



Cognitive model of the tragic in Ukrainian retranslations of Shakespeare's plays

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Abstract

The problem of reconstructing the conceptual content of Shakespeare's tragedies in chronologically distant Ukrainian translations is solved in the article by applying the method of complex poetical and cognitive analysis, which provides for research in two directions: genre – text – language (from the general characteristics of Shakespeare's poetics to the analysis of the language of his works in the source text and in Ukrainian translations), and concept – conceptual scheme – meaning (from the reconstruction of the relevant structures of the author's consciousness to the identification of the conceptual priorities of the writer and translators). The procedures of linguistic and cognitive modelling reveal possible directions of applying the cognitive dimension of Linguistics in studying the plurality in translation regarding to the fact that the epoch in which the translator lived and his own worldview can influence the representation of the author's idea in translation. Comparing the pre- and post-Soviet translations of Shakespeare's "Hamlet" into Ukrainian allowed proving the hypothesis that the chronologically distant retranslations of the source text must be perceived as such influenced by the national and cultural specifics of the time which improves the theory of plurality in translation by the cognitive perspective.

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1. Introduction

The use of certain methods and techniques for the analysis of literary texts depends not only on the goals and objectives of the researcher but also on the nature and complexity of the material under study. The basis for the interpretation of a literary work is understanding of its aesthetic value and national and cultural specifics, which becomes possible only in the case of complete understanding of the author's intention, his / her evaluative position, moral, political, aesthetic, and ethical attitudes, his / her experiences in the process of writing, as well as emotional, evaluative, ethical, and aesthetic attitudes of the recipient, which he / she, i.e. the recipient, uses to interpret the text (Vonogradov, 1980, p. 170). The study of such material as a literary text requires an appeal to the entire completeness of the experience of human existence reflected in the work. Today, it is considered insufficient to focus on the study of

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only compositional content or linguistic and stylistic features of literary texts. Back in 1980, Georgiy Stepanov (1980) focused on the fact that the analysis of literary works by methods and from the standpoint of either Literary Criticism or Linguistics does not give effective results not revealing the internal laws of a literary text (p. 199).

Studies of literary works carried out in line with the latest trends in cognitive poetics, the latter based on the heritage of different directions and schools of Stylistics, Linguistic Poetics, as well as the methodological apparatus of Cognitive Linguistics and the theoretical foundations of Cognitive Studies, are promising. Since the founder of Cognitive Poetics, Reuven Tsur (1992), presented the main theoretical provisions of the new discipline, this trend in the study of literary works has received a positive response among researchers in different countries.

Moreover, several translations help to better understand the literary work as they highlight its different aspects emphasising them. In addition, the translation speaks to readers in their native language, including the language of culture which will always be different from any other one, no matter how close their verbal design is. Therefore, the plurality in translation should be considered as a phenomenon associated with the individual characteristics of a translator as well as caused by the need of one culture in the dialogue with another one, in expanding its own cognitive capabilities, in self-identification (Pavliuk 2013, p. 191). Thus, the idea of investigating different retranslations of the literary works by one and the same author together with cognitive modelling of the author's worldview and comparing it with the representation of the author's worldview in translation can contribute to better understanding of the literary process and the translation of literary works.

This paper focuses on the specifics of cognitive modelling of the tragic in Shakespeare's plays as a means contributing the analysis of the different retranslations of the dramaturge's works and thus enhancing the quality of translation of literary text through creating the cognitive model of the tragic in the source text and in translation. As the cognitive model of the tragic is constructed, the researcher acquires the possibility to comprehend the literary text more deeply and to understand the degree of completeness of representing the author's worldview in translation.

1.1. Literature review

The specificity of Cognitive Poetics is in finding and explaining the relationship between knowledge about the world and its reflection in literary texts. The range of cognitive research of literary text is quite wide. Modern studies in Linguistic Poetics performed within the cognitive paradigm of Linguistics are characterised by a detailed elaboration of the problem of the linguistic personality of writers, the study of the relationship between ethnic and cultural and individual author's aspects in the thesaurus of a creative personality, and a focus on clarifying the patterns of conceptualisation and categorisation of the world in a literary work. Using the concepts and categories of Cognitive Studies for the analysis of literary works, the researchers focus on the strategies for obtaining information embodied in a literary work (Freeman, 2000; Semino, 2002), identifying the specifics of the cognitive style of poets and prose writers (Freeman, 2002; Tarasova, 2004), defining the ways of reflection of the conceptual picture of the world in creative personality's language (Turner, 1996), etc.

Moreover, it is believed that the issue of constructing a translation model is closely related to the idea of the translation itself as a process of modelling the fragment or segment of the reality described by the translator using the means of the target language. The model by its very definition should reflect the typical features of the object (Zasiekin, 2012, p. 69). 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 modeled object (Leontyev, 2005, p. 11).

Therefore, the act of translation is not limited to simple substitution of interlingual equivalents which leads to different readings of the source text (Mehela, 2011, p. 56). The emergence of parallel translations is caused by the individualisation of the translation process as well as by the personal approach of each translator. As Alla Pavliuk (2013) rightly points out, “its possibility [parallel translation] is no longer in doubt because the translation is interpreted not as a copy of the source text but as its interpretation” (p. 191). Thus, different understanding of one and the same literary work can lead to the emergence of different translations, so the conceptual sphere of the original text can undergo changes in different translations.

