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The interpretation module in the framework of the cognitive-discursive model of diachronic plurality in the translation of Shakespeare's plays

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Abstract

The article offers procedures for the linguistic and cognitive modelling of diachronic plurality in the translation of Shakespeare's plays. Cognitive-discursive analysis is provided to reveal different interpretations of Shakespeare's ideas embodied in chronologically distant retranslations produced by Ukrainian translators in different historical periods, namely, by Panteleimon Kulish at the end of the 19th century, Leonid Hrebinka in the 1930s, and Yurii Andrukhovych at the beginning of the 21st century. The research proposes the interpretation module as a component part of the cognitive-discursive model of diachronic plurality in translation, presented as a two-component structure consisting of invariant components such as genre, characters and plot, and variant components including historically different social and cultural contexts of Ukrainian retranslations, different literary styles of the corresponding epochs, and translators' creative personalities. The research postulates the idea that the linguistic and cognitive modelling procedure of the interpretation module is an effective tool in reconstructing the conceptual content of Shakespeare's plays in chronologically distant Ukrainian retranslations.

Key words

chronologically distant retranslations, interpretation module, cognitive-discursive model, diachronic plurality in translation, Shakespeare's plays, social and cultural context of translation, discursive macrocontext, literary style, translator's creative personality.

1. Introduction

Diachronic plurality in translation is viewed as repeated translations of a chronologically distant original that arise during a certain historical period or several periods. Such "rettranslations" (Gürçağlar, 2008; Kaiser, 2002; Koskinen and Paloposki, 2003) make it possible to trace the influence of different epochs on the translator's worldview and, consequently, on the translated work (Luchuk, 2004). Diachronic plurality in the translation of a chronologically distant original is based on the two basic principles of the theory of equivalence (Rebrii, 2012; Sytar, 2014): 1) derivation of equivalence beyond linguistic units and recognition of not only linguistic but also textual and communicative equivalence; 2) recognition of the fundamental impossibility of establishing full equivalence between the original and translated text. It should be emphasized that the equivalence of the content of the original text and its retranslations is the basis of their communicative equivalence, the presence of which makes the text a translation.

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As chronologically distant retranslations of the original text can differ significantly, contemporary translation theory needs a tool to determine the nature of these differences, including the factors that predetermine their appearance. In this regard, Boiko and Nikonova (2021) state that the study of a literary text suggests an appeal to the whole experience of human existence which is reflected in a certain piece of literature (p.1034), and in this regard, modelling is an effective tool as translation itself is a process in which the translator uses the means of the target language to model a segment of reality described by the author (Boiko and Nikonova, 2021, p.1035). Moreover, a systematic approach in scientific cognition contributes to the formation of a multilevel structure of theoretical and empirical cognition in specific sciences, based on adequate research methods, one of which is modelling (Boiko, 2021, p.1).

At the same time, it seems that the model as a universal construct faces two obstacles: the multiplicity of interpretations of the text, as well as the multiplicity of models of the same modelled object (Leontyev, 2005, p.11). In a broad sense, modelling is a special cognitive process, the effectiveness of which is manifested when it is impossible to directly study the object of knowledge and it is replaced by a similar substitute – a model. The properties of the model provide information about the object of knowledge or its part. In the humanities, modelling has achieved the status of interdisciplinarity and appears as a universal tool of human thinking (Boiko, 2021, p.1). In translation studies, modelling “inquires into the norms which govern this process and the place and function of discursive models and prototypes in relation to norms” (Hermans, 1993, p.69).

Modelling the process of translation from the cognitive perspective is justified by the comprehensive nature of the cognitive approach in linguistics. As Nikonova et al. (2019) state, from the late 20th century, the cognitive paradigm has had a special significance for linguistics and other related disciplines as it raises the role of cognition in understanding people, their nature, inner world, worldview and life values (p.90).

Hence, constructing and using the cognitive model, a researcher can more deeply comprehend the literary text and understand the degree of completeness of representing the author’s worldview in translation (Boiko, 2021, p.1035), and thus the cognitive model of translation allows the tracing of the phenomena that influence the translation process.

2. Literature review. Interpretation module as a component part of the cognitive-discursive model of diachronic plurality in translation

The translation process is generally defined by Stiegelbauer et al. (2016) as “a totality of activities / steps, which collaborate to create an organisation of the global translation” (p.45). In this process, the translator first analyses the original message, decomposing it into the simplest and structurally clearest elements, transfers them to an appropriately simple level, and then restructures them, restoring the message in the language of translation to the level that most closely matches the target audience (Nida, 1975, p.80). Understanding the necessity of forming a comprehensive model of the translation process, numerous researchers have considered this issue (Bell, 1994; Catford, 1965; Gile, 1995; Hönl, 1991; Nida, 1982; Nord, 1991; Seleskovitch, 1976).

