors of a plurality of interpretations when overcoming the information entropy of the time-remote original work.

At the **second stage**, the use of general scientific methods of *observation, interpretation, description, generalization, systematization* and *classification* aims at analyzing the microstructure of the discourse of the time-remote original works and Ukrainian retranslations of the 19th–21st centuries, in particular, the uniqueness of the language of the original texts and the language of Ukrainian retranslations as sign systems in a historical perspective (*etymological method*), the specificity of the author's and translators' idiostyles as creative personalities (*descriptive method*), the ethnocultural and connotative colouring of W. Shakespeare's language in the context of the diachronic plurality in translation for the formation of the material for analysis (*methods of contextual, semantic and stylistic analysis*).

At this stage, culturally / connotatively coloured contexts (hereafter CCCs) are singled out from the original and translated texts, i.e. fragments of the text that express a coherent and complete thought. Such CCCs contain units of analysis, which appear to be unit / units of the original (hereafter UO) and the corresponding unit / units of translation (hereafter UT). UO and UT are either culturally marked verbal means characterizing the ethno-cultural specificity of the historical period, or connotatively coloured units, whose lexical meaning expresses any component of connotation – imagery, expressiveness, emotivity, evaluation or stylistic colouring. The size of the CCC chosen for the analysis varies from one replica in a dialogue to the fragment of a monologue representing a complete thought.

As a result of *continuous sampling* of the material under study, 5,364 CCCs were extracted, 1,086 CCCs of which are from W. Shakespeare's nine tragedies totalling 1,468 pages and 4,278 CCCs are from 38 Ukrainian retranslations of W. Shakespeare's plays analyzed.

At the **third stage**, the interpretation component of the discursive module in the CDM structure is built by presenting the macro- and microstructure of the discourse of the time-remote original works and Ukrainian retranslations of the 19th–21st centuries. General scientific methods of *interpretation, description* and *generalization*, as well as methods of *semantic, component* and *stylistic analysis*, help to determine the stylistic features of the author's and translators' idiostyles as creative personalities, as well as the factors that cause the plurality of interpretations of the time-remote original works (*interpretive-textual analysis*) in terms of information entropy [Boiko, 2023].

At the **fourth stage**, the application of methods of *comparative* and *conceptual* analysis, in particular the method of *concept identification*, makes it possible to reconstruct the verbalized concepts of the original (hereafter VCO) and translation (hereafter VCT) and to model the conceptual content of VCO and VCT (*frame modelling method*). The conceptual contents of VCO and VCT consist of concept-slots, the reconstruction of which takes place through *semantic* and *component analysis* of dictionary definitions of the units of analysis in order to determine their referential correlation. *Contextual* and *stylistic analyses* identify those meanings that are actualized in the analyzed CCCs, and establish types of connotations (imagery, expressiveness, emotivity, evaluation, and stylistic colouring). *Interpretive-textual analysis*, which involves all the researcher-interpreter's experience (sensual, physical, historical, and social), acquired in the process of mastering the surrounding world, reveals the deep meanings embedded by the author of the time-remote original work in the UO and by the translator in the UT. Accordingly, the nomenclature of concepts-slots in the conceptual contents of VCO and VCT differs from the nomenclature of semes in the meanings of UO and UT.

Forming the conceptual contents of VCO and VCT, concepts-slots are combined into five semantic groups – information constituents of the frame:

- Factuality – the referential potential of the conceptual contents of VCO and VCT, i.e. correspondence of facts (objects, subjects, phenomena, etc.) of extralingual reality expressed by UO and UT (referents);
- Emotivity – emotional colouring of the conceptual contents of VCO and VCT, i.e. lexical (in the semantics of UO and UT) expression of feelings, moods, human experiences, etc.;

- Imagery – the figurative aspect of the conceptual contents of VCO and VCT, i.e. visual and sensory representations and associations expressed by UO and UT;
- Evaluation – the evaluative aspect of the conceptual contents of VCO and VCT, i.e. estimation of the object, subject, phenomenon, event, etc., expressed by UO and UT;
- Expressiveness – the stylistic aspect of the conceptual contents of VCO and VCT, i.e. functional styles to which UO and UT belong.

The proposed denominations of the information constituents in the frame structure are similar with the ones of the components of connotation – figurative, emotive, evaluative, and expressive, since the conceptual contents of VCO and VCT, which are named by connotatively coloured UO and UT, are marked with such meaning components. The use of the terms “imagery”, “emotivity” and “evaluation” in the *conceptual analysis* is not unusual in linguistic cognitive studies, in which the structure of the concept is revealed through the analysis of linguistic means of representation, and appears as a set of various constituents / components / elements / layers / modes, such as valuable, imaginative and conceptual; meaningful, factual; substantive, associative, figurative, evaluative, symbolic, etc.

The differentiation of the degrees of cognitive proximity of VCO and VCT is carried out by *frame mapping*, i.e. the projection of knowledge structures (information constituents) in the VCO frame onto similar knowledge structures in the VCT frame in order to establish the cognitive equivalence / analogy / variance of the conceptual contents of VCO and VCT in terms of cognitive consonance or cognitive dissonance between the author and translators [Boiko, 2022].

At the **fifth stage**, *contrastive translation* and *transformational methods* determine the strategy (modernization or archaization, domestication or foreignization) and tactic (reproductive or adaptive) of reproduction of culturally marked and connotatively coloured UOs in Ukrainian retranslations in terms of cognitive consonance or cognitive dissonance between the author and translators.

The methodological principles of discourse analysis and cognitive translation studies made it possible to construct the CDM, which consists of three parts – discursive, cognitive, and re-translation modules.

The **discursive module** in the structure of the cognitive-discursive model of the diachronic plurality in the translation of the time-remote original work is represented as a unity of extralingual, lingual, and interpretation components (Fig. 1).

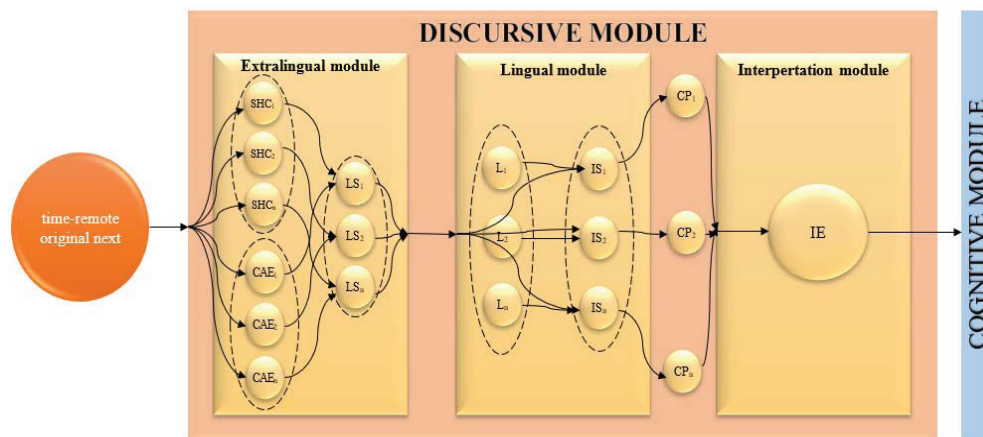


Fig. 1. Model of discursive module in the structure of cognitive-discursive model of the diachronic plurality in translation of the time-remote original text¹

¹ Conventional abbreviations:

SHC₁, SHC₂ ... SHC_n – multiple variants of social-historical contexts of Ukrainian retranslations; CAE₁, CAE₂ ... CAE_n – multiple variants of cultural and aesthetic environments of Ukrainian retranslations; L₁, L₂ ... L_n – multiple variants of language specificity of Ukrainian retranslations as a symbolic system in the historical perspective; LS₁, LS₂ ... LS_n – multiple variants of literary styles of Ukrainian retranslations; IS₁, IS₂ ... IS_n – multiple variants of idiostyles of Ukrainian translators; CP₁, CP₂, ..., CP_n – multiple variants of creative personalities of Ukrainian translators; IE – information entropy of the original text.