1.1.1. The essence and reasons for plurality in translation

The word “plurality” was first used in the context of the theory of literary translation by Vladimir Shor (1989), a researcher of translation problems of literary prose. Andrey Fedorov (1983) was one of the first researchers who posed the question of translation plurality in scientific terms as an important category of literary translation. He noted that “the same work can exist in several translations, at least of different artistic value, but still different, and each of these translations may be legitimate in its own way” (ibid., p. 127). This idea was supported by Farahzad Farzaneh (1999) who claimed that “any given source text induces numerous translations in any given target language” (p. 2), and “the existence, or the possibility of coming into existence, of several translations of a source text in a target language is an evidence of the fact that translation, by nature, possesses, among other things, the quality of being indeterministic, at least in certain respects” (ibid., p. 2), so “translation moves on a continuum rather than being absolute” (ibid., p. 2).

In turn, the problem of plurality of correspondences in the language was discussed by such scholars of the translation studies as Leonid Barkhudarov (1975, p. 78-79), Yakov Retsker (1974, p. 10-14), and Anton Popovič (1976, p. 6). They concluded that, “in every translation there. is an ‘invariant core’ which is represented by stable, basic, and constant semantic elements in the text” (Popovič, 1976, p. 6) and “variant correspondences are established when there are several words in one language to convey the same meaning, or, rather, different shades of the meaning of a word in another language. It becomes possible because the lexical units of one language may be less differentiated, that is, have a broader meaning that is not covered by one word in another language where there are several synonyms with finer differentiation of meanings to convey different shades of the same meaning” (Barkhudarov, 1975, p. 78-79).

Maksym Rylskyi (1975) noted in this regard: “Every translator can, together with a successful reproduction of a foreign-language story, play, poem, etc. miss one or another feature of the source emphasising the other which seems the most important for him [her]. Everyone translates in his / her own way” (p. 79). To paraphrase, it can be noted that retranslations carried out with the awareness of the presence of previous translations justify themselves by establishing the difference between them. This difference can be seen in the strategies used that characterise subsequent translations and are formed on the assumption that previous versions are no longer acceptable in the target culture. This assumption is often based on social or ideological principles, rather than on the drawbacks of previous translations (Rebrii, 2012, p. 307).

It is believed that the translation differs from the source text in that the source text is the text that exists in a final and independent form, and the only possible translation cannot exist as, for example, there is no single performance of a musical work: each performer presents his / her interpretation of its own nuances, features (Husak, 2013, p. 176). This is also due to the fact that often the source text and the translation belong to different historical periods, and therefore differ primarily in their communicative conditions (Popovich, 1980, p. 122).

As Tony Bex (1996) puts it, although the linguistic signs “may convey different messages to different people in different circumstances, the possible range of these messages is constrained by a number of factors” (p. 54), so it can be claimed that the translation plurality has different origins. Antonina Perminova (2007) notes that if the synchronic plurality is a consequence of the ambiguity of the source text, the translators’ belonging to different schools, the desire to compete with contemporary translators, the diachronic plurality arises due to significant changes in the translation language, social sphere, aesthetic norms of the target culture, as well as translation tasks that lead to a new perception of the source text (p. 35).

Aleksandr Leites (1965) emphasises the appropriateness of plurality in view of scientific progress noting that the comparative analysis of different translations of one work is of exceptional importance for solving the issues of functional literary stylistics and building the foundations of comparative poetics (p. 262). In the cultural paradigm, the plurality of translations is usually justified by the reasons of hermeneutic nature, i.e. the plural specifics of the interpretation of the text, especially literary one: “Interpretation is not limited to understanding the source text message, it is also an interpretation of the [...] system of meanings” (Garbovsky, 2007, p. 213).

The plurality of interpretations of the literary text, according to Yuriy Lotman (1998), is not the result of any external causes but is organically inherent in art: “There is a large gap between the understanding and misunderstanding of the literary text. Differences in the interpretation of works of art are everyday phenomena [...]” (p. 36). The excess information in the text and entropy are factors that determine the possibility of multiple interpretations that create a problem of choosing a translation strategy (Andriienko, 2014, p. 26). The plurality of interpretation “flows” into the variability of language means because “interpretation involves the choice of certain forms of expression that are the most acceptable ones from the point of view of a particular translator”, but also from the point of view of a particular language (Rebrii, 2012, p. 308).

Marina Novikova (1986) clearly distinguishes three types of plurality: in space – when the same work is translated into different languages, in time – when it is retranslated in different epochs, in stylistic spectrum – when there is a rivalry between translators of the same culture and the same time (p. 61). Olha Luchuk (2004) adds two other types of plurality: different translations of one work made by one translator, and chronologically limited translation plurality that satisfies the demands of different social and cultural groups (p. 166-167).

Characteristically, plurality as a concept of translation studies is defined mainly in the theory of literary translation: as indicated by Veronika Razumovskaya (2011) “translation of information-type texts is performed mainly for the purpose of obtaining subject information and does not require several options for translation into one language, provided that the first translation is performed qualitatively. The literary text which contains aesthetic information is ambiguous from the very beginning and assumes the existence of many options for its understanding and interpretation both at the stage of perception and decoding of the source literary text within the native culture and in the case of transcoding the text into other languages and cultures” (p. 209).

According to many researchers (Kykot, 2012, p. 36; Safina, 2009, p. 155), the translation plurality becomes especially noticeable when translating poetic works. “Often and in a greater degree, plurality is manifested in translations of poetic works, and the reason for this is clear [...]. Caused by the search for adequacy and inevitable in all types of literary translation, deviations in poetic translation are multiplied many times, and, accordingly, much brighter and clearer the personality of translator is manifested. Therefore, one poetic translation does not prevent the emergence of the following, embodying a new experience of transformation of the source text” (Levin, 1981, p. 366).

Thus, with regard to William Shakespeare's works, plurality in translation is caused not only by the diachronic differences in the translations but also by the nature of the poetic work which presupposes the greatest plurality when representing it by using the means of other languages.