Taking into account the fact that translators do not simply take a text and represent it word-for-word but interpret it through the prism of their own experience, Nida and Taber (1982) proposed a general model of translation consisting of three stages: 1) analysis, when the translator interprets the message presented in the source text, taking into account the form of this message; 2) transfer, when the message is transferred in the translator’s mind from one language into another; and 3) restructuring, when the material is represented by the means of the language of translation, making it fully acceptable in that language (p.33).

Dwelling upon this model of translation as a three-phase process, Andriienko (2015) presents the cognitive content of each stage of translation as follows: 1) the stage of interpretation, which aims to transform the linguistic semantics of the source text into a cognitive structure – an integrative conceptual image of the original, namely, the concept of the text; 2) the stage of the projecting of the conceptual image of the source text based on the picture of the world of the language of translation, which presupposes identifying zones of identity, compatibility and lacunarity (i.e. lack of correspondences of the source language units in the target language), and determining the ways the translator is filling these lacunae; 3) the implementation stage, which involves a correlation of

the integral ideal conceptual structure of the original text with the discrete linguistic reality of the language of translation, identification of the fragments of the text that require strategic decisions of the translator, definition of local strategies, tactics and methods of translation, resulting in selection of the correspondences and search for adequate translation transformations (p.248).

Following the theory of Nida and Taber (1982), as well as Andriienko (2015), and sharing the opinion that the process of translation is a continuum rather than some finite process (Farahzad, 1999, p.2), we postulate the idea that, in order to better understand the translator's interpretation of the original text carried out through the prism of their own experience, the process of translation should be presented as a comprehensive model. The model of the translation process of chronologically distant literary texts such as Shakespeare's plays may be viewed as a cognitive-discursive model of diachronic plurality.

Exceptional and long-standing interest in the literary heritage left by Shakespeare means that his work remains the subject of new interpretations and recontextualizations in Europe and beyond. Retranslation of Shakespeare's works are constantly rethought and play a key role in the formation of national literatures outside the original language of the writer and his cultural environment, in particular, in Northern Europe (Finland), Western Europe (France), Southern Europe (Spain), and Eastern and Central Europe (Poland, Ukraine, and Slovenia). If translations of Shakespeare's works appeared in European countries during the Baroque era, in Ukraine, the reception of Shakespeare's works begins only in the 1840s and is associated with the specifics of national identity, and accordingly, with the self-identification of the nation in the spirit of the traditions of Romanticism.

Diachronic plurality in translation is manifested "in all its weird and wonderful historical manifestations" (Hermans, 1996, p.14). Retranslations are considered by Koskinen and Paloposki (2003) as a kind of returning to the original text after a supposed assimilation performed by previous translators (p.21). Considering the numerous chronologically distant retranslations of Shakespeare's plays, a researcher may face several problems. One of them is the problem of plurality in correspondences in the language (Boiko and Nikonova, 2021, p.1036) because every translation has its "invariant core" represented by stable, basic and constant semantic elements in the text (Popovič, 1976, p.6) and "variant correspondences" that can be established when the language of translation has several words that can convey the same meaning or, more typically, different shades of meaning (Barkhudarov, 1975, pp.78-79). Additionally, the plurality in the translation of William Shakespeare's plays is also caused by the nature of the poetic work itself as it creates more difficulties in expressing the ideas via words and thus presupposes the greatest plurality in translations (Boiko and Nikonova, 2021, p.1038). Moreover, the diachronic plurality in translation is conditioned not only by the factors that directly relate to the translator but also by circumstances that influence the translator indirectly.

Since the study of chronologically distant retranslations is supposed to begin with an analysis of discursive macrocontext (i.e., historically different social and cultural factors and conditions), into which the original text (especially a chronologically distant one) is immersed in the process of (re)translation, it can be anticipated that interpretation should be the initial stage of the translation process. In the process of interpretation, the translator utilises the language material of the original text through the prism of their own consciousness. The translator needs, first of all, to decode the information encoded in the text by the author, and cognitive mechanisms play a core role in this process. Hence, there is a need to determine and systematize the factors that influence the process of retranslation of the same chronologically distant literary text and thus cause diachronic plurality in translation.

This fact explains the rationale of the present study aimed at elaborating the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translations of Shakespeare's plays in order to explain in what way different translators' interpretations of the author's ideas at the initial interpretation stage of translation lead to different realizations of these ideas at the following stages which justifies the fact of plurality in chronologically distant retranslations.