The **extralingual component** structuralizes information about the macrostructure of discourse, in particular, about social-historical contexts ($SHC_1, SHC_2 \dots SHC_n$), cultural and aesthetic environments ($CAE_1, CAE_2 \dots CAE_n$) and literary styles ($LS_1, LS_2 \dots LS_n$) of the epochs of the time-remote original texts and chronologically distant Ukrainian retranslations of the 19th–21st centuries, which shape the author's and translators' worldviews.

Social-historical contexts ($SHC_1, SHC_2 \dots SHC_n$), in which W. Shakespeare's tragedies and their Ukrainian retranslations of the 19th–21st centuries were created, are determined by radically different historical epochs. On the one hand, the Elizabethan epoch of the 16th–17th centuries in the history of Great Britain with its characteristic social stratification and strictly regulated hierarchy in society, on the other hand, three different historical periods of the development of Ukrainian society can be distinguished. The second half of the 19th century is the time of the birth and spread of Ukrainian national and cultural revival, Ukrainian national self-awareness. The 20th century is the time of World War I, the February and October revolutions, the struggle for Ukrainian statehood in 1917–1920, the creation of the USSR, World War II, the crisis of socialism and the collapse of the Soviet system, Ukraine's independence, denationalization of property, the advent of "wild" capitalism with an unfair distribution of wealth, the formation of a national oligarchy, the fall of social standards for the absolute majority. The beginning of the 21st century is the time of raising the status of national culture, strengthening the idea of spiritual rebirth as a prerequisite for economic, social, and state revival. Practically every translator of W. Shakespeare's tragedies has his own life tragedy caused by dramatic historical events of the 19th–21st centuries.

In the formation of the translator's creative personality, a key role is played not only by the social-historical contexts ($SHC_1, SHC_2 \dots SHC_n$) and the cultural and aesthetic environments ($CAE_1, CAE_2 \dots CAE_n$), but also by the literary styles of the epochs of Ukrainian retranslations ($LS_1, LS_2 \dots LS_n$), which directly form the idiostyles of particular translators ($IS_1, IS_2 \dots IS_n$) (see Fig. 1).

W. Shakespeare's works belong to the Renaissance culture, which was characterized by a deviation from theocentrism in favour of anthropocentrism, which led to a new understanding of the world and the man in it.

Ukrainian retranslations were implemented during the period of formation of such literary styles as romanticism, realism, neoclassicism, futurism, neobaroque, modernism and postmodernism in the Ukrainian literary tradition, which influenced the translators' idiostyles. In the second half of the 19th century, W. Shakespeare's works were translated in Ukraine in the tradition of romanticism (Panteleimon Kulish, Osyp-Yurii Fedkovych, and Mykhailo Starytskyi) in the conditions of Russification of the upper rank of Ukrainian society and in the tradition of realism, whose representatives (Marko Kropyvnytskyi and Panas Myrnyi) claimed that national language heritage is the key to "correct" national literature.

In the 20th century, W. Shakespeare's works were translated in such literary styles as neoclassicism (Yurii Klen, Mykhailo Rudnytskyi, Maksym Rylskyi, Boris Ten, Iryna Steshenko, Vasyl Mysyk, and Hryhorii Kochur), futurism (Viktor Ver and Yurii Koretskyi), neo-baroque (Todos Osmachka, Abram Hozenpud, Leonid Hrebinka, and Mykhailo Lukash) and modernism (Vasyl Baraka and Dmytro Pavlychko). The main literary style in Ukraine at the end of the 20th – beginning of the 21st century was postmodernism (Oleksandr Hriaznov and Yurii Andrukhovych), in which the boundaries between high and popular art are blurred.

The **lingual component** structuralizes information about the microstructure of the discourse, in particular about the uniqueness of the language of the time-remote original text and the language of chronologically distant Ukrainian retranslations ($L_1, L_2 \dots L_n$), as well as the specificity of the author's and translators' idiostyles ($IS_1, IS_2 \dots IS_n$).

The languages of the time-remote original text (early modern English) and Ukrainian retranslations (the new Ukrainian language of the end of the 19th and the beginning of the 21st centuries) show significant peculiarities due to different conditions of existence – the gradual development of the English language and the constant prohibitions and oppressions of the Ukrainian. W. Shakespeare was able not only to successfully use the resources of the English language of that time but also to be an innovator in the field of stylistics of the work, as well as in vocabulary and even grammar. The authors of Ukrainian retranslations often appeared as "hostages" of the Ukrainian language oppressions. However, at the same time, many of them were also innovators, striving for the normalization of their modern Ukrainian language. The period from the end

of the 19th – the beginning of the 20th century is characterized by the use of the so-called “pho-
netic” spelling and the use of colloquial language. The middle and the end of the 20th century are
connected with the forced Russian amalgamation of Ukrainian culture and the creation, on the
one hand, of amalgamated translations and, on the other, the protection of the living Ukrainian
language in translations. At the beginning of the 21st century, the Ukrainian language is charac-
terized by the weakness of the language standard, the strong influence of the English language
and the existence of alternative language norms.

The variability of the diachronic plurality in Ukrainian retranslations of the 19th–21st centu-
ries of W. Shakespeare’s tragedies reflects the author’s and translators’ idiosyncrasies (IS₁, IS₂ ... IS_n),
which were formed under the influence of various literary styles dominant in the respective ep-
och. The translator’s idiosyncrasy, besides the system of language units in their connotative usage,
contains a typology of professionalism (professional methods and means of solving translation
tasks).

The **interpretation component** structuralizes information about the factors affecting the
interpretation by the translators’ creative personalities (CP₁, CP₂, ..., CP_n) of the time-remote origi-
nal text in terms of information entropy (IE) in order to reproduce the original work in target
language adequately. The interpretation component is a synthesis of the extralingual and lingual
components of the discourse module, as it considers all the key factors of interpretation [Boiko,
2022a].

The information entropy of culturally marked and connotatively coloured UOs is a prereq-
uisite for the diversity of translation interpretations and, accordingly, the diachronic plurality
in translation, which is illustrated in Ukrainian retranslations of the CCC from W. Shakespeare’s
tragedy “Romeo and Juliet” (1594), act I, scene 5:

(1) William Shakespeare (1594): *My only love sprung from my only hate! [...] Prodigious birth of love
it is to me, that I must love a loathed enemy* [Shakespeare, 2004, p. 52].

(2) Panteleimon Kulish (1901): *Єдина любов з єдиної вражди [...] О дивная любов! мені ти див-
но сталась, що з клятим ворогом моїм я покохалась*² [Шекспір, 1901, p. 31].

(3) Panteleimon Kulish in Mykhailo Voronyi’s edition (1928): *З єдиної злоби – єдина і любов... [...] Як
наді мною ти, зла доле, насміялась, що з ворогом своїм я вперше покохалась!*³ [Шекспір, 1998,
p. 33].

(4) Vasyl Mysyk (1932): *З ненависті любов моя повстала [...] Предивно почалась любов моя, що
маю ворога любити*⁴ [Шекспір, 2024d]

(5) Abram Hozenprud (1937): *З ненависті єдиної – встає любов єдина [...] Мені гірке судилося
життя, бо ворога кохати мушу я*⁵ [Шекспір, 1937, p. 48].