1.1.2. Defining the status of literary concept

In the theory of Conceptual Studies, there are various research approaches to concept; each approach has its own terminological apparatus. For example, in Linguistic Cultural Studies, concepts are designated by such terms as “concept of the culture”, “cultural concept”, “linguistic and cultural concept”, “ethnic concept”, “linguocultureme”, etc. (Levchenko, 2003, p. 107). To designate a concept as an object of the research in Cognitive Linguistics, there is a term proposed by Yelena Kubryakova (1991) – “verbalised concept”. It is also possible to suggest the term “language concept”, although such a term may not seem very successful, since any concept that attracts the attention of a linguist is actualised by means of language, that is, it is a “language” one. However, while distinguishing the terms “language concept” and “verbalised concept”, we focus on the specifics of their verbalisation (“linguisation”). We consider it possible to use the term “language concept” to denote those concepts that are actualised in the language by any of its means, i.e. can be either lexicalised (expressed by one word) or verbalised (expressed not only by a word but also by a phrase, a sentence, and even a text, that is, expressed only implicitly).

The defining of the principles of explication of the conceptual content of literary works necessitated the solution of the problem of reconstruction (Demyankov, 2007) of the units of the individual author's artistic system. In this regard, concepts that are called “literary” have come to the focus of cognitive research on the semantics of a literary text. According to Sergey Askoldov-Alekseev (1997), the literary concept most fully manifests the “uncertainty of possibilities”, their subordination neither to the requirements of conformity to reality, nor to the laws of logic. Many interpretations, many associations related to the perception of each specific text, are characterised by the uncertainty and unpredictability of the reactions of those who perceive the text. As the researcher claims, “the interconnection of the elements of the literary concept is based on the logics and real pragmatics of artistic associativity” (p. 275). It is potentiality, that is, “impossibility in the sense of disclosure (and sometimes direct symbolism), that represents the defining value of literary concepts, especially literary and emotive concepts” (ibid., p. 276).

The literary concept is seen in different ways: as a complex mental formation that belongs not only to the individual consciousness but also to the psychological and mental sphere of a certain ethnic and cultural community (Miller, 2000), as a semantic structure that can occupy a non-rigid position on the universal / individual-author's scale (Tarasova, 2004). Considering literary concepts in the aspect of artistic communication, developing ways of their lexical embodiment in literary texts, the researcher can reveal the specifics of the poetic world of a certain author.

Literary concepts are thus the basic units of the author's conceptual picture of the world embodying the individual author's worldview and therefore differing from the concepts of culture and linguistic concepts in several parameters (Nikonova, 2008): in content and method of explication, in scope and historical variability.

1.2. Research questions

The major objective of this study is to find out how cognitive modelling of the author's worldview can enhance the translation of the poetic work based on cognitive modelling of the tragic in Ukrainian retranslations of Shakespeare's plays. For this reasons, the following questions have been put:

- (1) How the cognitive model of the tragic in Shakespeare's plays is constructed to be used in

translation?

(2) How the cognitive model of the tragic in Shakespeare's plays is transformed in Ukrainian translations performed by different translators who belong to different historical periods of the Ukraine's development?

(3) Can the cognitive model of the tragic in Shakespeare's plays really improve the quality of translating his plays?

2. Method

2.1. Sample / Participants

The corpus drawn upon in this paper is a famous main character's monologue *To be or not to be – that is the question* from the play "Hamlet" written by William Shakespeare (1564-1616), an English playwright, one of the most outstanding representatives of English Renaissance in 16th and 17th century literature. Hamlet's monologue is one of the most widely known and quoted literary texts in modern English. The two chronologically distant Ukrainian translators of this monologue are Panteleimon Kulish (1819-1897) and Yurii Andrukhovych (born 1960) belong to different epochs of the development of Ukrainian culture, so the reason for selecting the translations by these translators is that they are performed in different societies, so the translators have different social and historical backgrounds embodied in their translations.

2.2. Instrument(s)

An attempt to combine conceptual analysis and more traditional methods of stylistic, semiotic, hermeneutic and other types of analysis is the methodology of poetical, cognitive and translation analysis of a literary text tested on the material of Shakespeare's tragedies (Nikonova, 2008, p. 23-37). The aim of the methodology is to identify individual author's meanings that distinguish Shakespeare's personal worldview from the general cultural one and to understand how it is represented in translation.

The application of the methodology of poetical and cognitive analysis with regard to Shakespeare's tragedies provides for research in three directions: the first, "genre – text – language" (from the general characteristics of Shakespeare's poetics to the analysis of the language of his works), and second, "concept – conceptual scheme – meaning" (from considering the functioning of linguistic units in tragedies to the reconstruction of the relevant mental structures of the author's consciousness and the identification of the conceptual priorities of the author). The study of Shakespeare's tragedies in the two indicated directions makes it possible to move from the analysis of linguistic signs, i.e. from what is explicit, to the analysis of literary concepts, i.e. to what remains implicit in the thinking of the author and the reader.

The methodology is based on the procedures of linguistic and cognitive modelling which most obviously reveal the possible directions of reconstruction of the conceptual picture of the world represented in Shakespeare's plays, ways of structuring it, ways of transmitting information through its constituent parts, which allows reconstructing the individual author's worldview. The poetic and cognitive approach to the analysis of a work of art, Shakespeare's tragedies in particular, provides for the procedures of linguistic and cognitive modelling of (1) the tragic picture of the world in Shakespeare's plays, (2) literary concepts of the tragic.

The process of linguistic and cognitive modelling of the tragic picture of the world in Shakespeare's plays presupposes the comprehension of the tragic in Shakespeare's poetics at a qualitatively new level, which becomes possible in connection with the spread of the idea of cognitivism about the existence of

a conceptual picture of the world as a system of knowledge of an individual and its expression through internal lexicon in the linguistic picture of the world (Yelena Kubryakova, Veronika Teliya, Yuriy Apresyan). The understanding of the linguistic and conceptual pictures of the world is based on the interpretation proposed by Yelena Kubryakova (1991): the linguistic picture of the world is a projection of the conceptual system of our knowledge, which is formed by innate and acquired concepts in the process of cognitive activity. It is also important to understand the picture of the world as a theoretical model.