The hypothesis of the research can be formulated as follows: the combination of the theoretical framework of contemporary linguistics and translation studies in the process of analysing different retranslations of the same chronologically distant literary text allows not only to prove the existence of plurality in translation but also tracing the reasons for it. The interpretation module in the framework of the cognitive-discursive model of diachronic plurality allows the unification of all the conditions that influence retranslation and determine the translator's choice at the initial interpretation stage of translation, resulting in diachronic plurality in translation of the same chronologically distant literary work. The interpretation module in the framework of the cognitive-discursive model of diachronic

plurality is supposed to reveal the interrelation of the translators' identities formed in a certain historical and cultural context with the specifics of expressing the author's ideas in translation. The main trends revealed this model may be helpful while analysing chronologically distant retranslations of different original texts.

3. Method

The article presents the findings of a study aimed at proposing a model for the cognitive-discursive analysis of chronologically distant retranslations of Shakespeare's plays in order to reveal different interpretations of Shakespeare's ideas embodied in chronologically distant retranslations produced by Ukrainian translators in different historical periods. Taking into account the instruments of modelling the translation process, based on the models of translation presented by Nida and Taber (1982), and Andriienko (2015), and considering the previous findings of Boiko and Nikonova (2021), we propose the interpretation module as a component part of the cognitive-discursive model of diachronic plurality in translation presented as a two-component structure consisting of invariant and variant components as shown in Figure 1.

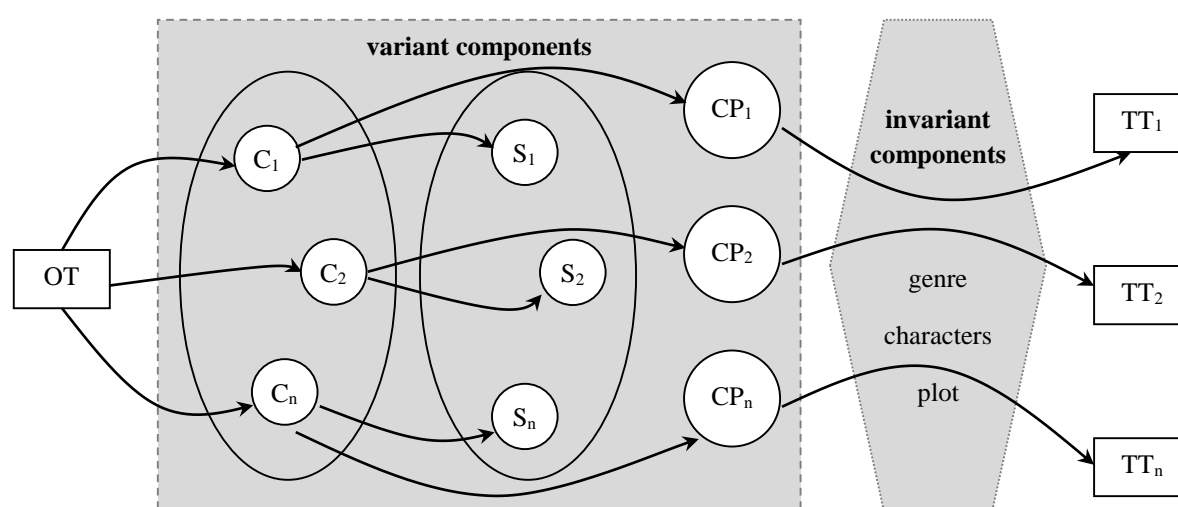


Figure 1. Interpretation module of the cognitive-discursive model of diachronic plurality in translation; legend: OT – original text; C_1, C_2, \dots, C_n – numerous variants of historically different social and cultural contexts of Ukrainian retranslations; S_1, S_2, \dots, S_n – different literary styles of the corresponding epochs; CP_1, CP_2, \dots, CP_n – creative personalities of different translators; TT_1, TT_2, \dots, TT_n – the texts of translations performed by different translators.

The invariant component of the interpretation module demonstrates genre, characters, and plot invariance (identity) of the original texts (OT) and the three Ukrainian retranslations (TT_1, TT_2, \dots, TT_n) under study.

The variant component of the interpretation module substantiates different interpretations of Shakespeare's plays in Ukrainian retranslations under the influence of various factors. The key factors that determine the diachronic plurality in translation are as follows: historically different social and cultural contexts of Ukrainian retranslations (C_1, C_2, \dots, C_n); different literary styles of the corresponding epochs (S_1, S_2, \dots, S_n); and translators' creative personalities (CP_1, CP_2, \dots, CP_n) manifested in the translators' personal worldviews and backgrounds that determine the translation strategy which the translators choose.

It is suggested that the invariant component of the interpretation module is unchangeable in the framework of the cognitive-discursive model of diachronic plurality in translation as it is connected with the characteristic features of the original text reproduced in retranslations necessarily. Meanwhile its variant component determines the diachronic plurality in translation because it is connected with the conditions in which these retranslations were performed.