(6) Iryna Steshenko (1952): *Злоба єдина у душі буяла, і зі злоби любов єдина встала!.. [...] Ох, не
на радість ти, любов моя, бо ворога кохаю ніжно я*⁶ [Шекспір, 1985, p. 336].

(7) Yurii Andrukhovych (2016): *Любов одна, як ненависть одна – її б не знати краще, та вона сама
прийшла – і спробуй відведи це щастя, повне знаками біди*⁷ [Шекспір, 2016, p. 98].

In the original (1), the idea of love is realized by connotatively coloured UOs, which are ep-
ithets with a positive evaluation *prodigious birth* and a negative evaluation *a loathed enemy*, as
well as UOs with a negative evaluation: *hate* and *enemy*. In (1), love is associated with fate (*prodi-*

² ‘A single **love** from a single enmity [...] O **strange** love! You seemed strange to me that I fell in love
with my **cursed** enemy’.

³ ‘From one **malice** comes one **love**... [...] How you, **evil** fate, laughed at me, that I fell in love with my
enemy for the first time!’

⁴ ‘My **love** arose from **hatred** [...] My **love** began to be wonderful, that I have to love my **enemy**’.

⁵ ‘From single **hatred**, single **love** arises [...] My life is bitterly destined, because I have to **love** the
enemy’.

⁶ ‘**Malice** was the only one in the soul, and from the **malice** only **love** arose!.. [...] Oh, you are not
happy, my love, because I **love the enemy** tenderly!’

⁷ ‘**Love** is one, as **hate** is one - it would not be better to know it, but it came by itself - and try to take
away this happiness, full of **signs of trouble**’.

gious birth of love), moreover, with evil fate (*love a loathed enemy*). Juliet's love is so unpredictable that it arose from a completely opposite feeling (*My only love sprung from my only hate!*).

In Panteleimon Kulish's translation (2), love is not associated with fate, but with a miracle and something supernatural (*о дивная любов! мені ти дивно сталась* 'oh **strange** love! You are **strange** to me'). At the same time, the idea of enmity that grows into love is expressed quite clearly (*єдина любов з єдиної вражди* 'the only **love** from the only **enmity**'). The degree of hatred for the enemy is conveyed as accurately as possible (*що з клятим ворогом моїм я покохалась* 'that I fell in love with my **cursed enemy**').

In Mykhailo Voronyi's adaptation (3), love is also associated with fate as a living being that laughs at people (*зла доле, настіялась* 'evil fate, **laughed**'). The idea of hatred is weakened and replaced by malice (*з єдиної злоби – єдина і любов* *що з* 'out of only **malice** is only **love**'). Furthermore, the idea of enemy in (3) is also weakened (*ворогом своїм я вперше покохалась* 'that for the first time I fell in love with my **enemy**'), while in (1) strong hatred is expressed (*that I must love a loathed enemy*).

Retranslations performed by Vasyl Mysyk (1932), Abram Hozenpud (1937) and Iryna Steshenko (1952) at one and the same historical period of time, differ in the scope of information implied by the author and presented in retranslations.

In Vasyl Mysyk's translation (4), love also seems strange (*предивно почалась любов моя* 'my love began **very strangely**'). Quite precisely conveying the contrast between feelings of love and hatred (*з ненависти любов моя повсталала* 'my **love** rose from **hatred**'), Vasyl Mysyk weakens the level of enmity, talking about Juliet's lover (*що маю ворога любити я* 'that I have **an enemy** to love').

Abram Hozenpud in (5) does not touch the theme of either fate or miracle. Love in (5) is only a part of life (*мені гірке судилося життя* 'I had a **bitter life**') in this difficult period – the period of enmity between families (*в страшну годину* 'in a terrible hour'). The idea that love grew out of hatred is preserved (*з ненависти єдиної – встає любов єдина* 'from only **hatred** – only **love** arises'), but the idea of enmity is somewhat softened (*бо ворога кохати мушу я* 'because I must love the **enemy**').

Iryna Steshenko in (6) presents love as a problem of unhappiness (*ох, не на радість ти, любов моя* 'oh, you **are not happy**, my love'), depriving it of mysticism. In (6), love is opposed to malice (*злоба єдина у душі буяла, і зі злоби любов єдина встала* 'malice was the only one in the soul, and from **malice only love** arose'), and enmity is weakened not only by omitting the adjective, but also by adding another, denoting tender feelings (*бо ворога кохаю ніжно* 'for I love the **enemy tenderly**').

In Yurii Andrukhovych's version (7), love is also associated with fate (*щастя, повне знаками біди* 'happiness full of **signs of trouble**'), and the idea of love is conveyed through the idea of signs of fate. Fate in (7) is similar to its perception in (1) – it is only a development of events beyond human control, which is considered as determined by a supernatural force rather than by humans. In (7), the phrase *that I must love a loathed enemy* is omitted altogether, but the idea of hatred is represented in the phrase *любов одна, як ненависть одна* 'love alone, as **hatred alone**'. In addition, the expression *вона сама прийшла – і спробуй відведи* 'and she herself came – and try to take her away' makes the reader of this translation to perceive the heroine as a victim of love, and not as a person who loves.

Thus, in Panteleimon Kulish's translation, love is more connected with the game of evil fate, which is characteristic of the fatalism of the Ukrainian national character of the 19th century. The fact that in the retranslations of the 20th century love is also associated with fate (Abram Hozenpud, Vasyl Mysyk) or, on the contrary, with something more down-to-earth, vital (Iryna Steshenko), reflects the contradictions of the national character of the 20th century. In the 21st century, Yurii Andrukhovych presents love through loss of control, preserving the idea of fatalism characteristic of post-Soviet Ukraine, but at the same time preserving the idea of warding off evil.

The translation interpretation of the original text in terms of information entropy depends on the translator's creative personality, formed under the influence of 1) objective factors: historically different social and cultural contexts, in which the original texts of the 16th–17th centuries and Ukrainian retranslations of the 19th–21st centuries were created, as well as literary styles dominating at the corresponding epochs; 2) subjective factors: translators' creative personalities

that reflect their perception of the surrounding world and personal worldviews, determined by different life experiences and social backgrounds. All factors being equal, the scope of information transmitted in retranslation coincides to the original text. If at least one of the factors is different, the translators' interpretations of the cases of information entropy differ which is a prerequisite for the diachronic plurality in translation of time-remote tragedies by Ukrainian translators of the 19th–21st centuries.

The **cognitive module** in the structure of the cognitive-discursive model of the diachronic plurality in translation of the time-remote original text is constructed in terms of cognitive consonance and cognitive dissonance, establishing a certain degree of cognitive proximity between VCO and VCT, and explaining the phenomenon of plurality in translation. Cognitive consonance causes cognitive equivalence and cognitive analogy of the original and translation; cognitive dissonance determines cognitive variance of the original and translation (Fig. 2).