The tragic picture of the world is a model of the writer's interpretation of reality. Being a kind of a picture of the world as an invariant model, the tragic picture of the world is characterised by the hierarchy of its structure, which incorporates genre, text, linguistic and conceptual modules (Nikonova, 2008), and also assumes that the interpreter has background knowledge that is needed for an adequate understanding of Shakespeare's tragedies. Modelling a tragic picture of the world is performed by analysing Shakespeare's plays in each of the following aspects (Fig. 1).

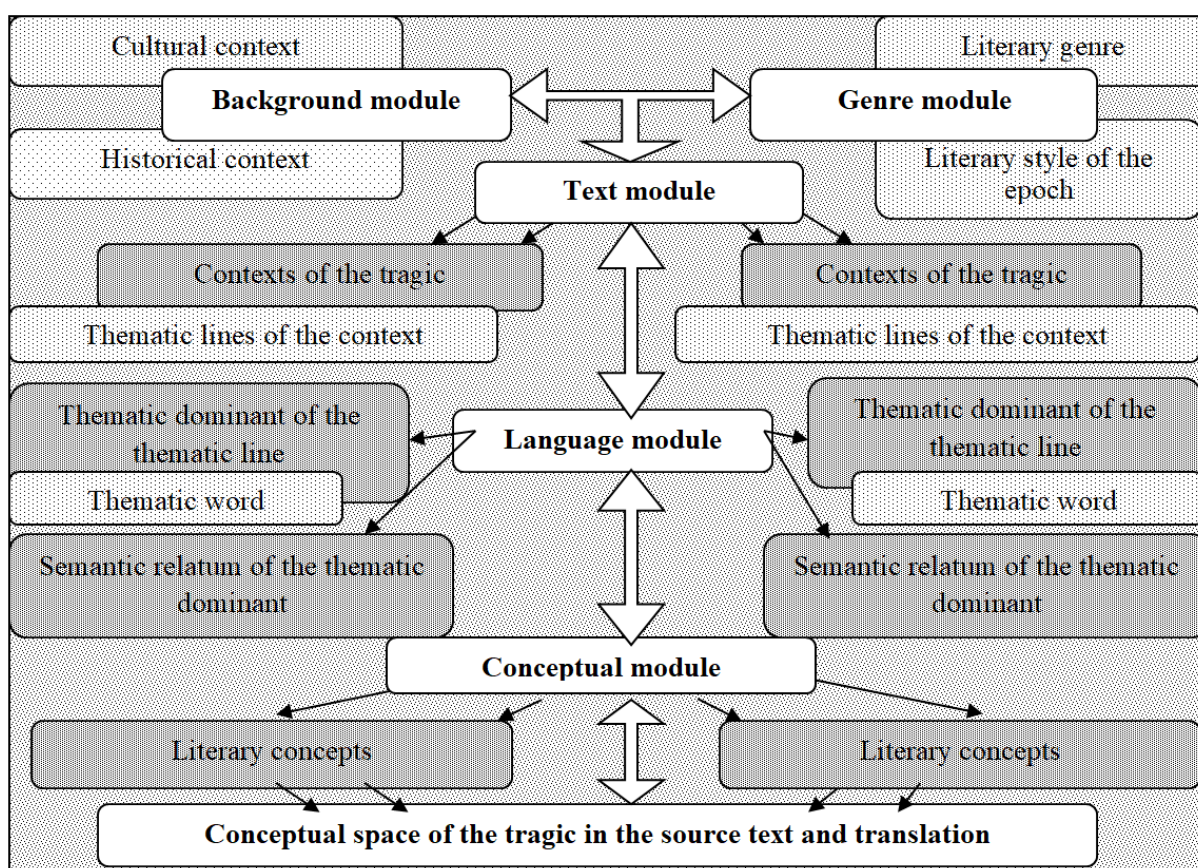


Figure 1. The model of the tragic in Shakespeare's plays and their translations

The background module is information about the wide cultural and social and historical context in which Shakespeare worked; knowledge of deep social processes that revealed the contradictions of the new bourgeois society in England at the turn of the 16th and 17th centuries; awareness of the high level of development of social thought and aesthetic culture during that period, flourishing of social and critical drama of the English Renaissance; acquaintance with the moral, ethical and aesthetic positions of the humanist writer.

The genre module of the tragic picture of the world is determined by the poetics of the English Renaissance; the collective ethnic consciousness of people in Elizabethan England which determined the nature of Shakespeare's worldview; the specifics of the genre of drama of the 16th and 17th

centuries; literary trends (classicism, romanticism, mannerism, and baroque) synthesised in Shakespeare's works; the nature of Shakespeare's tragedies which reflect the perception of the integrity of the world, where the terrible coexists with the funny, by humanists.

The text module of the tragic picture of the world is its realisation in the key fragments of tragedies – the contexts of the tragic. Their allocation is justified by both meaningful (the presence of the meaning of the context) and formal (the volume of the context) indicators. By their meaning, such contexts express dramatically tense situations that convey the main stages in the development of the central conflict of the tragedy. In terms of volume, the contexts of the tragic embrace a monologue or dialogue. An example of such a context is the well-known Hamlet's monologue *To be or not to be – that is the question* (Shakespeare, 1899) which reveals one theme: disappointed in life, having lost all youthful illusions and ideals, Hamlet thinks about the futility of human existence looking for comfort in death.