The effectiveness of the proposed model is tested on the material of chronologically distant original texts – the two famous Shakespeare’s tragedies *Romeo and Juliet* (1594) and *Hamlet* (1600) – and their five chronologically distant Ukrainian retranslations performed in different historical periods. In particular, *Romeo and Juliet* was translated by Panteleimon Kulish in 1901 and by Yuri Andrukhovych in 2016; *Hamlet* was translated by Panteleimon Kulish in 1884, by Leonid Hrebinka in 1986, and by Yuri Andrukhovych in 2008.

These Ukrainian retranslations were not chosen accidentally. They represent three different epochs in the history of Ukraine which are characterized not only by different social and political conditions but also by linguistic differences proper to the Ukrainian language in its historical development.

The first period – the second half of the 19th century when Panteleimon Kulish worked – is characterized by the increased influence of Russian culture and the predominance of romantic styles in literature and translation; the second period – the beginning of the 20th century, which is the time of Leonid Hrebinka’s translations – was a period of weakening Russification and the development of the spoken Ukrainian language; the third period – the beginning of the 21st century when Yuri Andrukhovych worked – was a time when Ukraine had finally acquired its independence, and Ukrainian culture was fast evolving in new conditions characterized by the blurring of boundaries between styles of art.

As far as linguistic differences are concerned, it is well known that, structured in the 12th century, the Ukrainian language was steadily headed towards the sources and images of a living vernacular, carrying elements of an All-Slavic system (in particular elements of Polish, Belarusian, Croatian, Old Bulgarian), but clearly and convincingly identifying specific ethnic basics (Kononenko, 2006, p.32). From the 19th to the 21st century, the attitude of Ukrainian society towards the Ukrainian language changed from neglect to acknowledging it as the sole language of the Ukrainian nation. This tendency was reflected in the language of the Ukrainian translators under consideration who performed the translations of Shakespeare’s tragedies.

We analysed 332 text fragments from the two Shakespeare’s tragedies *Romeo and Juliet* (128 text fragments) and *Hamlet* (204 text fragments) and, correspondingly, their 868 reproductions in chronologically distant Ukrainian retranslations – 256 text fragments from Ukrainian retranslations of *Romeo and Juliet* done by Panteleimon Kulish and Yuri Andrukhovych and 612 text fragments from Ukrainian retranslations of *Hamlet* by Panteleimon Kulish, Leonid Hrebinka and Yuri Andrukhovych (see Table 1).

Table 1. The scope of research material

Work	Original text	Translations			Total
		Panteleimon Kulish	Leonid Hrebinka	Yuri Andrukhovych	
<i>Romeo and Juliet</i>	128	128	-	128	256
<i>Hamlet</i>	204	204	204	204	612
Total	332	332	204	332	868

The choice of the text fragments for the analysis is justified by their ability to clearly illustrate the discussed phenomenon – the validity of the variant and invariant components of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation of Shakespeare’s tragedies. For illustration in this research, we chosen text fragments from *Hamlet* in which the character struggles with how to react to the injustice of the surrounding world, and the text fragments from *Romeo and Juliet* in which different characters speculate about the nature of the young couple’s love. This illustrative material most vividly demonstrates how the translators’ interpretations of the main themes of Shakespeare’s tragedies – love, struggle and death – changed in the historically distant retranslations under study.

The methods used in the research rely on the theoretical framework of contemporary linguistics and translation studies and focus on poetical, cognitive and translation analysis of a literary text. Thus, the methodology used in the research includes: 1) the methodology of retrospective analysis as a tool for determining the historical conditions in which the author and translators worked, as well as their styles and attitudes to the language norm; 2) methods of semantic, stylistic, etymological and pragmatic analysis which enabled tracing the ways and means of transferring the meanings in the original text to the translation; 3) a comparative analysis of the original text and its translation which provided the possibility to determine the changes which distinguish different translations.

The analysis of the components (variant and invariant) of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation of Shakespeare's tragedies, based on the theoretical framework of contemporary linguistics and translation studies, demonstrated the efficiency of applying the designed component of the translation model in the analysis of different retranslations of the same chronologically distant literary text regarding the realization of the author's worldview in them.

4. Results and discussion

To prove the viability of the proposed interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation, we offer the analysis of different interpretations of Shakespeare's ideas presented in the tragedies *Hamlet* and *Romeo and Juliet* and embodied in chronologically distant retranslations produced by Ukrainian translators in different historical periods, namely, by Panteleimon Kulish at the end of the 19th century, Leonid Hrebinka in the 1930s, and Yurii Andrukhovych at the beginning of the 21st century. In this part of the research, each component of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation will be analysed while using the translations performed by the above-mentioned Ukrainian translators.