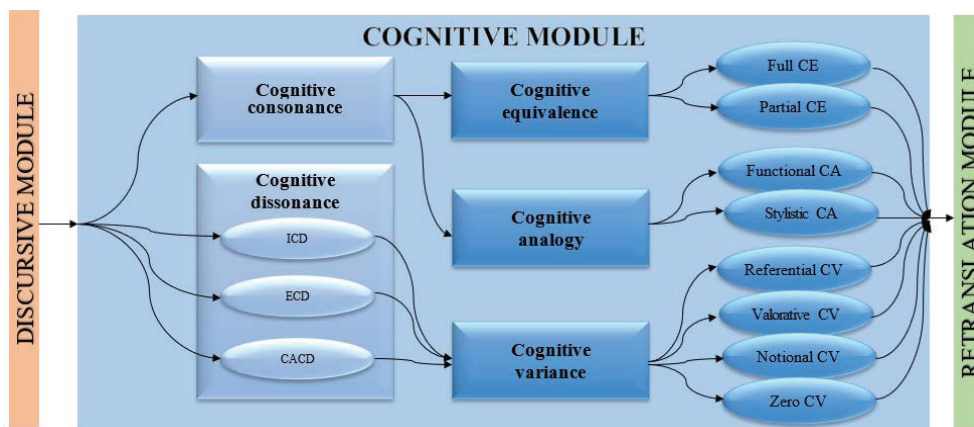


Fig. 2. Model of cognitive module in the structure of cognitive-discursive model of the diachronic plurality in translation of the time-remote original text ⁸

From the point of view of translation, cognitive consonance is the harmonious identity of the author's and the translator's mental processes during the creation of the original text and the translated one. Cognitive dissonance causes flaws in understanding and interpreting by the translator the implicit information encoded by the author of the original text. Cognitive dissonance manifests itself at different levels: epistemological, ideological, and cultural-aesthetic.

Epistemological cognitive dissonance (hereafter ECD) (from the Greek *genoskein* 'know') is caused by the insufficiency of reliable knowledge of spiritual and physical realities due to the temporal and territorial distance between the original work and its retranslation.

For example, we trace ECD in the translation of the CCC from the tragedy "Othello" (act I, scene 1):

(8) William Shakespeare (1604): [...] *thou, Iago, who hast had my purse as if the strings were thine* [Shakespeare, 2000, p. 38].

The lack of an equivalent in the Ukrainian language for the English metaphorical expression *hold / control the purse strings* 'to control how money is spent' [Butterfield, 2024] causes a different meaning in retranslation:

(9) Panteleimon Kulish's (1882): *Ти, Яког, брав у мене ис кишени, мов се була твоя торбина власна*⁹ [Шекспір, 1882а, p. 13].

⁸ Conventional abbreviations:

ICD – ideological cognitive dissonance; ECD – epistemological cognitive dissonance; CACD – cultural and aesthetic cognitive dissonance; CE – cognitive equivalence; CA – cognitive analogy; CV – cognitive variance.

⁹ 'Iago, you picked my pockets as if it were your own bag'.

The author concentrates more on controlling the spending of money, while the translator points to the fact of stealing money from another person's pocket.

Ideological cognitive dissonance (hereafter ICD) (from the Greek *idea* and *logos*, literally 'the science of ideas') is revealed in contradictory ideas, assumptions, convictions, beliefs, values, and attitudes to social reality that divide social groups, classes, and society as a whole. ICD influences Iryna Steshenko's interpretation (1952) of the love for a child in CCC from the tragedy "Romeo and Juliet" (act V, scene 3):

(10) William Shakespeare (1594): *Capulet, Montague, see what a scourge is laid upon your hate, that heaven finds means to kill your joys with love* [Shakespeare, 2004, p. 193].

(11) Iryna Steshenko (1952): *Монтеккі! Капулетті! Подивіться, який вас бич карає за ненависть: Ваш цвіт любов'ю вбили небеса!*¹⁰ [Шекспір, 1985, p. 412].

Children in the CCC are metaphorically presented as a joy of life, and their loss is a punishment, and the punishment is imagined as a whip that strikes a person directly for his hatred, punishing him for it. Iryna Steshenko, appealing to the moral traditions of Ukrainian culture, presents children as *цвіт* 'flower' ('something beautiful that grew on earth'), that is, the best that their parents could create. In Ukrainian culture, children are not just a joy, but something that is the "fruit" of activity, care and mothering of parents; therefore, their loss is not only a loss of joy but also a loss of a part of the personality. Iryna Steshenko imagines punishment in a different way: if in the original, it is a punishment for a sin (*what a scourge is laid upon your hate*), then in the translation (11) the punishment happens directly on the culprit for the sin (*який вас бич карає за ненависть* 'See what scourge punishes you for hatred').

Cultural-aesthetic cognitive dissonance (hereafter CACD) is manifested in the contradiction between cultural entities: norms and ways of thinking; traditions; nationality; cultural heritage and history; styles offered to a person by different cultures to which he simultaneously belongs; sociocultural problems. In the translation of the CCC from the tragedy "Macbeth" (act I, scene 2), CACD caused a plurality in interpretations of cultural realia:

(12) William Shakespeare (1605): ... *from the western isles of kerns and gallowglasses is supplied* [Shakespeare, 1899, p. 434].

(13) Panteleimon Kulish (1900): *Засіг собі із островів західніх підмоги в Кернів та у Гальоніглюсян!*¹¹ [Шекспір, 1900, p. 4].

(14) Boris Ten (1986): *Набрав на заході по островах ірландської піхоти!*¹² [Шекспір, 1986с, p. 347].

(15) Oleksandr Hriaznov (2008): *Навербував собі на островах підрозділи ірландської піхоти!*¹³ [Шекспір, 2024a].

Panteleimon Kulish in (13) transcoded culturally marked UO *kerns and gallowglasses* as *Кернів та у Гальоніглюсян* 'Cairns and Galyoniglosyan', preserving the realia of the original work. In the translations performed by Boris Ten (14) and Oleksandr Hriaznov (15) – *ірландська піхота* 'Irish infantry' – the historical realia is lost, since the *kerns* are light-armed horsemen, and *gallowglasses* are heavily armed horsemen.

Interdependence of cognitive consonance and cognitive dissonance between the mental processes of the translator and the author of the source text is presented in different degrees of cognitive proximity between UO and UT: cognitive equivalence, cognitive analogy, and cognitive variance of retranslations.

Cognitive equivalence (hereafter CE) between UO and UT is a result of cognitive consonance. It is infrequent (8.18% of CCCs) due to differences between social-historical contexts and

¹⁰ 'Montague! Capulet! See what scourge punishes you for hatred: Your flower was killed by the heavens with love!'

¹¹ 'He reached to himself from the islands of the western aid to the Cairns and Galioniglossians.'

¹² 'They recruited Irish infantry in the west on the islands'

¹³ 'Recruited Irish infantry units on the islands'

cultural and aesthetic environments of the time-remote original texts and retranslations, the language specificity, literary styles of the corresponding epochs and idiostyles of the authors of original works and translators as creative personalities. There are two types of cognitive equivalents: full cognitive equivalent (hereafter full CE) and partial cognitive equivalent (hereafter partial CE).

Full CE (2.35% of CCCs) is functionally and communicatively identical to the lexical unit in the source text in form (component composition and structural and syntactic organization) and content (equivalence of all information constituents of VCO and VCT). For example, the full CE is implemented in the translations performed by Panteleimon Kulish (17) and Vasyl Barka (18) of the CCC from the tragedy “King Lear” (act I, scene 1):

(16) William Shakespeare (1605): *Meantime we shall express our **darker purpose*** [Shakespeare, 1916, p. 3].

(17) Panteleimon Kulish (1880): *Тим часом виявим наш **тайний задум***¹⁴ [Шекспір, 1902, p. 4].

(18) Vasyl Barka (1969): *Тим часом **скритий намір** наш*¹⁵ [Шекспір, 1969, p. 18].

