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Cognitive Consonance and Cognitive Dissonance as Determinants of Plurality in Translation of Shakespeare's Plays

Kognityvinis konsonansas ir disonansas – Šekspyro pjesių vertimo daugiaprasmiškumą lemiantys veiksniai

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Abstract

The proposed paper presents the methodology of frame modelling for substantiating the phenomena of cognitive consonance and cognitive dissonance as the determining factors of Ukrainian retranslations of Shakespeare's plays. By postulating the hypothesis that plurality in translation of the original text depends on the cognitive consonance or cognitive dissonance between the author and the translator, the author of the paper tends to extrapolate the concepts of cognitive consonance and cognitive dissonance to translation studies. Structuring the frame of the conceptual content of the lexical unit in the original text and its Ukrainian retranslations into such slots as reference, emotivity, imagery, evaluation, and stylistic colouring, the author of the paper tries to cover the most noticeable aspects of cognitive parameters of the translated text. It is argued that not only because of the difference in historical and cultural contexts, in which the original text and its retranslations are created, social and ideological peculiarities of the societies but also due to the translators' personal worldviews, the translators can agree or disagree with the author's ideas under the influence of cognitive consonance or cognitive dissonance and thus produce different translations. The research proves that different degrees of cognitive proximity between the lexical units in the original text and its Ukrainian retranslations are caused by consonance or dissonance between the cognitions of the author and translator/s. The highest degree of cognitive proximity of the original text and its retranslations is determined by cognitive consonance resulting in cognitive equivalents and/or cognitive analogues in translation; the lowest degree of cognitive proximity appears under the influence of cognitive dissonance resulting in cognitive variants.

KEYWORDS: cognitive consonance, cognitive dissonance, cognitive equivalent, cognitive analogue, cognitive variant, frame modelling, retranslation.

Introduction

In the framework of the modern cognitive approach to translation (Boiko & Nikonova, 2021; Lewandowska-Tomaszczyk, 2010; O'Brien, 2013), it is postulated that, in the process of literary translation, all translation strategies are carried out in the cognitive information field, the external boundaries of which are determined by the context of the situation, and specific translation decisions depend on the translator's ability to use the translation potential of a certain field. This new, and still undeveloped, approach in translation studies is appropriate in the study of phenomena related to the problems of understanding the message as its adequate and equivalent interpretation (Nida, 2002; Pym, 2007; Sickinger, 2017). To determine the criteria for the adequacy of translation, novel and productive is the development of the theory of cognitive consonance and cognitive dissonance (Festinger, 1957; Harmon-Jones & Mills, 2019) as the mechanisms for achieving a certain degree of cognitive proximity of the original text and its translation thus causing plurality in translation.

The aim of the research paper is to offer the methodology of frame modelling of conceptual content of the lexical unit in the original text and its corresponding unit in retranslation in order to reveal different degrees of cognitive proximity between them which are caused by cognitive consonance or cognitive dissonance as determinant factors of plurality in translation. The methodology is then tested on the two 21st century Ukrainian retranslations of Shakespeare's "Hamlet" (1600–1601) and "The Tragedy of King Lear" (1606) by Oleksandr Hriaznov (2001 and 2008, respectively) and Yurii Andrukhovych (2000 and 2021, respectively). The hypothesis of the research is postulated as follows: if the general conditions in which the retranslations of the original text are carried out, namely, the local and chronological framework of retranslations, social and cultural contexts of retranslations, are the same, the phenomenon of plurality in translation of the original text is accounted for the consonance or dissonance between the cognitions of the author and translator/translators. In case of cognitive consonance between the author and the translator, it is more likely for such a translator to achieve the maximal cognitive proximity in translation; meanwhile cognitive dissonance causing the flaws in understanding and interpreting the author's ideas by the translator results in the minimal cognitive proximity in translation.

Theoretical Background

Consonance and dissonance are the notions that emerged first in the sphere of music. They have been studied since the ancient Greek philosophy to nowadays (Di Stefano & Bertolasso, 2014, p. 567). However, the notions of consonance and dissonance in psychology appeared only a little more than 60 years ago, in Festinger's *A Theory of Cognitive Dissonance* (1957). In Festinger's theory, the pairs of elements of knowledge (or, as he calls them, cognitions) can be relevant or irrelevant to one another. If they are relevant, they can be either consonant or dissonant. If these cognitions follow one another, they are consonant; otherwise, if they are opposite, they are treated as dissonant (Harmon-Jones & Mills, 2019, p. 1). Festinger used the term "dissonance" to refer both to the discrepancy between cognitions and to psychological discomfort arising from this discrepancy (ibid., p. 1–2). Thus, the state of consonance between A and B exists when B follows A; the state of dissonance between cognitions A and B arises when the cognition B arises not from A (Festinger, 1957).

In this research, the idea of cognitive consonance and cognitive dissonance is extrapolated to the sphere of translation studies. The recent researches in cognitive aspects of translation (Nikonova et al., 2019; Boiko, 2021) argue that the process of translation is affected by the conceptual content of the original work. The translator needs to define "the deep senses in the individual fragments of the source text", establish "the dominant sense in the source text" and reproduce in translation the conceptual content of the lexical units which embody the author's worldview as a result of the author's spiritual activity which "contributes to the conceptual framework of the plurality in translation" (Boiko, 2021, p. 1047). The phenomenon of plurality in translation makes urgent the problem of assessing different retranslations of one and the same original text. The need to elaborate reliable criteria in order to establish different degrees of cognitive proximity between the original text and its retranslations determines the necessity to solve the problem of cognitive equivalence in translation.

The term "equivalence" emerged in Western translation theories in the second half of the 20th century, particularly, in the 1960^s and 1970^s when it became widely used by structuralists. The idea of equivalence was as follows:

the source text and the text of translation need to share the same value on a certain level, and this sameness (equivalence) is what distinguishes the text of translation from other types of text related to the source one (Pym, 2007, p. 272). While assessing the texts of translation, researchers proposed different levels of equivalence, such as formal and dynamic equivalence (Nida, 2002), semantic and communicative equivalence (Newmark, 1981), denotative, connotative, text-normative, pragmatic, and formal equivalence (Koller, 1979), equivalence at word level, above word level, grammatical, textual and pragmatic equivalence (Baker, 1995), natural and directional equivalence (Pym, 2007), etc.