The first analysed component is the invariant one which is presented by such parameters as genre, characters and plot. By genre, the works under consideration are tragedies which predetermines "an intense exploration of suffering and evil focused on the experience of an exceptional individual, distinguished by rank or character or both" (McAlindon, 2002, p.2). The plot of the tragedy is concentrated upon "a steep fall from prosperity to misery and untimely death, a great change occasioned or accompanied by conflict between the tragic character and some superior power" (McAlindon, 2002, p.2). So, the basis of the plot of a tragedy is conflict and change – "the first intense if not violent, the second extreme-together constitute the essence of tragedy" (McAlindon, 2002, p.2). This genre embodied in Shakespeare's plays even acquired a specific name – Shakespearean tragedies, which are tragedies mostly concerned with the destruction of human greatness in noble people (both moral and characterological nobility are mentioned) by their morally non-noble enemies (McAlindon, 2002, p.8).

Thus, in this regard, the following invariant components that cannot be changed by the translator are as follows: 1) the genre of tragedy, which is characterized by the suffering and evil affecting the characters; 2) characters who are generally divided into "noble" and "non-noble" ones, and the concept of "nobility" more concerns the moral characteristics of the characters rather than their social position; 3) plot, which presupposes a fall from happiness to misery because of the characters' enemies; the central conflict is between these "noble" and "non-noble" characters, the latter being presented as enemies.

Now let us dwell upon the variant components of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in the translation of Shakespeare's plays which become the decisive factor in the arising of diachronic plurality in translation, the quantitative aspect of which is presented in Table 2.

Table 2. The quantitative aspect of the linguistic realization of the variant component of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation of Shakespeare's plays

Word classes	Original text	Translations		
		Panteleimon Kulish	Leonid Hrebinka	Yurii Andrukhovych
bookish words	95 / 28.6%	61 / 18.4%	27 / 13.2%	41 / 12.3%
poetic words	98 / 29.5%	96 / 28.9%	24 / 11.8%	42 / 12.7%
colloquialisms	46 / 23.9%	19 / 5.7%	56 / 27.5%	46 / 13.9%
Realia	35 / 10.5%	13 / 3.9%	18 / 8.8%	42 / 12.7%
dialecticisms	14 / 4.2%	6 / 1.8%	46 / 22.5%	45 / 13.6%
biblicisms	26 / 7.8%	44 / 13.3%	16 / 7.8%	24 / 7.2%
vulgarisms	18 / 5.4%	3 / 0.9%	7 / 3.4%	67 / 20.2%
Old Ukrainian words	-	34 / 10.2%	3 / 1.5%	11 / 3.3%
Church Slavonic words	-	36 / 10.8%	2 / 1%	8 / 2.4%
Old Russian words	-	20 / 6%	5 / 2.5%	6 / 1.8%
Total	332 / 100%	332 / 100%	204 / 100%	332 / 100%

The first of the analysed variant components is the historically different social and cultural contexts (discursive macrocontexts) of Ukrainian retranslations (C_1, C_2, \dots, C_n). A translator, like every artist, does not exist in a timeless dimension but belongs to a specific epoch and interacts with a certain socio-cultural environment. Every manifestation of existence, every thing and every person have their own special historical place and time. Therefore, social and cultural values and norms embodied in the concept of “creativity” can influence the way in which the individual style of the translator is combined with the artistic method of their historical era and is determined by a specific literary direction to which the translation belongs.

The historically different social and cultural contexts in which the original works – Shakespeare's tragedies – and their Ukrainian retranslations were created, are characterized by radically different historical epochs. On the one hand, the Elizabethan era in the history of England with its characteristic social stratification and rigidly regulated social hierarchy, and on the other hand, three different cultural and historical periods in the development of society in Ukraine: 1) the second half of the 19th century; 2) the 1930s; 3) the turn of the third millennium.

In the presented model (see Figure 1), the historically different social and cultural contexts (C_1, C_2, \dots, C_n) are supposed to affect both literary styles of the corresponding epochs (S_1, S_2, \dots, S_n) and the translators' creative personalities (CP_1, CP_2, \dots, CP_n). As a result, such contexts determine the basic creative method of the translators embodied in Ukrainian retranslations (TT_1, TT_2, \dots, TT_n).

Let's consider the second variant component of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation, which is the different literary styles of the corresponding epochs (S_1, S_2, \dots, S_n) under study.

The time of Panteleimon Kulish (the second half of the 19th century) is associated with the increased influence of Russian culture, as most of Ukraine was part of the Russian Empire, which led to the Russification of the upper strata of Ukrainian society. Due to the decline of the Slavic-Ukrainian literary language of the 18th century, the middle strata of Ukraine used a vernacular language with a vulgar style and crude form, which caused a certain specificity of the then romantic Ukrainian translation, which is often referred to as “kotlyarevshchyna” (from the name of the famous Ukrainian poet Ivan Kotliarevskyi), or domestication in translation.