The information equivalence of the UO *darker purpose* and the UT *тайний задум* ‘secret plan’ and the UT *скритий намір* ‘hidden intention’ is realized in the preservation of the conceptual content of the VCO DARKER PURPOSE in the VCT ТАЙНИЙ ЗАДУМ ‘SECRET PLAN’ and СКРИТИЙ НАМІР ‘HIDDEN INTENTION’, which demonstrates the equivalence in factuality – concepts-slots SECRETIVENESS ‘ТАЄМНИЧІСТЬ’, INTENT ‘НАМІР’, emotivity – concepts-slots DISHONESTY ‘НЕЧЕСНІСТЬ’, TRICKERY ‘ХИТРИСТЬ’, LIE ‘ОБМАН’, imagery – concept-slot SECRETIVENESS ‘ПРИХОВАНІСТЬ’ and expressiveness – stylistic neutrality due to belonging of UO and UT to neutral vocabulary. In this case, there is a full cognitive equivalence between UO and UT, which is justified by the translators’ desire to understand and express the ideas embodied by the author. The synonymy of the lexical means of translation is determined rather by the specificity of the translators’ idiostyles, formed by the translators’ creative personalities.

Partial CE (5.84% of CCCs), identically reproducing all information constituents of VCO, shows differences in terms of their component composition, structural and syntactic organization of UT compared to UO. For example, CCCs from “The Tragedy of Coriolanus” (Act V, Scene 6) and its translation by Dmytro Pavlychko:

(19) William Shakespeare (1607): *I’ll deliver myself your **loyal servant*** [Shakespeare, 1922, p. 223].

(20) Dmytro Pavlychko (1986): *Доведу, що я **слуга** ваш **відданий і вірний***¹⁶ [Шекспір, 1986, p. 641].

Cognitive analogy (hereafter CA) that is achieved in terms of cognitive consonance (44.05% of CCCs) is a typical phenomenon in Ukrainian retranslations of W. Shakespeare’s tragedies. Correspondingly, two types of cognitive analogue are differentiated: stylistic cognitive analogue (hereafter stylistic CA) and functional cognitive analogue (hereafter functional CA).

Stylistic CA (21.5% of CCCs) is different from that of the UO in its stylistic tone as it belongs to a different stylistic register, due to the translators’ aesthetic preferences whose work belongs to the corresponding literary style.

For example, in Yurii Andrukhovych’s translation of the CCC from the tragedy “King Lear” (Act I, Scene 1):

(21) William Shakespeare (1605): *I have so often **blushed** to acknowledge him that now I am brazen to it* [Shakespeare, 1916, p. 7].

(22) Yurii Andrukhovych (2021): *Мені так часто доводилося **палати** за нього **зі встиду**, що тепер ніде подітись. Але я незле загартувався*¹⁷ [Шекспір, 2021, p. 10].

¹⁴ ‘In the meantime, let’s reveal our **secret plan**.’

¹⁵ ‘In the meantime, we will unfold our **hidden intention**.’

¹⁶ ‘I will prove that I am your **loyal and faithful servant**.’

¹⁷ ‘I had **to burn** for him so often **with shame** that now I have nowhere to go. But I was well hardened.’

UO *blushed* and UT *палати зі встиду* 'burn with shame' are identical in emotivity and evaluation, as they identically denote negative emotions, actualizing such concepts-slots as SHAME 'ВСТИД', CONFUSION 'СПАНТЕЛИЧЕНІСТЬ', EMBARRASSMENT 'ЗБЕНТЕЖЕННЯ' in the conceptual content of VCO *BLUSH* 'КРАСКА СОРОМУ' and VCT *ПАЛАННЯ ЗІ ВСТИДУ* 'BURNING WITH SHAME'. The imagery of VCO and VCT is also equivalent as they have the concept-slot HEAT 'ЖАР'. At the same time, VCO and VCT are not equivalent in terms of expressiveness, as UO *blush* belongs to the neutral lexicon, while the component of the UT *палати зі встиду* 'burn with shame' – *встид* 'shame' is dialectal, which affects the stylistic nonequivalence of UO and UT.

Functional CA (22.56% of CCCs) with complete or incomplete parallelism of component composition and syntactic model of UO and UT equally reproduces the factuality and stylistic tone of UO, but is similar to it in its emotivity and/or in imagery. An example of a functional CA with a shift in imagery is Oleksandr Gryaznov's translation of the CCC from the tragedy "King Lear" (act I, scene 1), given above:

(23) Oleksandr Hriaznov (2008): *Я причетний до його народження, сер. І так часто червонів, зізнаючись у цьому, що давно вже перестав ніяковіти.*¹⁸ [Шекспір, 2024a].

In the conceptual content of the VCT *ПОЧЕРВОНІННЯ* 'REDDENING', the equivalence of factuality is the concept-slot REDDENING OF THE FACE 'ПОЧЕРВОНІННЯ ОБЛИЧЧЯ', emotivity – the concepts-slots SHAME 'ВСТИД', CONFUSION 'СПАНТЕЛИЧЕНІСТЬ', EMBARRASSMENT 'ЗБЕНТЕЖЕННЯ', negative evaluation and neutral expressiveness – the belonging of words *blush* і *червоніти* 'redden' to neutral vocabulary. However, imagery equivalence was not achieved, since the concept-slot HEAT 'ЖАР' actualized in the CCC with the word *blush*, which comes from a Proto-European root meaning 'flash, burn' [Harper, 2024] was not reproduced in translation.

Cognitive variance (hereafter CV), which is the most common for the retranslations of W. Shakespeare's works at different times (47.76% of the CCCs), is determined in the cases when the information constituent of the conceptual content of the VCO, which affects the meaning of the message (its factuality or evaluation), does not have an adequate counterpart in the conceptual content of the VCT. Cognitive variants determined by cognitive dissonance – epistemological, ideological or cultural and aesthetic, are differentiated into four types: referential cognitive variant (hereafter referential CV), valorative cognitive variant (hereafter valorative CV), notional cognitive variant (hereafter notional CV), and zero cognitive variant (hereafter zero CV).

Referential CV (9% of CCCs) is a result of epistemological cognitive dissonance, when the information constituent of the conceptual content of VCO is inappropriate in factuality in the translation, as, for example, in the translation of the CCC from the tragedy "Hamlet" (act III, scene 1):

(24) William Shakespeare (1600): *Thus conscience does make cowards of us all* [Shakespeare, 2015, p. 75].

(25) Yurii Andrukhovych (2008): *Винен розум. Це він блідими робить*¹⁹ [Шекспір, 2008, p. 103].

The concept-slot *ТІМІДИТУ* 'БОЯЗКІСТЬ' in the conceptual content of VCO *COWARD* changes to *блідість* 'pallor' in VCT *БЛІДИТЬ* 'PALLOR', but the content of the compared concepts is equivalent in terms of emotivity – the concept-slot FEAR 'СТРАХ', lack of imagery, neutral expressiveness due to belonging of the UO *coward* and UT *блідий* 'pale' to neutral vocabulary, a negative evaluation expressed in the meaning of UO and UT. Since the loss of factuality is a significant loss in translation, the referential CV does not dominate in any analyzed retranslation.

The valorative CV (17.17% of the CCCs) is caused by ideological cognitive dissonance, when the information constituent of the conceptual content of the VCO involves forming a different evaluation. For example, in the translation of the CCC from the tragedy "Macbeth" (act I, scene 1):

(26) William Shakespeare (1605): *What not put upon his spongy officers, who shall bear the guilt of our great quell?* [Shakespeare, 1899, p. 454].

(27) Todos Osmachka (1930): *Яку вину ми не складемо на цю насмоктану сторожу, наче губка*²⁰ [Шекспір, 1930, p. 36].

¹⁸ 'I am involved in his birth, sir. And he **redden** so often, admitting this, that he stopped being embarrassed a long time ago.'