Recently, more and more scholars stress on the cognitive processes of translation (O'Brien, 2013; Ghobadi et al., 2021), which "primarily concerned with the processes inside the minds of agents involved in communicative acts concerning translated texts" (Sickinger, 2017, p. 216). Thus, the approaches to equivalence have also changed. For example, Lewandowska-Tomaszczyk (2015) argues that the main objective of translation is to create the cognitive effect of the target text on its reader which is similar to the effect that the source text has on its reader (p. 23). Such an approach thus focuses "the discussion on a domain where equivalence can be located in a meaningful sense" (Sickinger, 2017, p. 216) postulating that the language is an additional layer for organising, activating or navigating the conceptual content (ibid., p. 129). Therefore, lexical meanings are treated as stimulators responsible for concept activators (Lewandowska-Tomaszczyk, 2010, p. 106), and the meaning of the lexical units is the path to certain domains of world knowledge (Langacker, 2008, p. 39).

Thus, in this research, cognitive equivalence of the original text and its retranslations is understood as an identical, or nearly identical, cognitive effect that the target text and the source text produce on their readers. To define different degrees of cognitive proximity between the original text and its retranslations, there is a need to complement the terminological apparatus with the terms "cognitive analogy" and "cognitive variance".

Taken from the sphere of psychology, the definition of analogy is as follows: an analogy is a comparison of at least two patterns that have similar relations among their component parts (Kingsley, 2020, p. 2). If we extrapolate this term to translation study, we can see cognitive analogy as a kind of similarity between the lexical units in the original text and its retranslations with a rather high degree of proximity which, however, cannot be understood as equivalence. In the case of cognitive analogy, the conceptual content of the original lexical unit is represented in translation very close to the original text; however, there are certain differences in stylistic colouring, degree of emotivity or imagery.

Cognitive variance, on the other hand, is regarded in this research as the lowest degree of cognitive proximity between the lexical units in the original text and its retranslations. In such cases, only several aspects or even no cognitive information embodied in the lexical unit of the original text is represented in translation thus causing the highest degree of variance in translation. The existence of such a phenomenon causes the majority of differences in the retranslations of one and the same original work.

Thus, the phenomena of cognitive equivalence, cognitive analogy and cognitive variance in translation reveal different degrees of cognitive proximity between the lexical units in the original text and its retranslations. It is important for the translator to understand the implied senses expressed in the original text and to correctly reproduce them in translation. Hence, the cognitive consonance or cognitive dissonance of the author and translator plays a crucial role as it is impossible to correctly represent the ideas expressed in the original text without comprehending them properly.

Methods and Material

The article represents the findings of the study aimed at clarifying the effect of cognitive consonance and cognitive dissonance as determinants of plurality in Ukrainian retranslations of Shakespeare's plays. To establish different degrees of cognitive proximity of the conceptual content of the lexical unit in the original text and its retranslations – cognitive equivalence, cognitive analogy and cognitive variance – the method of frame modelling proves to be the most appropriate.

In cognitive linguistics, the main models of knowledge representation, to which the scope of the concept is equated, are frames (Minsky, 1974; Fillmore, 1982). Such cognitive models are considered as the main mecha-

nisms that ensure the processing and preservation of information about the world in the human mind (Zhabotinskaya, 1999, p. 14). Given this statement, one of the leading areas of modern cognitive research is the study of structured knowledge presented in the form of special cognitive models – frames. In the current study, the frame is used as a means of generalized visual schematization of the concept, which is considered and modelled on the material of relevant sources (Stepanov & Shvachko, 2016, p. 69). Frame analysis allows modelling the principles of structuring and reflecting a certain part of human experience in the values of language units (Langacker, 2002). Frame modelling gives the key to revealing the mechanisms of conceptualization of verbalized concepts and phenomena of the surrounding reality (Lakoff & Johnson, 1980); that is why frame modelling is effective in determining the degree of cognitive proximity in translation.

In the light of frame semantics (Fillmore, 1982), the conceptual content of the lexical unit in the original text and its retranslations is manifested by the following information components (slots): 1) reference – the referential potential of the conceptual content of the lexical unit in the original text and its retranslations, i.e., the correlation of the concepts actualised in the original text and its retranslations, with the objects of extralingual reality (referents); 2) emotivity – the emotional colouring of the conceptual content of the lexical unit in the original text and its retranslations, i.e., lexical expression of feelings, moods, human experiences; 3) imagery – the figurative aspect of the conceptual content of the lexical unit in the original text and its retranslations, i.e. visual and sensory representations expressed by the lexical unit in the original text and its retranslations that, in the process of figurative thinking, act as a mediator between the primary image (image of perception) and subsequent stages of its understanding; 4) evaluation – the evaluative aspect of the conceptual content of the lexical unit in the original text and its retranslations, i.e., estimation of the object, subject, phenomenon, event, etc., expressed by the lexical unit; evaluation may be positive or negative; and 5) stylistic colouring – the stylistic aspect of the conceptual content of the lexical unit in the original text and its retranslations, i.e., functional styles, to which the lexical units of the original text and its retranslations belong, i.e., their spheres of application.

These slots are distinguished by using a complex methodology which incorporates such procedures as analysis of vocabulary definitions of lexical units, semantic analysis of these lexical units, as well as contextual analysis to identify additional, contextually determined, meanings of the lexical units under study. Moreover, stylistic analysis is applied in order to differentiate the stylistic colouring of the lexical units used by the author and the translators. The comparative analysis of the results allows performing frame modelling of the conceptual content embodied in the lexical unit of the original text and in the lexical unit used by the translator.

It should be emphasized that the cognitive equivalence, cognitive analogy or cognitive variance of the conceptual content of the lexical unit in the source text and its correspondence in retranslation is revealed in its functional, communicative and pragmatic proximity, the presence of which makes the original lexical unit genuinely close to that in retranslation. The parameters by which the degrees of cognitive proximity were established in terms of cognitive consonance or cognitive dissonance are as follows: 1) complete coincidence of the component composition of the source lexical unit and the target lexical unit, i.e., the possibility to indicate in translation the lexical correspondence to each full word of the source lexical unit; 2) complete parallelism of structural and syntactic organization, i.e., the lexical unit in translation identically reproduces the structural and syntactic model of the source lexical unit without changing the structure or the order of words; 3) complete correspondence of meaning, i.e., transfer of all information components of the source lexical unit in translation; 4) functional and communicative proximity of the pragmatic orientation of the source lexical unit and its translation.