The period of Leonid Hrebinka's translations (1909–1942) – a period of weakening Russification (1930s), which ended in a “shoot revival” – is characterized by the spoken Ukrainian language with colloquial words and expressions, vulgarities and curses. The translator's creative manner is reproduced

in the translation of the tragedy *Hamlet*: highly expressive rhetorical figures (rhetorical appeals, rhetorical questions) and tropes (metaphor, hyperbole and personification).

The time of Yuriy Andrukhovych (the beginning of the 21st century) sees a reaction to the ideas of the Enlightenment, rejecting the search for meaning in a chaotic world and even the very possibility of meaning. There is an inherent liberation from any authority and tradition, and a neglect of traditional values. The boundaries between high and popular art are blurred, themes and genres are combined, fragmentation, irony, black humour, etc. are observed.

Thus, taking into account the literary styles that dominated at the time of translation – romanticism in the second half of the 19th century, neo-baroque in the 1930s, and postmodernism at the beginning of the 21st century – we can observe differences in the translations which can be characterized as follows.

Panteleimon Kulish, in line with the romantic school of translation, sought to create a high style, combining the accuracy of translation with its organicity, naturalness. The dominant word classes in Panteleimon Kulish's translation of Shakespeare's words are poetic words (28.9%), bookish words (18.4%), biblicisms (13.3%), Church Slavonic words (10.8%), and Old Ukrainian words (10.2%) as shown in Table 2, for example:

(1) a. 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, 1899) – Act III, Scene I from *Hamlet*.

b. Чи бути, чи не бути, от питання! //
Whether to be or not to be here question
'To be or not to be: here is the question'

Що благородніше в душі: терпіти //
What nobler in soul to tolerate
'What is nobler for the soul: to tolerate'

Праці і стріли злющої фортуни, //
Slings and arrows outrageous fortune
'Slings and arrows of outrageous fortune'

Чи збунтуватися проти моря туч //
Or rebel against sea clouds
'Or to rebel against the sea of clouds'

І бунтуванням їм кінець зробити?
And rebel them end make
'And to make them end through the rebel' ("Buty chy ne buty", 2007).

Panteleimon Kulish in (1b.) managed to create a unique translation language where high style (*праці* 'slings', the use of the name of the old weapon; *фортуни*, a poetic variant of 'fortune') and, conversational style (*проти* instead of literary *проти* 'against' which is an example of conversational vocabulary) were organically combined to convey the inner drama of the character in the original by the use of biblicisms, modern and old Russian words, Church Slavonic and Old Ukrainian words, and colloquial and dialect words. Such a translation, which is based on the use of all the richness of the Ukrainian language in historical and regional aspects and on the rejection of too noticeable "Ukrainization" of realities, is focused on literary norms and is characterized by a balanced clear style, organicity and naturalness.

The neo-baroque style of Leonid Hrebinka's translations demonstrates a truly popular Ukrainian language with a bright stylistic expression of the lower Baroque element. The basic word classes in this his translation of Shakespeare's *Hamlet* are colloquialisms (27.5%), dialecticisms (27.5%), rarer – bookish words (13.2%) and poetic words (11.8%) as seen in Table 2. In particular, the same text fragment is translated by Leonid Hrebinka as follows:

- (1) c. Чи бути, чи не бути – ось питання. //
 Whether to be or not to be here question
 ‘To be or not to be – here is the question’
- Що благородніше? Коритись долі //
 What nobler obey fortune
 ‘What is nobler – to obey the fortune’
- І біль від гострих стріл її терпіти, //
 And pain from sharp arrows its tolerate
 ‘And to tolerate the pain from its sharp arrows’
- А чи, зітнувшись в герці з морем лиха, //
 And whether opposing in fight with sea troubles
 ‘And whether by opposing in the fight the sea of troubles’
- Покласти край йому?
 Make end it
 ‘Make it end?’ (Wiliam Shekspir..., 1986).

The characteristic feature of Leonid Hrebinka’s style in (1c.) is as follows: lowered vocabulary (*в герці*, where *герці* meant a form of demonstration performance by the Zaporizzhia Cossacks before the start of the battle) border with bookish word forms (*коритись долі* ‘to obey the fortune’, typical of religious texts). The neo-baroque style of Leonid Hrebinka’s translations is down-to-earth, avoiding a sublimely noble tone of expression.