¹⁹ 'The mind is to blame. It makes **them pale**.'

²⁰ 'What blame will we not place on this **sponge-like watchman**?'

Condemnation of a drunken state by Todos Osmachka is evidenced by the UT *насмоктана сторожа, наче губка* 'watchman was soaked, like a sponge' with negative evaluation, which is absent in UO *spongy officers*. If in the history of England, there was no legal ban on alcohol, then in the Russian Empire, to which Kyiv belonged at Todos Osmachka's time, such a ban was, in particular, the "dry law" of 1914. In addition, Todos Osmachka was born and grew up in a family of rural workers, received a pedagogical education, which also contributed to his condemnation of excessive alcohol consumption.

Notional CV (15.79% of CCCs) in the retranslations of mostly neo-baroque representatives is caused by cultural and aesthetic cognitive dissonance due to translators' stylistic searches, as well as ideological dissonance due to the translators' individual worldviews, formed in a particular cultural and aesthetic environment. Notional CV is implemented in translation, in which only factual information is reproduced. For example, the above-mentioned CCC translated by (28) Oleksandr Hriaznov (2008): *Тоді із королем роби, що хочеш! Ми зможемо на п'яних слуг звалити усю відповідальність за убивство.*²¹ [Шекспір, 2024с].

UT *убивство* 'murder' is identical to the UO *great quell* only in terms of factuality (MURDER 'БЫВСТВО'). However, in translation, such information constituents as imagery (SLAUGHTER 'РІЗАНИНА') and stylistic colouring (UO *quell* – outdated, UT *убивство* 'murder' – stylistically neutral) are lost.

Zero CV (5.8% of the CCCs) is realized when the conceptual content of the VCO does not find its reproduction in the translation at all. The reasons for the appearance of zero CV can be different, among them: shortening of the original text by translators who adjusted the text to facilitate perception from the stage; simplification of hard-to-understand fragments of the original; compression of the translated text in order to achieve equilinearity, etc. For example, in the translation of the CCC from the tragedy "Romeo and Juliet" performed by Yurii Adruhovych, a fragment that is important from the point of view of the communicative task – *I must love a loathed enemy* – is not reproduced:

(29) William Shakespeare (1594): *Prodigious birth of love it is to me, that I must love a loathed enemy* [Shakespeare, 2004, p. 61].

(30) Yurii Adruhovych (2016): *Дивная любовь! мені ти дивно сталась*²² [Шекспір, 2016, p. 9].

The cognitive module is an important component of the proposed CDM, as it focuses on the intermediate stage of the translation process – the stage at which the translator chooses a particular translation strategy or local tactic.

The **retranslation module** in the structure of the cognitive-discursive model of the diachronic plurality in translation of the time-remote original text reveals the regularities of translators' choice of a general strategy (modernization or archaization, domestication or foreignization) and local tactic (reproductive or adaptive) of transformation translation in terms of cognitive consonance or cognitive dissonance of the author's and translator's cognitions (Fig. 3).

The choice of the strategy of modernization or archaization while transferring the temporal distance is determined by the factors of time and space. The strategy of modernization focuses on the modern reader of the translation and involves the adaptation of the original mental images to the cultural norms of the target audience. In contrast, the strategy of archaization focuses on the author of the original work and aims at preserving the historically and culturally motivated mental images of the original text in translation. The strategy of archaization is most often caused by cognitive consonance between the authors of the original work and the retranslation, and the strategy of modernization is caused by cognitive dissonance.

For example, in the translation of the CCC from the tragedy "King Lear" (act II, scene 2), translators use different strategies:

²¹ 'Then do what you want with the king! We will be able to lay all the responsibility for **the murder** on the drunken servants.'

²² 'Strange love! You are **strange** to me.'

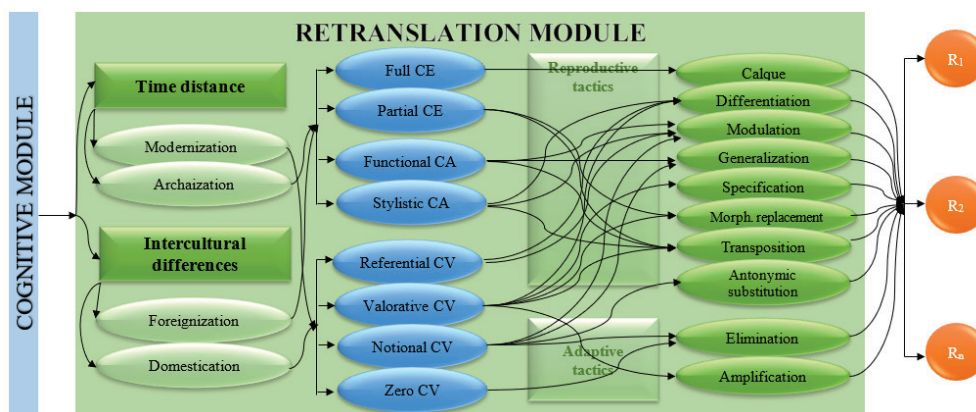


Fig. 3. Model of retranslation module in the structure of cognitive-discursive model of the diachronic plurality in translation of the time-remote original text ²³

(31) William Shakespeare (1605): *A knave, a rascal, an eater of broken meats; [...] three-suited, [...] knave* [Shakespeare, 1916, p. 46].

(32) Panteleimon Kulish (1880): *Те плут, лега, блюдолиз, [...] трохжупанний, [...] ск- син*²⁴ [Шекспір, 1902, p. 46].

(33) Panas Myrnyi (1897): *За того, що ти й є: за блюдолиза, за [...] раднішого начепити на себе зразу хоч три лагузькі каптани; [...] скурвого сына*²⁵ [Шекспір, 2024b].

(34) Maksym Rylskyi (1941): *Ти – поганець, мерзотник, блюдолиз, ти – підлий, [...] голодранець*²⁶ [Шекспір, 1986b, p. 269].

(35) Vasyl Barka (1969): *Плутяга ти і суцїган, мисколизний недоїдковець, [...] трирамтяник, [...] мошенник*²⁷ [Шекспір, 1969, p. 59].

Reproducing the archaic UO, *an eater of broken meats*, all translators use a strategy of modernization, the result of which is a stylistic cognitive analogy between the archaic UO *an eater of broken meats* and the more modern UT *блюдолиз* ‘dish-licker’ and vernacular occasionalism UT *мисколизний недоїдковець* ‘mischievous malnourished person’ (Vasyl Barka). Nevertheless, when reproducing the historical realia expressed by OO *three-suited* “wearing three suits (meaning the custom, once common among German peasants, to wear one’s entire wardrobe at a festival, one suit on top of another)” [Mish, 2024] in conditions of cognitive consonance, the strategy of archaization is implemented by Panteleimon Kulish (UT *трохжупанний*), Panas Myrnyi (UT *лагузький каптан*), Vasyl Barka (author’s occasionalism UT *трирамтяник* from archaism *рамтя*). In the conditions of cognitive dissonance, Maksym Rylskyi in (34) does not translate this invective (zero CV), which is probably connected with his desire to avoid depicting specific segments of the population as much as possible, in this case – the poor, due to his worldview and rural origin.

Domestication and foreignization appear as strategies for overcoming intercultural differences in retranslations of the time-remote original work, the use of which can be determined by both cognitive consonance and cognitive dissonance between the author and the translator, as, for example, in the translation of the CCC from the tragedy “Hamlet” (Act III, scene 2):

(36) William Shakespeare (1600): *I’ll take the ghost’s word for a thousand pound* [Shakespeare, 2015, p. 90].