Thus, the presence of cognitive equivalence, cognitive analogy or cognitive variance of the source text and its retranslations implies the existence of relations of mutual conditionality at any level: at the level of language units (words and set phrases) and at the level of language formations (free phrases, sentences, and text fragments). The aim of any translation is the maximum possible degree of preservation of the form and content of the original text, functionally and communicatively approximate translation which identically reproduces the component composition, structural and syntactic organization and semantics of the source text in the act of linguistic communication. However, in each separate translation, the semantic and formal proximity to the source text can have various degrees.

The lexical units for the research are taken from Shakespeare's "Hamlet" (1600–1601) and "The Tragedy of King Lear" (1606) and compared with their corresponding lexical units in Ukrainian retranslations performed in the

21st century by Oleksandr Hriaznov (2001 and 2008, respectively) and Yurii Andrukhovych (2000 and 2021, respectively). These retranslations are chronologically distant from the original. Ukrainian translators belong to the same epoch of the development of Ukrainian culture, so, basically, the historical conditions in which the retranslations were performed are at least similar if not the same. Still, there are differences between these retranslations that are probably connected with the translators' understanding of the original texts as well as their interpretation of Shakespeare's ideas determined by their personal worldview formed in different life conditions. In the course of the research, we analysed 963 text fragments, among them 321 text fragments which are taken from the two above mentioned Shakespeare's tragedies "Hamlet" and "The Tragedy of King Lear" as well as their 642 reproductions in chronologically distant Ukrainian retranslations done by Hriaznov and Andrukhovych, equally per each translator. The choice of the text fragments for the analysis is justified by their ability to clearly represent the connotation of the lexical units in terms of imagery, emotivity, evaluation, and stylistic colouring. In the analysed 963 text fragments, 1053 linguistic means under study are distinguished and further categorized (Table 1).

Table 1 The correlation of the text fragments and the linguistic units for the analysis in Shakespeare's tragedies and their Ukrainian retranslations

The material for the research	Text fragments	Lexical units
Shakespeare's tragedies		
"Hamlet"	204	210
"The Tragedy of King Lear"	117	141
Total	321	351
Ukrainian retranslations		
Hriaznov's translation of "Hamlet"	204	210
Hriaznov's translation of "The Tragedy of King Lear"	117	141
Andrukhovych's translation of "Hamlet"	204	210
Andrukhovych's translation of "The Tragedy of King Lear"	117	141
Total	642	702

The size of the text fragments chosen for the analysis varies from one replica in a dialogue (1–2) to the fragment of a monologue representing a complete thought (3).

- 1 *GLOUCESTER. And the King gone tonight, prescribed his power, confined to exhibition? (Shakespeare, 1916, p. 31) – Act I Scene II.*
- 2 *GLOUCESTER. This policy and reverence of age makes the world bitter to the best of our times, keeps our fortunes from us till our oldness cannot relish them (Shakespeare, 1916, p. 33) – Act I Scene II.*
- 3 *HAMLET: O God! God! How weary, stale, flat, and unprofitable seem to me all the uses of this world! Fie on't! ah, fie! 'Tis an unweeded garden that grows to seed (Shakespeare, 2015, p. 19) – Act I Scene II.*

The choice of 321 text fragments from Shakespeare's tragedies under study is justified by their imagery, emotivity, evaluation or stylistic colouring expressed by connotatively marked lexical units. From the stylistic point of view, such lexical units realized in these fragments, function as means of creating metaphors, similes, personifi-

cations, epithets, idioms, euphemisms, etc.; they may belong to evaluative or emotive vocabulary. As it is shown in Table 1, 351 connotatively marked lexical units are distinguished in 321 text fragments from Shakespeare's tragedies, which can be explained as follows. One text fragment may contain either one stylistic device, as in (1), only euphemism (*and the King gone tonight*), two stylistic devices, as in (2), epithet (*makes the world bitter*) and metonymy (*till our oldness cannot relish them*), or three stylistic devices, as in (3), epithet (*How weary, stale, flat, and unprofitable*), metonymy (*all the uses of this world*), and metaphor (*'Tis an unweeded garden / That grows to seed*).

In the process of the research, the fragments from the original text and its retranslations are discussed from the point of view of comparing the fragments of knowledge embodied in them by using the methodology of frame modelling with further application of frame mapping, i.e., a comparative analysis of the conceptual content of the lexical units in the original and in translation in order to establish the fact of presence of the cognitive consonance or cognitive dissonance as the factors influencing the process of achieving cognitive proximity in translation of Shakespeare's plays.

Results and Discussion

In this part of the research, we test the proposed methodology while studying Ukrainian retranslations of Shakespeare's "Hamlet" and "The Tragedy of King Lear", performed in the 21st century by Yurii Andrukhovych and Oleksandr Hriaznov, in order to prove the hypothesis of the research that plurality in translation of Shakespeare's plays is determined by consonance or dissonance between the cognitions of the author and translator.

Being translated, the literary work is taken from the world of the author and immersed into the world of the translator for further perceiving by the reader. Shakespeare's plays, namely, "Hamlet" (1600–1601) and "The Tragedy of King Lear" (1606), were written in Elizabethan England. Their retranslations analysed in the article belong to one and the same period of the Ukrainian history – the period when the country acquired independence, and the Ukrainian language flourished after the decay in the Soviet times. The authors of both retranslations lived at nearly the same historical period of time. So, it can be considered that the historical conditions of these retranslations are the same.

Both translators belong to the literary school of postmodernism. However, Hriaznov and Andrukhovych have different, even opposite, cultural and social backgrounds which are reflected in the retranslations under consideration. Hriaznov as the representative of the North-East of Ukraine is more influenced by the Soviet and post-Soviet culture while Andrukhovych is purely Western-oriented author whose worldview is determined by European values. Moreover, the translators have different life paths to the translation activity: while Hriaznov began his literary activity only in the mature age, the whole life of Andrukhovych is connected with literature and art. Even the attitudes of the translators to the Ukrainian language differ as Hriaznov used Ukrainian in the form widely spoken by the people in the country and strived to prove that the Ukrainian language is as rich means of expressing as other languages, and Andrukhovych attempted to revive the "nationalist" language strongly differentiating it from Russian.