Yurii Andrukhovych’s postmodern style impresses the reader with its anti-intellectualism, figurative simplification, modernization of the original text style, and active use of brutal vocabulary. The basic word classes in his translations of Shakespeare’s plays are vulgarisms (20.2%); at the same time, colloquialisms (13.9%), dialecticisms (13.6%) and other word classes are presented (see Table 2). The example of Yurii Andrukhovych’s postmodern style of translation is presented below:

- (1) d. І от питання – бути чи не бути. //
 And here question to be or not to be
 ‘And here is the question – to be or not to be’
- У чому більше гідності: скоритись //
 In which more dignity obey
 ‘What has more dignity: to obey’
- Ударам долі і лягти під стріли, //
 Strokes fortune and lay under arrows
 ‘The strokes of destiny and lay under the arrows’
- Чи опором зустріти чорні хвилі //
 Or rebel meet black waves
 ‘Or to meet with rebel the black waves’
- Нещасть – і тим спинити їх?
 Misfortunes and thus stop them
 ‘Of the misfortunes – and thus stop them’ (Monoloh Hamleta..., 2019)

The idea in (1d.) is concentrated around such words as *оніп* ‘resistance’, and the whole famous soliloquy starts with the conjunction *і от питання* ‘and here is the question’ thus looking like this question is a component of the problem rather than the whole problem.

The third variant component of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation is the creative personalities of different translators (CP₁, CP₂, ..., CP_n) determined by their personal backgrounds and, as previously mentioned, the general historically different social and cultural contexts (discursive macrocontext).

The background of Panteleimon Kulish determined his conviction that the Europeanization of Ukrainian literature may be achieved through translations of works of foreign literature. He strived to create a high style in Ukrainian literature that would reflect its “cultured” state (Luchuk, 2015). The translator relied on German translations of Shakespeare’s works by August Wilhelm Schlegel, in which the romantic concept of translation unfolded resulting in, first of all, “the real, not only declared, attention to the poetic form of the original, inseparable from its semantic content; the priority of objective commitment to the original over the subjective interpretation” (Kolomiets, 2017a, p.264). The translator’s creative personality is manifested in the translation as follows.

- (2) a. These **violent delights** have **violent ends**, // And in their triumph die; like fire and powder, // Which, as they kiss, consume (Shakespeare, 2016) – Act II, Scene VI from *Romeo and Juliet*.

b. *Завзяті радощі кінчаються завзяттем; //*
Zealous happiness end zeal
 ‘Zealous happiness end zealously’

Їх смерть у торжестві: мов той огонь та порох, //
 Their death in celebration like that fire and powder
 ‘Their death is in celebration: like fire and powder’

Що поцілюються, й нема!
 That kiss and no one
 ‘That would kiss and disappear’ (Shekspir Wiliam..., 1998).

In (2a.), in the metaphorical expression *violent delights have violent ends*, which refers to the forbidden love of the young people, the adjective *violent* is used to denote something crazy, stormy, fierce. Lorenzo makes Romeo think that mad love will bring a stormy tragic end. Panteleimon Kulish in (2b.) maintains his principle of using the richness of the Ukrainian language, which is manifested in the use of such words as *кінчаються* ‘end’ not obstructed by the fact that the word may seem Russian. He used Ukrainian words such as *радощі* ‘happiness’ and *завзяті* ‘zealous’, *завзяттем* ‘zeal’ explaining the monk’s words to the reader, so bringing the text in general closer to the public. Panteleimon Kulish’s translation represents a young love similar to zeal, an impulse, rather than a well-understood profound feeling. The translator follows the path of reproducing the semantic component of the text.

In turn, Yurii Andrukhovych created a postmodern Ukrainian interpretation of Shakespeare’s most famous work at a time when Ukraine had already acquired independence, and the Ukrainian language continued to develop freely. He set the aim of “bringing the great tragedy of the English playwright to a wide range of modern Ukrainian readers with their worldview, vocabulary, phraseology” (Sokolianksyi, 2008). Taking into account the target audience, he created the plays for “not very demanding Ukrainian high school and university students of the late 1990s and early 2000s” (Kolomiets, 2017b). The following text fragment illustrates the manifestation of the translator’s creative personality:

- (2) c. *Пориви згубні, бо поривно гинуть – //*
Impulses destructive because in a hurry perish
 ‘Impulses are destructive, because they perish in a hurry’

В мить апогею, як вогонь і порох. //
 In moment apogee like fire and powder
 ‘In a moment of apogee, like fire and powder’

Цілунок іскри й пороху – це вибух //
 Kiss spark and gunpowder is explosion
 ‘A kiss of spark and gunpowder is an explosion’

І смерть обох
 And death both
 ‘And death of both’ (Shekspir..., 2016).

In (2c.), Yurii Andrukhovych does not deviate from his strategy of observing the principle of equilinearity. He restrainedly and clearly conveys the instructions of the monk, succinctly using the word *пориви* ‘impulses’ and applying the translation technique of transposition (the noun *ends* is translated by the verb *гинуть* ‘to perish’). Yurii Andrukhovych’s translation as a whole reproduces an image of young love. The translator follows the path of “free translation”, breaking away from the literal understanding of what is written, but at the same time he manages to convey the main meaning in a new, modernist way.