²³ **Conventional abbreviations:**

CE – cognitive equivalence; CA – cognitive analogy; CV – cognitive variance; R₁, R₂, ..., R_n – multiple variants of retranslations of the time-remote original text.

²⁴ ‘That’s plut, lega, **dish-licker**, [...] **trochjupanny**, [...] sk- son.’

²⁵ ‘For what you are: for a **dish-licker**, for [...] you are more than happy to put on at least **three laguga captans at once**; [...] dirty son.’

²⁶ ‘You are a heathen, an abomination, a **dish-eater**, you are mean.’

²⁷ ‘You are a sycophant, a mischievous **malnourished person**, [...] a **three-armed man**, [...] a swindler.’

- (37) Mykhailo Starytskyi (1882): Я тепер **червінцями** ладен платити за кожне слово привида²⁸ [Шекспір, 1882, р. 102].
- (38) Panteleimon Kulish (1899): б заплатив за слово духа **тисячу фунтів**²⁹ [Шекспір, 1899, р. 87].
- (39) Yurii Klen (1930): Я ладен **тисячу** дати за кожне слово духа³⁰ [Шекспір, 1960, р. 70].
- (40) Leonid Hrebinka (1939): За кожне слово привида дав би **по тисячі червінців**³¹ [Шекспір, 1986, р. 65].
- (41) Viktor Ver (1941): Я б поручився за кожне слово привида **тисячею фунтів**³² [Шекспір, 1941, р. 136].
- (42) Mykhailo Rudnytskyi (1943): Тепер я поручився б за слова Привида **не знати якою ціною**³³ [Шекспір, 2008а, р. 97].
- (43) Hryhorii Kochur (1964): Я готовий закластися на **тисячу фунтів**, що привид говорив правду³⁴ [Шекспір, 2003, р. 86].
- (44) Oleksandr Hriaznov (2001): **Тисячу золотих** за кожне слово привида!³⁵ [Шекспір, 2024].
- (45) Yurii Andrukhovych (2008): Я дав би **по тисячу фунтів** за кожне слово привида!³⁶ [Шекспір, 2008, р. 125].

Almost half of the translators (Panteleimon Kulish, Viktor Ver, Hryhorii Kochur, Yurii Andrukhovych), in cognitive harmony with the author of the original work, follow the strategy of foreignization, reproducing the culturally marked UO *pound* “the basic monetary unit of the United Kingdom” [Mish, 2024] by using UT *фунт* as a measure of money specific to the national culture of the original language. Other translators use the strategy of domestication, but implement it in different ways. In Mykhailo Starytskyi’s (37) and Leonid Hrebinka’s (40) retranslations, the stylistic colouring of the culturally marked UO *pound* is preserved in the UT *червінець* (such a name for foreign coins was only in the countries that were under the yoke of the Russian Empire). Oleksandr Hriaznov (44) uses UT *тисяча золотих*, but the cultural marking of foreign language realia is lost, since the word *золоти* as a monetary unit is present in many cultures. In the translation of Yurii Klen (39), the strategy of domestication involves the complete removal of the UO *pound* component. In this case, UO *thousand pound* is rendered by UT *тисяча*, but the general context suggests that it refers to money, although the translation does not say exactly what money. The transfer of UO *thousand pound* by Mykhailo Rudnytskyi (42) to UT *не знати якою ціною* results in the loss of VCT БАГАТО ГРОШЕЙ ‘MUCH MONEY’, since the price in this case is understood rather as the value of something not in monetary equivalent.

Reproductive and adaptive local tactics involve the reproduction in translation of factuality, imagery, expressiveness, emotiveness, and evaluation in the conceptual content of VCO through several translation transformations. Reproductive tactic is implemented through transcoding and translation transformations: lexical-grammatical (morphological replacement, transposition, total rearrangement, and antonymic translation) and lexical-semantic (differentiation, modulation, generalization, and concretization). Adaptive tactic involves the use of lexical-grammatical transformations of explication, elimination and amplification. To achieve different degrees of cognitive proximity between VCO and VCT (cognitive equivalence, cognitive similarity, and cognitive variance), reproductive and adaptive local tactics are used.

Full cognitive equivalence is achieved exclusively by reproductive tactic through transcoding (2.35% of CCCs), while partial cognitive equivalence (5.84% of CCCs) is the result of lexical-grammatical translation transformations such as morphological substitution and transposition, which are determined by the very nature of UO and UT.

²⁸ ‘Now I’m willing to pay the ghost for every word in **red coins.**’

²⁹ ‘I would pay a **thousand pounds** for a spirit’s word.’

³⁰ ‘I am willing to give a **thousand** for every word of the spirit.’

³¹ ‘For every word the ghost would give a **thousand chevrons.**’

³² ‘I would vouch for every ghost’s word with a **thousand pounds.**’

³³ ‘Now I would vouch for the Ghost’s words **at a price** I don’t know!’

³⁴ ‘I’ll bet you a **thousand pounds** that the ghost was telling the truth.’

³⁵ ‘A thousand **gold** for every ghost word!’

³⁶ ‘I’d give a **thousand pounds** for every ghost word!’

The functional cognitive analogy (22.56% of CCCs) of UO and UT implies the involvement of reproductive tactic through modulation, which causes shifts in imagery and generalization, which generates shifts in emotivity.

Stylistic cognitive analogy (21.5% of CCCs) is achieved due to lexical-semantic transformations of modulation and differentiation, which lead to a change in the expressiveness of the conceptual content of VCT, since the choice between stylistically neutral and stylistically coloured variants of UT depends on the stylistic preferences of the translators. For example, in the fragment of CCC from the tragedy “Macbeth” (act I, scene 4) *O **worthiest** cousin!* [Shakespeare, 1899, p. 19], the stylistic tonality of the original, created at the expense of the archaic meaning of UO *worthy* ‘excellence, nobility’, is lost in all retranslations due to the implementation of the strategy of modernization and the use of stylistic analogues belonging to the neutral style:

(46) Panteleimon Kulish (1605): *Достойніший кузин*³⁷ [Шекспір, 1900, p. 32].

(47) Todos Osmachka (1930): *Відважний брате!*³⁸ [Шекспір, 1930, p. 22].

(48) Boris Ten (1986): *О мій кузене славний!*³⁹ [Шекспір, 1986с, p. 356].

(49) Oleksandr Hriaznov (2008): *Гідний мій кузене!*⁴⁰ [Шекспір, 2024с].

To reproduce other information components of VCO DIGNITY ‘ДОСТОЙНСТВО’, translators use reproductive tactic by transcoding the modern meaning of the word *worthiest* as *достойніший* ‘most worthy’ (by Panteleimon Kulish (46), a representative of romanticism); as *славний* ‘glorious, having great fame; famous’ by using translation transformations of transposition and differentiation (by Boris Ten (48), a representative of neoclassicism); as *відважний* ‘brave’ (by Todos Osmachka (47), a representative of neo-baroque) and *гідний* ‘worthy’ (by Oleksandr Hriaznov (49), a representative of postmodernism) as a result of modulation.

Referential cognitive variance (9% of CCCs) is the result of reproductive tactic through lexical-semantic transformations of modulation and differentiation.

Valorative cognitive variance (17.17% of CCCs) is due to both reproductive and adaptive tactics with the help of such lexical-semantic transformations as modulation and differentiation (change in the evaluation of UO or its intensity); concretization (intensification of the evaluative value of the UO), and lexical-grammatical transformations of morphological substitution and transposition (both intensification and de-intensification of the evaluation of the UO). Tactic of adaptive translation through the lexical-grammatical transformation of amplification is applied.