All these differences in cultural and social backgrounds, in worldviews and ways of life influence the translators' comprehending of Shakespeare's plays. Depending upon the historical and cultural context, ideology of the society as well as the translators' personal worldviews, the translators can agree or disagree with the author's ideas as a result of cognitive consonance or cognitive dissonance with the author and thus produce different translations. The reasons for this phenomenon are quite different: the translator may just not understand or ignore certain ideas expressed in the original text thus lacking cognitive proximity; on the other hand, the state of cognitive consonance, i.e., understanding and agreement with the author's ideas, provides the most approximate translations.

Accordingly, based on the ideas expressed by Koller (1979), Newmark (1981), Baker (1995), Nida (2002), Pym (2007), Lewandowska-Tomaszczyk (2015), together with adapting the theory of cognitive dissonance for translation studies (Boiko, 2021), the author of this article proposes to understand cognitive consonance and cognitive dissonance between the translator and the author of the source text as factors that determine different degrees

of cognitive proximity in translation, namely, cognitive equivalence, cognitive analogy or cognitive variance, thus causing plurality in translation which is realized, correspondingly, in cognitive equivalent, cognitive analogue, and cognitive variant.

Cognitive equivalent is functionally and communicatively equivalent to the lexical unit in the source text, identically, or nearly identically, reproducing the component composition, structural and syntactic organization and semantics of the original unit in the act of speech communication.

There are two types of cognitive equivalent: full (4a) and partial (4b).

- 4 *HAMLET: To be, or not to be – that is the question* (Shakespeare, 1916, p. 66) – Act III Scene 1.
- 4a *ГАМЛЕТ: Так бути чи не бути – ось питання* (Shekspir, 2008с, p. 61) – translation by Hriaznov.
- 4b *ГАМЛЕТ: І от питання – бути чи не бути* (Shekspir, 2021, p. 103) – translation by Andrukhovych.

Full cognitive equivalent (4a) is distinguished on the basis of the following parameters: 1) complete coincidence of the component composition of the lexical unit in translation with that in the original, that is, the ability to indicate in translation the correspondence to each significant word of the original; 2) complete parallelism of the structural and syntactic organization, that is, the reproduction of the structure of the original lexical unit in translation without changing the structure and without changing the word order; 3) identical correspondence of meaning, that is, the transfer of all information components of the original lexical unit in translation; 4) functional and communicative equivalence and identity of the pragmatic orientation of the lexical unit in translation and the source text unit. Thus, in terms of cognitive equivalence, full cognitive equivalents accurately reproduce both the sphere of expression and the sphere of the original content, that is, full cognitive equivalents convey what is communicated in the source text in the same words.

Partial cognitive equivalent (4b) is manifested when there is no identity of the original lexical unit and its translation in terms of their component composition, structural and syntactic organization, but these units are equivalent in terms of content (their meaning, functional, communicative and pragmatic orientation). In 4b, the syntactic organization differs from that of the original (*To be, or not to be – that is the question*) due to the reverse word-order (*І от питання – бути чи не бути*).

Cognitive analogue is distinguished if the lexical unit in translation expresses a meaning similar to the one expressed in the original text. Establishing the relationships of analogy is based on adapting the existing knowledge about the conceptualisation of the lexical units in the original text so that it can be applied to the translated text in order to create a new similar conclusion by using in translation such lexical units which are close in meaning to the original ones but are different from them in connotative meaning, in particular, in stylistic colouring, in emotivity and / or in imagery. Correspondingly, two types of cognitive analogue are differentiated: stylistic (5a) and functional (5b).

- 5 *HAMLET: To die – to sleep – / No more; and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to. 'Tis a consummation / Devoutly to be wish'd* (Shakespeare, 1916, p. 31) – Act III Scene 1.
- 5a *ГАМЛЕТ: Заснути, / Померти – і нічого, лиш зазнати, / Як сон позбавить болю, нервів, тіла, / А з ними і страждань. Така розв'язка / Цілком годиться* (Shekspir, 2021, p. 61) – translation by Andrukhovych.
- 5b *ГАМЛЕТ: Навіки покінчити з ними? Вмерти. / І припинити цим щоденні муки, / Властиві нам. Хіба це не мета, / Якої прагнем?* (Shekspir, 2008с, p. 103) – translation by Hriaznov.

Stylistic cognitive analogue (5a), with complete or incomplete parallelism of the component composition and syntactic model of the original lexical unit, equally reproduces the reference, emotivity and imagery of the

source text. But the conceptual content of stylistic cognitive analogue is different from that of the original lexical unit in its stylistic tone as the lexical unit in the original belongs to a different stylistic register, as, e.g., the high-flown style of the original (*'Tis a **consummation** / Devoutly to be **wish'd***) and colloquial style of the translation (*Така розв'язка / Цілком годиться*).

Functional cognitive analogue (5b), with complete or incomplete parallelism of component composition and syntactic model of the original lexical unit, equally reproduces the reference and stylistic tone of the original text but it is only similar to it in its communicative and functional orientation due to shifts in emotivity and / or in imagery, which, however, do not affect understanding of the text by the reader. In (5b), the emotional loading of the original (*'Tis a **consummation** / Devoutly to be **wish'd***) is lost in translation (*Хіба це не мета, / Якої прагнем?*).

Cognitive variant is observed when there are relations of semantic variance between the compared elements in the original text and its retractions which is accounted for either new shades of denotative meaning or changes in evaluation or complete absence of verbal correspondence in translation to the connotative components of meaning of the lexical unit in the original text. Correspondingly, three types of cognitive variant are differentiated: referential, valorative, and notional (6, 6a, 6b).

- 6 *HAMLET: For who would bear the whips and scorns of time, / Th' oppressor's wrong, the proud man's contumely, / The pangs of despis'd love, the law's delay, / The insolence of office, and the spurns / That patient merit of th' unworthy takes, / When he himself might his quietus make / With a bare bodkin?* (Shakespeare, 1916, p. 31) – Act III Scene 1.
- 6a *HAMLET: То хто із нас тернів би ці знуцання: / Ці утиски верхів, апломб нікчем, / Зневажене кохання, беззаконня, / Нахабство влади, напади на честь, / Якими послуговується підлість, / Хто став би це терпіти, адже можна / Звичайним лезом зупинити хід усіх страждань?* (Shekspir, 2021, p. 61) – translation by Andrukhovych.
- 6b *HAMLET: Бо хто тернів би глум або наругу, / Приниження, обман або насильство, / Біль почуття зневаженого, кривди / Володаря, його неправий суд, / Насмішки недостойних над достойним, / Коли так просто звільнює від них / Удар кинджала?* (Shekspir, 2008c, p. 103) – translation by Hriaznov.