The language module of the tragic picture of the world is its expression by means of lexical (words and phraseological units) and speech (free phrases and sentences) representation of thematic lines in the context of the tragic. Such means are expressive, emotive, and figurative expressions that already existed in the English language of that time, as well as the author's metaphors, the so-called "Shakespearean phrases". Among lexical / speech means, conceptually significant is the conceptual core of the thematic line of the context of the tragic – the thematic dominant (word, phrase or sentence) which is indicated by the thematic word. The elements of the context of the tragic that semantically correlate with the thematic dominant, together with it reveal its topic (subtopic), are called semantic relatum (the term "relatum" was borrowed by George Miller (1990, p. 251) from medieval logics). Each thematic line contains one thematic dominant and one or more semantic relata.

The conceptual module of Shakespeare's tragedies is represented by a set of literary concepts of the tragic as clots of culture in the mind of the writer, the systemic interaction of which forms the conceptual space of the tragic in Shakespeare's plays.

Modeling literary concepts of the tragic as the artist's mental structures of the word is largely predetermined by the nature of the writer's textual world. The literary concepts of the tragic as the components of the tragic conceptual space are the mental structures of Shakespeare's artistic world, from which the writer composes the tragic as a peculiar form of displaying life contradictions conditioned by the historical and cultural traditions of the Renaissance, as well as the requirements of the genre of tragedy. Literary concepts of the tragic, on the one hand, are clots of culture in the mind of the writer reflecting the real world of that time; on the other hand, they embody the individual author's worldview sublimating the ideas, emotions, feelings of the author conditioned by his ideological attitudes, his understanding of the tragic, formed on the basis of all the previous practice of drama.

The definition of the individual author's meanings that distinguish Shakespeare's worldview from the general cultural one and are, in our opinion, key meanings in revealing the writer's understanding of important philosophical problems of the Renaissance, should be made by analysing the semantic structure of the core literary concepts of the tragic, in our research material they are LIFE, DEATH, and FEAR, defined as such by the number of their contextual explications in the analysed monologue.

In the semantic structure of the literary concepts of the tragic, three layers are incorporated: (1) physically perceptible, (2) figuratively associative, and (3) notional ones which are distinguished by taking into account the degree of abstraction of knowledge concentrated in the literary concept of the tragic. In particular, in the physically perceptible layer of the core literary concepts of the tragic LIFE, DEATH, and FEAR, information of a denotative, conventional nature is structured, namely, basic knowledge about abstract phenomena (life, death, and fear) that arise from everyday objective and practical activity of the people of Elizabethan England. In the figuratively associative layer, the author's associations are represented, in which the specificity of Shakespeare's worldview is revealed, i.e. it

contains connotative information rather than denotative one. The notional layer contains information of an associative nature, i.e. associations born of individual author's meanings which are enclosed in conceptual metaphors.

Further, the procedures of the comparative analysis represent how the above described modules are realised by Shakespeare and by the translators that created the translations of his plays in chronologically different periods of time, i.e. having different cultural and personal backgrounds.

2.3. *Data analysis*

Relying on the theoretical framework of the contemporary Linguistics and Translation studies and focusing on poetical, cognitive and translation analysis of a literary text, the present research considers five modules of the cognitive model of the tragic in Shakespeare's plays in the source text and in translation of the famous monologue *To be or not to be – that is the question* from the play "Hamlet" by William Shakespeare: (1) the background module, (2) the genre module, (3) the text module, (4) the language module, and (5) the conceptual module. All these modules are interpreted with regard to source text and two chronologically distant translations that allows comparing the source text and the translations as well as different translations of one and the same source text. These procedures lead to the conclusions about the efficiency of applying cognitive modelling in the analysis of different translations of the same literary text with the regard to the realisation of the author's worldview in them.

3. Results and Discussion

Knowing that the historical and cultural context is important for understanding any literary work, particularly, regarding Shakespeare's legacy, Katie Pritchard (2011) states that "the notion of a timeless, transcendent genius of Shakespeare and the universal human condition lost ground to the basic premise of historicism: that the plays should be read with their specific historical context in mind" (p. 10).

The Shakespearean times are characterised basically by the presence of the strong social hierarchy with Queen Elizabeth I on its top being "the fount of honour", and the success was measured as acquiring honour, and influence, and power, and wealth via the court, and other layers of society that could live relatively quiet were merchants, and "the focus of their ambition was to be the lord mayor of London, elected by the aldermen" (Picard, 2016). The representatives of another social layer, apprentices, were mostly young people striving to success but at the same time suffering from the traditions lacking the usual life (ibid.). Others were service men for the rich, and the least successful ones were just the poor people. Such a situation characterises the Shakespearean world as a place where some people fought for the power, others strived to success limiting themselves in feelings and entertainment, and the rest were just the poor people trying to live on. Moreover, as Ismail Serageldin (1998) thinks, at that time "the feudal system was breaking down, but was only partially replaced by the system of bourgeois values that would consolidate their hold on English society only a century or so later", "the links between sovereign and parliament were being redefined" which "afforded men and women of talent and ability scope to break new ground as never before" (p. 21). In his extensive research of the moral in Elizabethan England, Stephen Collins (2016) argues that "the Ten Commandments had the authority of being well known and having behind them the power of church and state, but they are silent on many areas of life and required adapting to cover others" (p. 16), and the Shakespearean times were the times when the moral obligations were in priority over the personal feelings.