Leonid Hrebinka who lived in the time of discrimination against Ukrainian culture, was feverish about Ukraine’s lack of freedom and its dependence on Russia. Ukrainian patriotism was painfully evident in him. He expressed his thoughts very competently; his language was full of synonyms and metaphors (Kolomiets, 2017a, p. 265). His attitude to the mother language can be illustrated by his translation of the following text fragment from *Hamlet*:

(3) a. For who would bear the whips and scorns of time, // Th’oppressor’s wrong, the proud man’s contumely, // The pangs of dispriz’d love, the law’s delay (Shakespeare, 1899) – Act III, Scene I from *Hamlet*.

b. Бо хто б тернів бичі й наруги часу, //
 Because who would endure scourges and insults time
 ‘For who would endure the scourges and insults of time’

Гніт **можновладця**, гордія зневаги, //
 Oppression **ruler** proud contempt
 ‘The oppression of the ruler, the contempt of the proud’

Відштовхнуту любов, несправедливість, //
 Rejected love injustice
 ‘Rejected love, injustice’

Властей **сваволю**, **тяганину** суду...
 Authorities **arbitrariness**, **red tape**
 ‘Arbitrariness of authorities, red tape’ (Wiliam Shekspir..., 1986).

The text fragment (3b.) lies within the general philosophy of Leonid Hrebinka who could not tolerate injustice in any sphere. The translator definitely follows the strategy of domestication which can be illustrated by the use of such words as *можновладець* ‘lord-oppressor’, *сваволя* ‘arbitrariness’, and *тяганина* ‘red tape’ featuring Ukrainian origin rather than their borrowed synonyms. So, the translator chooses to develop his native language on its own basis rather than accept foreign influence which, according to his worldview, was the result of Russian colonialist policy.

The conducted analysis of chronologically distant retranslations of Shakespeare’s plays according to the designed interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation revealed the factors that influence the translators’ choices as shown in Table 3.

Table 3. Components of the interpretation module in the framework of the cognitive-discursive model of diachronic plurality in translation

Components / Translators	Invariant	Variant		
		Historically different social and cultural contexts (discursive macrocontext)	Different literary styles of the corresponding epochs	Creative personalities of translators
Panteleimon Kulish	genre – tragedy	Increased influence of Russian culture; “kotlyarevshchyna”	Romanticism	Idea of Europeanization; attention to the poetic form of the original; inseparable from its semantic content; striving for unbiased translation
Leonid Hrebinka	plot – fall from happiness to misery; conflict between these “noble” and “non-noble” characters	Weakening Russification; “shoot revival”	Neo-baroque	Language full of synonyms and metaphors; striving for purism with regard to the Ukrainian language
Yurii Andrukhovych	characters – “noble” and “non-noble” people	Independence of Ukraine; reaction to the ideas of the Enlightenment; liberation from any authority and tradition; neglect of traditional values	Postmodernism	Aiming at wide range of modern Ukrainian readers; lack of intellectualism; figurative simplification; modernization of the original text style

Taking into account the above-mentioned factors, these Ukrainian translators – Panteleimon Kulish, Leonid Hrebinka and Yurii Andrukhovych – objectively could not create the same or at least similar translations. This proves the idea that translators’ different interpretations of the chronologically distant original work cause diachronic plurality in translation.

5. Conclusion

This paper offered procedures for the linguistic and cognitive modelling of diachronic plurality in the translation of Shakespeare’s plays. Following Nida’s ideas, the author proposes the interpretation module as a component part of the cognitive-discursive model of diachronic plurality in translation consisting of variant and invariant components. The invariant component of the interpretation module demonstrates genre, characters and plot identity of the original text that remain unchanged in retranslations, while its variant component includes the key factors that determine the diachronic plurality in translation: historically different social and cultural contexts (discursive macrocontext) of Ukrainian retranslations, different literary styles of the corresponding epochs, and translators’ creative personalities themselves.

The effectiveness of the designed model was proved upon three chronologically distant retranslations of Shakespeare’s plays by Panteleimon Kulish (the end of the 19th century), Leonid Hrebinka (the 1930s), and Yurii Andrukhovych (the beginning of the 21st century). The analysis of these retranslations allowed the conclusion that the factors that influenced the interpretation determined the whole ideology of translation, from directly expressing the ideas to choosing the means of expressing them.

Of course, the proposed list of variant and invariant components of the interpretation stage is not exhaustive and can be complemented by other factors; however, it represents the core factors that determine the existence of the diachronic plurality in the translation of Shakespeare’s plays.

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