Referential cognitive variant is functionally and communicatively equivalent to the conceptual content of the original text, which is manifested in equal emotivity, imagery, evaluation, and stylistic colouring, but inappropriate in reference, i.e., correlation with objects of extraverbal reality, e.g., (6) *Th' oppressor's wrong* – (6a) *Ці утиски верхів* – (6b) *Приниження, обман або насильство*; (6) *the law's delay* – (6a) *беззаконня* – (6b) *кривди / Володаря, його неправий суд*. The conceptual content of the referential cognitive variant can have different types of logical relations with the conceptual content actualised by the lexical unit in the original text, namely: subordination, e.g., (6) *The insolence of office* – (6a) *Нахабство влади*; inclusion, e.g., (6) *When he himself might his quietus make / With a bare bodkin?* – (6a) *адже можна / Звичайним лезом зупинити хід усіх страждань*; opposition / contradiction, e.g., (6) *the proud man's contumely* – (6a) *апломб нікчем*; result, e.g., (6) *When he himself might his quietus make* – (6a) *зупинити хід усіх страждань*; reason, e.g., (6) *the law's delay* – (6a) *беззаконня*, etc. These logical relations indicate that translation preserves the concepts of the original text by which the communicative situation is identified by means of translation language.

Valorative cognitive variant equally reproduces such components of the conceptual content of the original lexical unit as reference, emotivity, imagery, and stylistic colouring, but involves forming of a different evaluation (positive, negative or neutral) of the conceptual content actualised by the lexical unit in translation compared to one in the original text which depends on translator's aesthetic beliefs and ideas, e.g., the appearance of stronger positive and negative evaluations in Andrukhovych's retranslation in comparison with the original text: (6) *the spurns / That patient merit of th' unworthy takes* – (6a) *напади на честь, / Якими послуговується підлість*.

Notional cognitive variant reproduces the factual information structured in the conceptual content of the original lexical unit, while losing emotivity, imagery, and stylistic colouring of the conceptual content actualised by the lexical unit in the original. For example, the loss of imagery in retractions which is expressed by the metaphors

in the original text: (6) *the whips and scorns of time* – (6a) *ці знущання* – (6b) *глум або наругу*; (6) *The pangs of despis'd love* – (6a) *Зневажене кохання* – (6b) *Біль почуття зневаженого*; (6) *the spurns / That patient merit of th' unworthy takes* – (6b) *Насмішки недостойних над достойним*. As a result, only the communicative intention of the original text corresponds to the communicative effect of translation.

Zero cognitive variant is manifested in the absence of verbal reproduction of the conceptual content of the original lexical unit in the text of translation. The reasons for the appearance of zero cognitive variants can be different, namely: 1) shortening of the original text by translators who adjusted the text to facilitate perception from the stage; 2) simplification of text fragments of the original which are difficult to understand; 3) compression of the translated text in order to achieve exact correspondence of the number of lines in the original text and its translation; 4) sacrificing meaning in order to preserve rhythm and rhyme of poetic work, etc. However, whatever the reasons for the emergence of zero cognitive variants may be, their presence is affected by cognitive dissonance between the author and translator.

The correlation of different types of cognitive proximity of Shakespeare's plays in retranslations under study is presented in Table 2.

Table 2 Different types of cognitive proximity of Shakespeare's plays in retranslations

	Cognitive equivalent	Cognitive analogue	Cognitive variant
Hriaznov's translations	61 (17.4%)	134 (38.2%)	156 (44.4%)
Andrukhovych's translations	53 (15.1%)	121 (34.5%)	177 (50.4%)
Total	114 (16.2%)	255 (36.3%)	333 (47.4%)

Such classification allows tracing the interdependence of cognitive consonance and cognitive dissonance between the translator and the author of the source text, on the one hand, and different degrees of cognitive proximity between the original text and the translated one, on the other hand, which causes plurality in translation. The correlation of cognitive consonance and cognitive dissonance with the degrees of cognitive proximity may be presented as follows:

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

Let us dwell upon this correlation on the examples of the two Ukrainian retranslations of Shakespeare's "Hamlet" and "The Tragedy of King Lear" mentioned above.

7 *GLOUCESTER: I have so often blushed to acknowledge him that now I am brazed to 't* (Shakespeare, 1916, p. 7) – Act 1 Scene 1.

7a *ГЛОУЦТЕР. Я причетний до його народження, сер. І так часто червонів, зізнаючись у цьому, що давно вже перестав ніяковіти* (Shekspir, 2008c, p. 2) – translation by Hriaznov.

7b *ГЛОУЦТЕР: Мені так часто доводилося палати за нього зі встиду, що тепер ніде подітись. Але я незле загартувався* (Shekspir, 2021, p. 10) – translation by Andrukhovych.

The components of the conceptual content actualised by the lexical units in the original text and in retranslations are determined by applying semantic analysis as well as contextual analysis in order to identify additional, contextually determined, meanings. Dictionary definitions of the analysed lexical units are as follows:

Original:

blush: 1) to become red in the face especially from shame, modesty, or confusion; 2) to feel shame or embarrassment (Merriam-Webster's Dictionary Online, 2021); to shine, flash, burn (Online Etymology Dictionary, 2021).

Hriaznov's translation (7a):

червоніти: 1) to become red; 2) to become ruddy; to become red from the influx of blood to the skin (Slovnyk ukraiïnskoi movy, 2021).

Andrukhovych's translation (7b):

встид (dialect): feeling of strong embarrassment, inconvenience from the realization of someone's bad behaviour, unworthy actions, deeds, etc.; shame (Slovnyk ukraiïnskoi movy, 2021);

палати: 1: *fig.* to become very red, hot from the rush of blood; 2: *fig.* to be overwhelmed by some strong feeling (Slovnyk ukraiïnskoi movy, 2021).