Regarding Shakespeare's legacy, Vira Nikonova (2008) described it as follows: "[his] tragedies are not a mirror image of reality, but a certain interpretation of the world. They are a synthesis of various artistic ideas and methods characteristic of the Renaissance, which are complexly combined in Shakespeare's works, subject to the tragic humanism, which was organically connected not only with the past, as if

crowning the evolution of Renaissance literature, but also with the future and humanism which developed in the new conditions of the XVII century. The parallel coexistence of early classical, Mannerist, and Baroque tendencies is manifested in poetic images, stylistic diversity of tragedies and in the very way of artistic vision and reflection of the world by the writer, due to his understanding of the tragic” (p. 120). Here, we can observe that Shakespeare not only reflected the society of his times but also presented the novel ideas of the time. In particular, it is revealed in the creation of strong female characters and portraying characters in a way unfitting to their social position in the natural hierarchy.

The translators chosen in this research, Panteleimon Kulish (1819-1897) and Yurii Andrukhovych (born 1960), lived three and four centuries later, respectively. They were representatives of very different societies in very different epochs.

In particular, Panteleimon Kulish lived in the pre-Soviet era of Ukraine. It was the time of the emergence and spread of Ukrainian national identity. There was the boundary between the art based on religious principles and the new art, the aesthetic guidelines of which were associated with the real, devoid of scholastic dogma, perception of man and the environment. In the context of intensifying assimilationist actions against Ukraine, part of its intelligentsia directed their activities to the Ukrainian national and cultural revival, which meant awareness of national identity, and the people as an active figure in history and the modern world. The Ukrainian national revival arose as an antithesis to the difficult political, social, and economic situation and cultural decline in which the Ukrainian people found themselves in the entire area of the land inhabited by them. In the public life, it was a period when all issues were reduced to the problem of the abolition of serfdom. The whole complex of liberation aspirations of the Ukrainian people was reflected in the activity of the first Ukrainian secret political organisation – the Cyril and Methodius Brotherhood, which arose in Kyiv in December 1845 – January 1846 (Pavlova, 2012, p. 209), and Panteleimon Kulish was a part of this brotherhood.

When Panteleimon Kulish began his literary career, one of his programmes was the Europeanisation of Ukrainian literature, through translations of works of foreign literature. At that time, there was a need to create a high style in Ukrainian literature that would reflect the “cultured” state of literature. This objective could be achieved with the help of translations; and Panteleimon Kulish was the first to understand this and began to implement it in practice. It is in the context of Kulish’s culturalism and Europeanisation of Ukrainian literature that we should talk about his translations of Shakespeare’s works performed in the first half of the 1880s (Luchuk, 2015).

Translating William Shakespeare’s plays, Panteleimon Kulish relied on the original and German translations by August Wilhelm Schlegel, in which the romantic concept of translation unfolded, which is vividly realised in Panteleimon Kulish’s translations of Shakespeare’s works. This romantic concept of translation presupposes, 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 other translator, Yurii Andrukhovych, lived most of his life in the Soviet Ukraine. The studies of transformational changes in the course of political history in the Soviet Union show that no dictatorship has changed society as radically and comprehensively as its direct institutional means, the communist government. The main system-forming feature of totalitarianism in the USSR was the existence of a single ruling party, which, in fact, brought it as close as possible to the full embodiment of the totalitarian ideal. The peculiarity of the regime that prevailed in the Soviet Union is that it was focused on ethical values. Communists speak of “communist morality,” “a new man of socialism,” as certain ethical categories. Such a society needed new people – forming future generations and the re-education of contemporaries (Kucherenko, 2018). The Soviet ideology strived to the ideal of the person of high morale, first of all, strong person that could resist any difficulties.

The post-Soviet Ukraine was characterised by rapid changes in society, and the current course of social and cultural transformations in Ukraine is largely predetermined by its totalitarian past and the practices used by the communist regime to form a “new man” (Polischuk, 2018, p. 19). The person of the new Ukraine was characterised by the interconnection of the Soviet morale and the new morale, in which the person needed to become more entrepreneurial in all the aspects of life which left particularly no space for the estimation of the moral values.

Yurii Andrukhovych, whose original works were attributed to the postmodernist camp, created another, postmodern in spirit, Ukrainian interpretation of Shakespeare’s most famous work. Reading his version of “Hamlet” leaves no doubt that he worked with the English original of the work, that he feels the melody of Shakespeare’s poem, that he is well aware of the experience of predecessors – Shakespeare’s translators – not only in Ukrainian but also in related languages. There is no doubt that this translation was the result of serious, thoughtful work and research. The main direction of this search is not so difficult to recognise: Yurii Andrukhovych 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 (Sokolianskyi, 2008). His “Hamlet” turns out to be full of reminiscences, but not Shakespearean ones but modern, from the arsenal of Yurii Andrukhovych himself; and the image of Hamlet he created can rightly be called the new Ukrainian Hamlet, almost the same age as the intellectually not very demanding Ukrainian high school and university students of the late 1990s and early 2000s (Kolomiets, 2017b).

The cultural background of the author and the translators affected the genre features of their works. In particular, the Shakespearean works were created by the person close to the theater, and they were practical, intended to be performed on the scene, while Ukrainian translators saw them as literary works that can have their aesthetic value even outside the stage, so the drama as a performance transforms in translation into drama as a literature. The Shakespearean language is such that could be understood by the wide range of the people while Panteleimon Kulish makes the play more “intellectual” which is connected with the idea of developing Ukrainian language, and Yurii Andrukhovych partially simplifies it trying to adapt it to the needs of the contemporary society.