Notional cognitive variance (15.79% of CCCs) is also achieved by both reproductive (through modulation, generalization, and antonymic substitution) and adaptive (through elimination) translation tactics.

Zero cognitive variance (5.8% of CCCs) is the result of adaptive tactic due to the lexical-grammatical transformation of elimination (complete loss of UO in translation).

Thus, in the course of the investigation, the problem of diachronic plurality in the translation of a time-remote original work is solved by constructing a cognitive-discursive model of the reproduction of W. Shakespeare’s tragedies in Ukrainian retranslations of the 19th–21st centuries.

Turning to the theoretical and methodological foundations of discourse analysis and cognitive translation studies made it possible to reveal the linguistic and cognitive nature of culturally marked and connotatively coloured lexical and phraseological units, which are specific to the idiostyle of W. Shakespeare and create the greatest difficulties for Ukrainian translators of the 19th–21st centuries.

Establishing the cognitive-discursive significance of the analyzed UO and UT contributed to the development of a step-by-step algorithm for the study of the diachronic plurality in the translation of a time-remote original work.

The cognitive-discursive model of the diachronic plurality in the translation of a time-remote original work is a hypothetical conditional scheme that represents the process of transformation of one time-remote literary text, expressed by means of the English language, into chron-

³⁷ ‘**Most worthy** cousin!’

³⁸ ‘**Brave** brother!’

³⁹ ‘O my **glorious** cousin!’

⁴⁰ ‘My **worthy** cousin!’

ologically distant retranslations expressed by means of the Ukrainian language. The model consists of three modules (discursive, cognitive, and retranslation) and proves to be an effective theoretical and methodological tool in the study of diachronic plurality in translation, which is understood as the presence of several retranslations of one foreign-language literary work in a certain national literature, which in the original, as a rule, has only one text version.

The first, discursive, module is built as a set of three components: extralingual, lingual, and interpretation.

The extralingual component presents the macrostructure of the discourse of the time-remote original work and chronologically distant Ukrainian retranslations of the 19th–21st centuries, namely: the features of the social-historical context of the original works and retranslations, the specifics of the cultural and aesthetic environments, etc. and the worldviews of the author and translators as determinants of their creative individualities, as well as the peculiarities of the literary styles of the era of the original works and retranslations.

The linguistic component represents the microstructure of the discourse of the time-remote original work and chronologically distant Ukrainian retranslations of the 19th–21st centuries, namely: the originality of the language of the time-remote original work and the language of Ukrainian retranslations as sign systems in the historical perspective, as well as the specificity of the idiosyncrasies of the author and translators as creative individuals.

The interpretation component synthesizes extralingual and lingual components, systematizing the factors that affect the interpretation of the original text in terms of the information entropy of the time-remote original work and the translator's choice of the adequate translation strategies and tactics for reproducing the literary work by means of the target language.

The second, cognitive, module is constructed in terms of frame semantics in order to establish the degree of cognitive proximity of UO and UT in conditions of cognitive consonance or cognitive dissonance between the author and the translator. As a result of cognitive consonance (as a harmonious identity of the mental processes of the author and translator in the process of creating original and translated texts) or cognitive dissonance (epistemological, ideological, and cultural-aesthetic) different degrees of cognitive proximity are revealed between UO and UT, which determine cognitive equivalence, cognitive analogy, and cognitive variance of retranslations.

The third, retranslation, module affirms the regularities of translators' choices of strategies and tactics of transformational translation. It demonstrates that they are caused by cognitive consonance or cognitive dissonance between the author and translators.

Cognitive equivalence of UO and UT is achieved as a result of cognitive consonance and implemented by reproductive tactic, while the full cognitive equivalent is the result of transcoding only, and the partial cognitive equivalent appears through lexical-grammatical translation transformations of morphological substitution and transposition.

Cognitive analogy of UO and UT is achieved as a result of cognitive consonance and implemented by reproductive tactic involving transformational translation. A functional cognitive analogue is the result of lexical-semantic translation transformations of modulation and generalization, causing emotional and/or imagery inconsistency; stylistic cognitive analogues achieved by modulations and differentiations change the expressiveness of the conceptual content of the VCT.

Cognitive variance of UO and UT is achieved as a result of cognitive dissonance and provided by both reproductive and adaptive tactics. The referential cognitive variant is realized by reproductive tactic through lexical-semantic transformations of modulation and differentiation. The valorative cognitive variant is achieved both by reproductive tactic (through modulation, differentiation, concretization; morphological replacement, and transposition), and by adaptive tactic (through amplification). The notional cognitive variant is provided by both reproductive tactic (through modulation, generalization, and antonymic substitution) and adaptive tactic (through elimination). The zero cognitive variant is the result of adaptive tactic through the lexical-grammatical transformation of elimination, which causes the complete loss of the original unit in translation.

A promising investigation is the further study of phenomena related to the problems of understanding the message as its adequate interpretation, and determining the criteria for the cognitive proximity of the original and translated literary texts of different genres.

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METHODOLOGY OF COGNITIVE-DISCURSIVE MODELLING OF LITERARY TRANSLATION (case study of Ukrainian retranslations of W. Shakespeare's tragedies of the 19th–21st centuries)

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Key words: *diachronic plurality in translation, cognitive consonance / dissonance, connotative / culturally coloured context, verbalized concept of the original / translation, transformational translation.*

The article provides theoretical and methodological substantiation for the step-by-step construction of a cognitive-discursive model of the diachronic plurality in translation of a time-remote original work, which appears as a tool for revealing the internal mechanisms of translating a literary work and determining the criteria for the adequacy of the original and translation. This is a case study of W. Shakespeare's tragedies as time-remote original works of England of the late 16th–early 17th centuries and their Ukrainian retranslations of the 19th–21st centuries.

The algorithm of the complex methodology of cognitive-discursive modelling of literary translation, which incorporates the methods of discourse analysis and cognitive translation studies, involves five stages of construction of three modules: discursive, cognitive, and retranslation.

The construction of a discursive module, the aim of which is to reveal the objective and subjective factors that influence the process and result of the translator's interpretation of a time-remote original work, involves the construction of three components – extralingual, lingual, and interpretation, which takes place in the first three stages.

The fourth stage is the building of a cognitive module, which reveals the internal mechanisms of the translation process caused by cognitive consonance (harmonious identity of the mental processes of the author and the translator) or cognitive dissonance (epistemological, ideological, and cultural-aesthetic). Cognitive consonance and cognitive dissonance result from the similarities and differences in the contexts of original creation and retranslations, which are previously defined in the discursive module. The translator's decision to choose one or another translation strategy and local tactic in conditions of cognitive consonance or cognitive dissonance determines different degrees of cognitive proximity of the original and the translation: cognitive equivalence, cognitive analogy, and cognitive variance.

The fifth stage is the construction of a retranslation module, which affirms that the translator's choice of strategy (modernization or archaization, domestication or foreignization) and tactic (reproductive or adaptive) of transformational translation is conditioned by cognitive consonance or dissonance.

The relevance of the research is determined by its appeal to the leading cognitive-discursive paradigm of modern translation studies and by the tendency of cognitive translation studies for the translation process modelling, according to which not only the translation result is the subject of study, but also the prerequisites that determine the translator's approach to the reproduction of the original text in one way or another. Analysis and comparison of retranslations of a time-remote original text in the course of modelling the process of literary translation allows following the influence of discursive and cognitive factors on the process and result of translation. The creation of the cognitive-discursive model of the diachronic plurality in translation of the time-remote original text explains the translation decisions regarding the choice of the general strategy and local tactic of retranslations and, respectively, the diachronic plurality in translations of a time-remote original text.

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