Analysis of vocabulary definitions of lexical units in the original and in Hriaznov's translation (7a) demonstrates their referential equivalence – REDDENING OF THE FACE, emotive equivalence – SHAME, CONFUSION, EMBARRASSMENT, and stylistic equivalence – belonging of the words *blush* and *червоніти* to the neutral vocabulary. However, there is no figurative equivalence because heat in the original text actualised by *blush* which comes from Proto-Indo-European root meaning “to shine, flash, burn” (Online Etymology Dictionary, 2021) is not represented in translation. Here, functional cognitive analogue is observed (Fig. 1) which shows the desire of the translator to fully represent component composition and syntactic model of the original lexical unit in the text of translation which is important for understanding of the idea of the text.

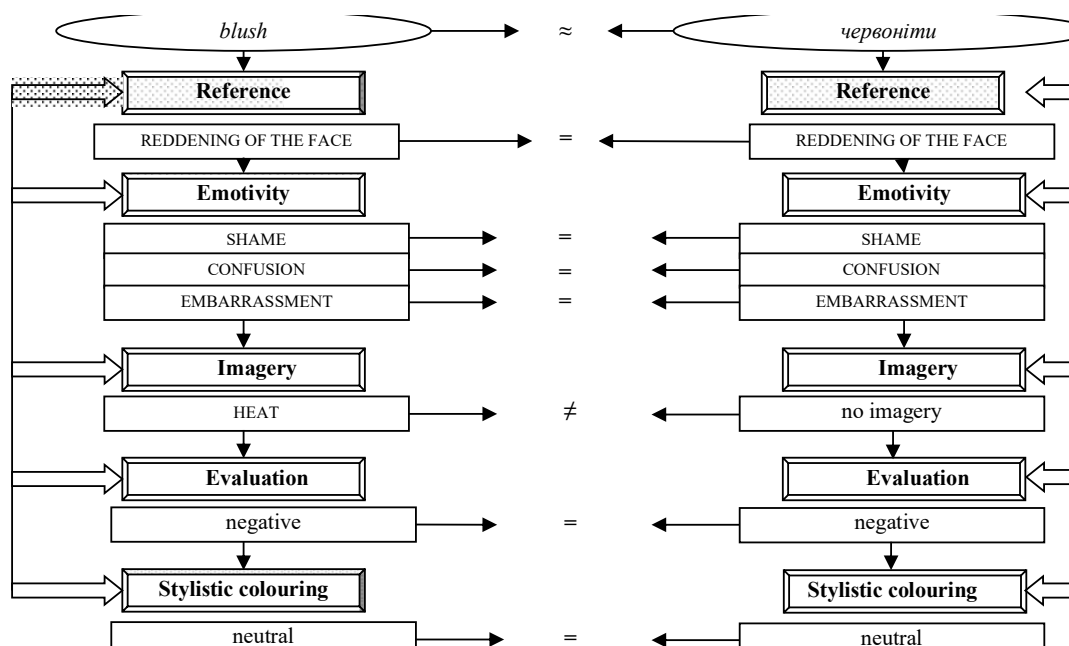


Fig. 1 Frame mapping of the conceptual contents of the original lexical unit and functional cognitive analogue in translation

Andrukhovych's translation (7b) demonstrates referential equivalence – REDDENING OF THE FACE, emotive equivalence – SHAME, CONFUSION, EMBARRASSMENT, figurative equivalence – HEAT, but stylistic divergence – belonging of the word *blush* to the neutral vocabulary, and the word *встид* – to a dialect vocabulary. Here, stylistic cognitive analogue is observed (Fig. 2) which is justified by the ideological views of Andrukhovych who tended to prefer dialect vocabulary in his works as a living word of the contemporary Ukrainian people.

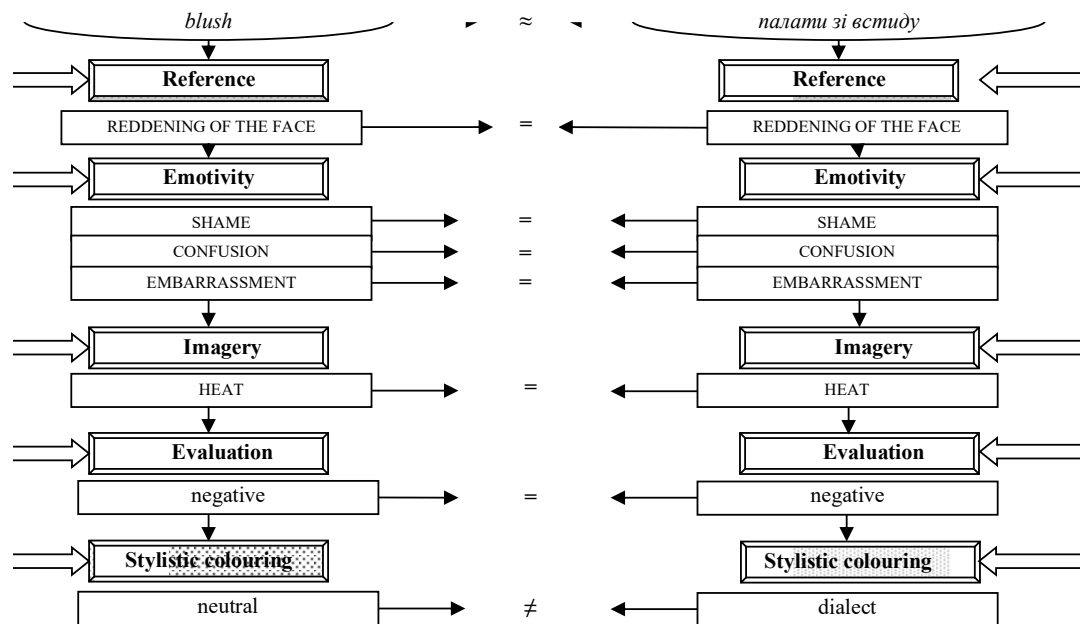


Fig. 2 Frame mapping of the conceptual contents of the original lexical unit and stylistic cognitive analogue in translation

These were the examples of cognitive consonance in retranslations when the translators, putting the text through the prism of their own understanding of the reality, agree with the author as far as the content and ideas embodied in the original text are concerned and find the corresponding lexical units in translation with minimal shifts – in imagery (7a) and in style (7b). Such a situation is observed in the cases when the original text represents the most general knowledge and is not connected with certain ideology which could change through the centuries. The following example, on the contrary, reveals the contrast between the lexical units in the original text and its retranslations:

- 8 *HAMLET: Thus conscience does make **cowards** of us all; and thus the native hue of resolution is sicklied o'er with the pale east of thought, and enterprises of great pith and moment with this regard their currents turn awry* (Shakespeare, 2015, p. 75) – Act III Scene 1.
- 8a *ГАМЛЕТ: Так роздуми з нас роблять **боягузів**, рішучість наша в'яне, наче квітка, в безвиході свідомості. Отак безславно гинуть задуми величні, що обіцяли успіх на початку* (Shekspir, 2008b, p. 73) – translation by Hriaznov.
- 8b *ГАМЛЕТ: Винен розум. Це він **блідими** робить нас і барви поривів наших, а відважні плани по роздумах воліємо відкласти* (Shekspir, 2008a, p. 103) – translation by Andrukhovych.

Dictionary definitions of the analysed units are as follows:

Original:

coward: one who shows disgraceful fear or timidity (Merriam-Webster's Dictionary Online, 2021).

Hriaznov's translation:

боягуз: very timid, fearful person (Slovnyk ukraiinskoï movy, 2021).

Andrukhovych's translation:

блідий: without blush; devoid of natural colour (about face) (Slovnyk ukraiinskoï movy, 2021).

Hriaznov's translation (8a) demonstrates referential equivalence – TIMIDITY, emotive equivalence – FEAR, figurative equivalence – no imagery in both lexical units, and stylistic equivalence – belonging of the words *coward* and *боягуз* to the neutral vocabulary. Here, full cognitive equivalence is observed (Fig. 3) which is justified by the desire of the translator to understand and represent the ideas presented by the author.

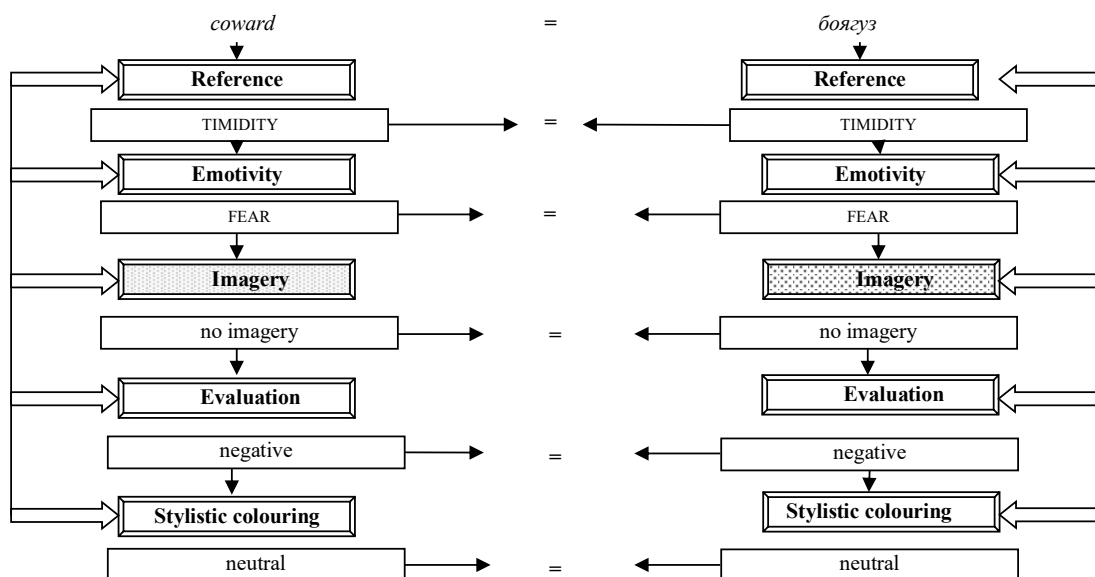


Fig. 3 Frame mapping of the conceptual contents of the original lexical unit and full cognitive equivalent in translation

According to the analysis of vocabulary definitions of lexical units in the original text and in Andrukhovych's translation (8b), there is no referential equivalence – TIMIDITY is changed into PALENESS; however, there is cognitive equivalence of other components of the conceptual content actualised by the lexical units in the original and in translation, such as emotive equivalence – the emotion of FEAR, figurative equivalence – absence of imagery in both texts, stylistic equivalence – belonging of the words *coward* and *блідий* to the neutral vocabulary, and evaluative equivalence – negative evaluation of both cases. Here, referential cognitive variant is observed (Fig. 4) which is justified by the personal traits of Andrukhovych who prefers struggling in his real life, so he despises cowards to that extent that they do not deserve even direct nomination and are characterised through the colour (the colour of the face of a scared person). Moreover, the word *блідий* here also refers to their impulses (*пориви*) to achieve freedom and justice, so the translators neglect all the activities of such people.

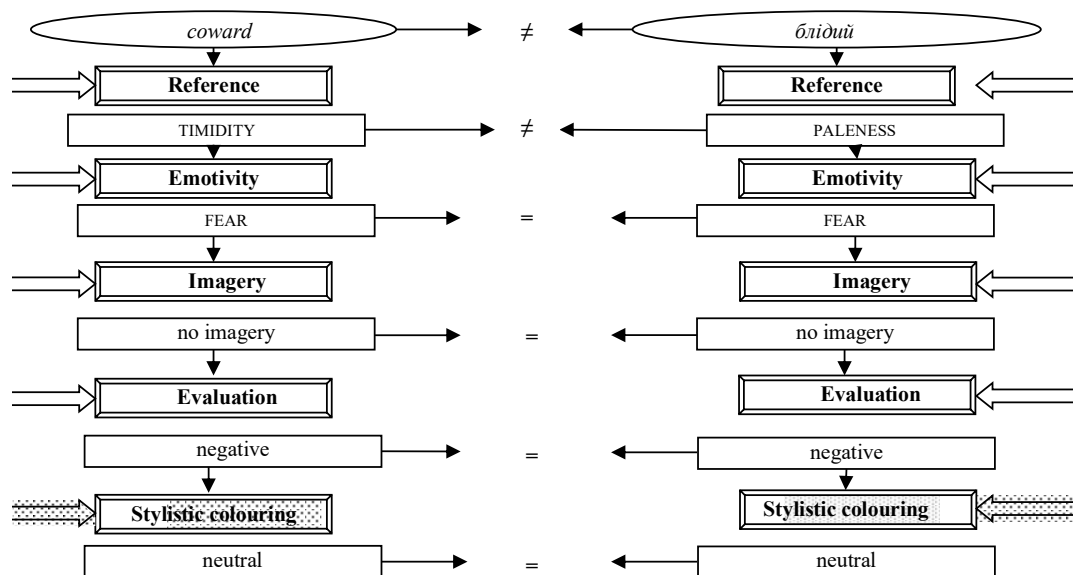


Fig. 4 Frame mapping of the conceptual contents of the original lexical unit and referent cognitive variant in translation