In the text module, we work with the context of the tragic which are the text fragments where the tragic is realised. As a result of the informational compression of the contexts of the tragic, thematic lines are determined in which the most important conceptual information is concentrated. Thematic lines have different patterns of development: they can intersect, alternate, follow each other, etc. In particular, in Hamlet’s famous monologue, three thematic lines intersect: “life as a force hostile to man”, “death as a calm sleep”, “people’s fear of what will happen after death”. On the one hand, life with all its hardships, which are an unbearable burden on the shoulders of the unfortunate people, appears as a force hostile to man. On the other hand, death, which is felt as a simple relaxation of tension, a refusal to fight, is perceived as a calm sleep. However, no matter how calm and desirable the end may seem, Hamlet finds the reason that keeps people alive, makes them not rush to part with life – fear of what will happen after death. No one knows whether it will be better or worse there than on earth, since not a single traveller has returned from that unknown country (*the undiscovered country from whose bourn no traveller returns* (Shakespeare, 1899)). These doubts stop us turning us all into cowards (*conscience does make cowards of us all* (ibid.)), and forcing us to put up with familiar evil rather than to seek flight to the unfamiliar (*bear those ills we have than fly to others that we know not of* (ibid.)).

The deep philosophical content of Hamlet’s monologue *To be or not to be*, which was created four centuries ago, but remains just as wise and correct today, is transmitted and enhanced by numerous figurative language means that are key elements of the context. We distinguish such means as: (1) metaphor, for example, *to shuffle off the mortal coil* (ibid.), *the pangs of despised love, the native hue of resolution is sickled over with the pale cast of thought* (ibid.); (2) hyperbole, for example, *a sea of troubles* (ibid.), *the thousand natural shocks that flesh is heir to* (ibid.); (3) personification, for

example, *thus conscience does make cowards of us all* (ibid.), *there's the respect that makes calamity of so long life* (ibid.), etc.

In Hamlet's monologue, the first thematic dominant is *To be, or not to be – that is the question* (ibid.), the thematic word in its composition is the verb *to be*, which is synonymously associated with the word *to live*, single-root word *life* as a possible name for the thematic dominant “life”. The relata of the thematic dominant “life” are as follows: (1) metaphor: *the slings and arrows of outrageous fortune* (ibid.), *the whips and scorns of time* (ibid.), *the pangs of despis'd love* (ibid.); (2) metonymy: *the oppressor's wrong* (ibid.), *the law's delay* (ibid.), *the insolence of office* (ibid.); (3) hyperbole: *a sea of troubles* (ibid.), *the thousand natural shocks that flesh is heir to* (ibid.); (4) personification: *the spurns that patient merit of the unworthy takes* (ibid.), *there's the respect that makes calamity of so long life* (ibid.).

The thematic dominant and semantic relata in the second and third thematic lines are distinguished in the same way. The names of the thematic dominants of this context are “life”, “death”, and “fear”. They allow identifying the literary concepts LIFE, DEATH, and FEAR. The literary concept of the tragic is considered as a unit of the individual author's consciousness, which is realised in a single text of the writer's work.

As a result of comprehending all the semantic attributes of the key literary concepts of the tragic, the nature of the interpretation of life, death, and fear in Hamlet's monologue is determined: death is not just the end of life, but eternity, which expiates a person's guilt and is accompanied by purification; not destructiveness, but honour, blessing, and bliss, which are desirable; life is a creation of nature or some kind of supernatural higher spiritual power, therefore it is incomprehensible to man and not subject to him. Shakespeare emphasises the duality of such a formation since it turns out to be perfect and at the same time imperfect, which becomes the cause of suffering: the vicious nature of man is dangerous to society; the negative traits cause negative human actions; the hardships of life and the evil fate of a person convince of the futility of life. But, like any creation, life is limited in time and therefore doomed to death and disappearance.

It is on the conceptual level where the translation plurality is realised in reproducing the semantic structure of the literary concepts of the tragic, namely, their three layers: physically perceptible, figuratively associative, and notional ones. In particular, if we take the text fragment:

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).

Чи бути, чи не бути, от питання! // Що благородніше в душі: терпіти // Праці і стріли злющої фортуни, // Чи збунтуватися против моря туч // І бунтуванням їм кінець зробити? (“*Vuty chy ne buty*”..., 2007) – translation by Panteleimon Kulish.

І от питання – бути чи не бути. // У чому більше гідності: скоритись // Ударам долі і лягти під стріли, // Чи опором зустріти чорні хвилі // Нещасть – і тим спинити їх? (Monolog Hamleta..., 2019) – translation by Yurii Andrukhovych.

As it was said before, the thematic dominant in this context of the tragic is *To be, or not to be: that is the question* (Shakespeare) / *Чи бути, чи не бути, от питання!* (Kulish) / *І от питання – бути чи не бути.* (Andrukhovych) with the thematic word *to be* / (Shakespeare) / *бути* (Kulish; Andrukhovych). The thematic word is represented in translation by using the direct equivalent, however, it is noticeable that the contextual environment changes. In particular, Panteleimon Kulish adds exclamation that makes the beginning of the monologue more emotional, desperate – his Hamlet puts the question more strongly than the original one and Yurii Andrukhovych's one. Moreover, in Yurii Andrukhovych's version, the monologue starts with the conjunction *і* which empowers the connection of the monologue with the

previous plot that is absent in the source text and in translation by Panteleimon Kulish. Such a situation leads to the conclusion that in Panteleimon Kulish's translation the choice between life and death is the thematic dominant of the whole monologue while for Yurii Andrukhovych's Hamlet this choice is only part of the issues the character faces throughout the play.

In the presented contexts of the tragic, the language means of verbalising the literary concept of the tragic LIFE are: (1) metaphor: *The slings and arrows of outrageous fortune* (Shakespeare) / *Праці і стріли злющої фортуни* (Kulish) / [лягти] під *стріли* (Andrukhovych); (2) hyperbole: *a sea of troubles* (Shakespeare) / *моря туч* (Kulish) / *чорні хвилі нещастя* (Andrukhovych).

In particular, the metaphor *The slings and arrows of outrageous fortune* (Shakespeare) includes the nomination of the weapons *slings and arrows* represented equally by Panteleimon Kulish as *праці і стріли* while Yurii Andrukhovych simplifies them to *стріли*. The fate called *outrageous fortune* is *злюща фортуна* in Panteleimon Kulish's version while Yurii Andrukhovych, creates the image *ударам долі* in which it is characterised through action, so here the general estimation in the source text and Panteleimon Kulish's translation is represented as estimation through action by Yurii Andrukhovych. The image of the cruel fate is represented in the source text and both translations. However, in Panteleimon Kulish's translation this cruel fate is attacking the main character by using the weapons of the Shakespearean times while in Yurii Andrukhovych's version it uses only arrows that are well-known for the target audience of the 20th century. It is characteristic here that in the source text and Panteleimon Kulish's translation, the main character only suffers the attacks of the fate, while in Yurii Andrukhovych's version he already lies defeated. So, in the first and the second case, the literary concept LIFE is filled with the idea of suffering, in the third case – suffering and defeat.

Another example here is a hyperbole *a sea of troubles* (Shakespeare). In Panteleimon Kulish's translation, it is just *море туч*, which means that the translator represent troubles only metaphorically through the image of clouds opposed to the clear sky. In Yurii Andrukhovych's version, it is *чорні хвилі нещастя*, so that the idea of troubles is represented directly, and adding the adjective *чорні*, the translator only intensifies the fear embodied in the text. However, the image of the sea (*a sea of troubles*) is represented directly only in Panteleimon Kulish's translation while Yurii Andrukhovych speaks about *хвилі*, thus the literary concept LIFE is filled in the source text by the idea of numerous troubles while in translation these are not only troubles but also grief represented by the words *тучи* (Kulish) and *чорні* (Andrukhovych).

The analysis of the presented text fragment demonstrates that the literary concept LIFE as the literary concept of the tragic in Hamlet's monologue is represented by chronologically distant translators, Panteleimon Kulish and Yurii Andrukhovych, basically, similarly, but the content of these concept slightly changes by taking into account the chronologically different time and the personalities of the translators – Panteleimon Kulish, who lived in the times of the fight of the Ukrainians for the right to be the nation, strives to the close translation of the play and thus tries to change the text the least, the times of Yurii Andrukhovych are the times of great transformations and liberty, so the translator feels free to add some senses to the play which can make it more topical for his target audience meaning that the physically perceptible layer of the literary concept LIFE remains basically the same while physically perceptible and notional layers undergo changes under the influence of the translators' individualities.

4. Conclusions

The conducted research allowed answering the research questions as follows. The application of the methodology of a complex poetical and cognitive analysis of a work of art and its translations by chronologically distant translators which represents the idea of plurality in translation, tested on the material of Hamlet's monologue in Shakespeare's tragedy, involves the use of the five-module analysis

in which each module represents certain stage of the analysis: (1) background module which takes into account the wide social, historical and cultural context in which the author and the translators lived; (2) genre module which is connected with the conditionality of the way of depicting reality in Shakespeare's plays and their translations; (3) text module which analyses the textual realisation of the tragic picture of the world in the source text and its translations; (4) language module which concerns the linguistic means of realising the tragic picture of the world in the source text and its translations; (5) conceptual module which analyses the embodiment of the individual author's and translator's consciousness in literary concepts, their interaction in the conceptual space of the tragic. The use of such five-module structure makes it possible to show the influence of the broad social, historical and cultural context, in which Shakespeare and the translator of his plays worked, on their worldview, to reveal the specifics of the writer's and translators' worldview in literary concepts that materialise in his dramas in poetic forms. Outlining the configuration of the conceptual space of the tragic, defining the deep meanings in its individual fragments and establishing the dominant meanings in the source text and its translation solves the problem of revealing the conceptual content of Shakespeare's tragedies as a result of the playwright's spiritual activity and contributes to the conceptual framework of the plurality in translation. The cognitive model of the tragic in Shakespeare's plays has the potential to improve the quality of translating his plays as it allows comparing the conceptual spheres of the tragic in the source text and its translations allowing the translator to correct the text in order to achieve maximum adequacy of translation.

5. Ethics Committee Approval

The author(s) confirm(s) that the study does not need ethics committee approval according to the research integrity rules in their country (Date of Confirmation: December 28, 2020).

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Shakespeare'in oyunlarının Ukrayna'da yeniden çevrilmesindeki trajik bilişsel model

Özet

Shakespeare'in trajedilerinin kavramsal içeriğini kronolojik olarak uzak çevirilerde yeniden inşa etme sorunu, makalede iki yönde araştırma sağlayan karmaşık şiirsel ve bilişsel analiz yöntemi uygulanarak çözülür: tür – metin – dil (Shakespeare'in genel özelliklerinden şiirlerinden kaynak metindeki ve çevirilerdeki eserlerinin dilinin analizine ve kavram – kavramsal şema – anlam (yazarın bilincinin ilgili yapılarının yeniden inşasından yazar ve çevirmenlerin kavramsal önceliklerinin belirlenmesine kadar). Bilişsel modelleme prosedürleri, çevirmenin yaşadığı çağın ve kendi dünya görüşünün çeviride yazarın fikrinin temsilini etkileyebileceği gerçeğine ilişkin çeviride çoğulluğu incelemede Dilbilimin bilişsel boyutunu uygulamanın olası yönlerini ortaya koymaktadır. Shakespeare'in "Hamlet" inin Sovyet öncesi ve sonrası çevirilerinin Ukraynaca'ya karşılaştırılması, kaynak metnin kronolojik olarak uzak yeniden çevirilerinin, çoğulluk teorisini geliştiren zamanın ruhundan etkilenmiş gibi algılanması gerektiği hipotezini kanıtlamaya izin verdi. bilişsel perspektifle çeviri.

Anahtar sözcükler: bilişsel modelleme; trajik; Shakespeare; çeviride çoğulluk; kronolojik olarak uzak çevirmenler

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