These were the examples demonstrating different approaches of the translators to representing the abstract idea which is connected with their own understanding of the reality. The fear for changes is connected with ideology of the society, author and translator. While Hriaznov (8a) prefers to preserve the author's idea, Andrukovych (8b) who sought to fight with literary anything in his life tends to present the people in fear through their appearance in order to increase the effect of the utterance on the reader.

The overall style chosen by the translator also greatly affects the cognitive proximity of the original text in translation as in the following example:

- 9 *HAMLET: Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell (Shakespeare, 2015, p. 75) – Act III Scene 1.*
- 9a *ГАМЛЕТ: А якщо неодмінно хочеш заміж, виходь за дурня: розумні надто добре знають, яких потвор ви з них робите. Іди в черниці, кажу тобі. І не барись. Прощавай! (Shekspir, 2008b, p. 75) – translation by Hriaznov.*
- 9b *ГАМЛЕТ: Тільки якщо вже обов'язково тобі заміж, то виходь за дурня. Бо розумні надто добре знають, яких рогатих монстрів усі ви з них робите. Іди в черниці, не-гайно, зараз же йди! Бувай (Shekspir, 2008a, p. 107) – translation by Andrukovych.*

Dictionary definitions of the analysed units are as follows:

Original:

monster: 1) an animal of strange or terrifying shape; 2) a person of unnatural or extreme ugliness, deformity, wickedness, or cruelty (Merriam-Webster's Dictionary Online, 2021).

Hriaznov's translation:

потвора: 1) terrible fantastic creature; scarecrow; 2) *fig.* fierce, cruel, etc. person who has lost his best moral qualities; fiend (Slovník ukraïnskoi movy, 2021).

Andrukhovych's translation:

розамуї: 1) who has horns, with horns; 2) *fig.* one who is cheated by a woman (Slovník ukraïnskoi movy, 2021);

монстр: 1) *arch.* freak, monster; 2) *fig.* about a person who stands out sharply for negative traits (Slovník ukraïnskoi movy, 2021);

In Hriaznov's translation (9a), there are almost all the types of equivalence: referential equivalence – DEFORMITY, figurative equivalence – ANIMAL, emotive equivalence – WICKEDNESS, and stylistic equivalence – belonging of the words *monster* and *потвора* to the neutral vocabulary. Here, full cognitive equivalent is observed (Fig. 5) which is connected with the fact that the translator comes into cognitive consonance with the author.

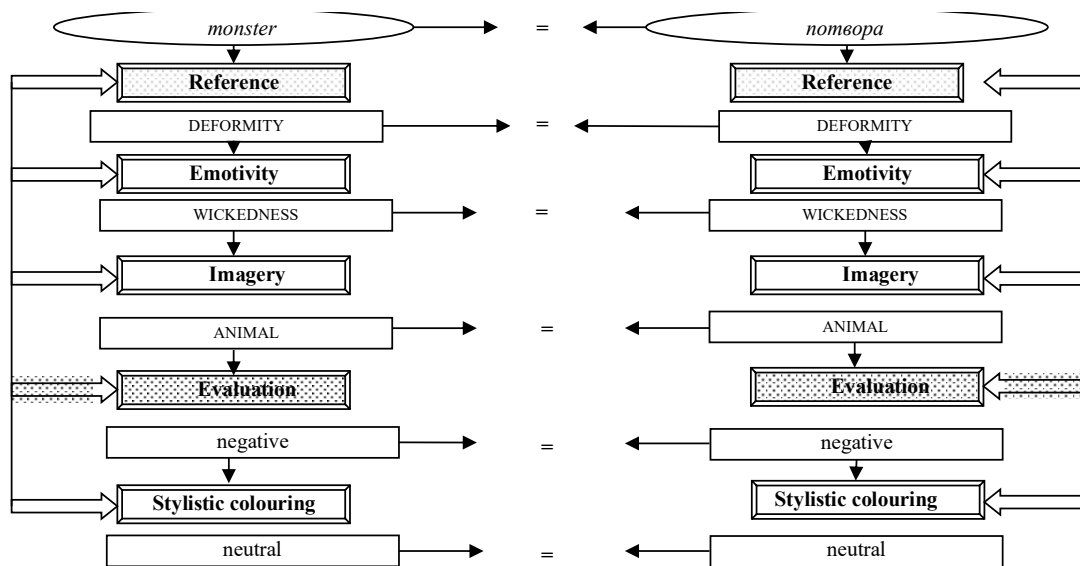


Fig. 5 Frame mapping of the conceptual contents of the original lexical unit and full cognitive equivalent in translation

In Andrukhovych's translation (9b), we observe referential equivalence – DEFORMITY, figurative equivalence – ANIMAL, stylistic equivalence – belonging of the lexical units *monster* and *рогатий монстр* to the neutral vocabulary, emotive equivalence – WICKEDNESS, and evaluative equivalence – negative evaluation in both cases. However, the translator adds emotive meanings of disappointment and shame because the men transform into monsters after being cheated by women like Hamlet's father was cheated by his wife. Here, notional cognitive variant is observed (Fig. 6) because Andrukhovych implied a new meaning by adding lexical unit *рогатий* that both expresses the idea of being a monster in the direct meaning and represents the emotions of a cheated person in a figurative one.

The above given examples thus illustrate the cases when different translators understand the original text differently. Coming into cognitive consonance with the author, Hriaznov reproduces only the meanings realised by the lexical units in the original text while Andrukhovych, being in cognitive dissonance with the author, adds the new meanings in order to play with the audience and make the readers search for additional sense.

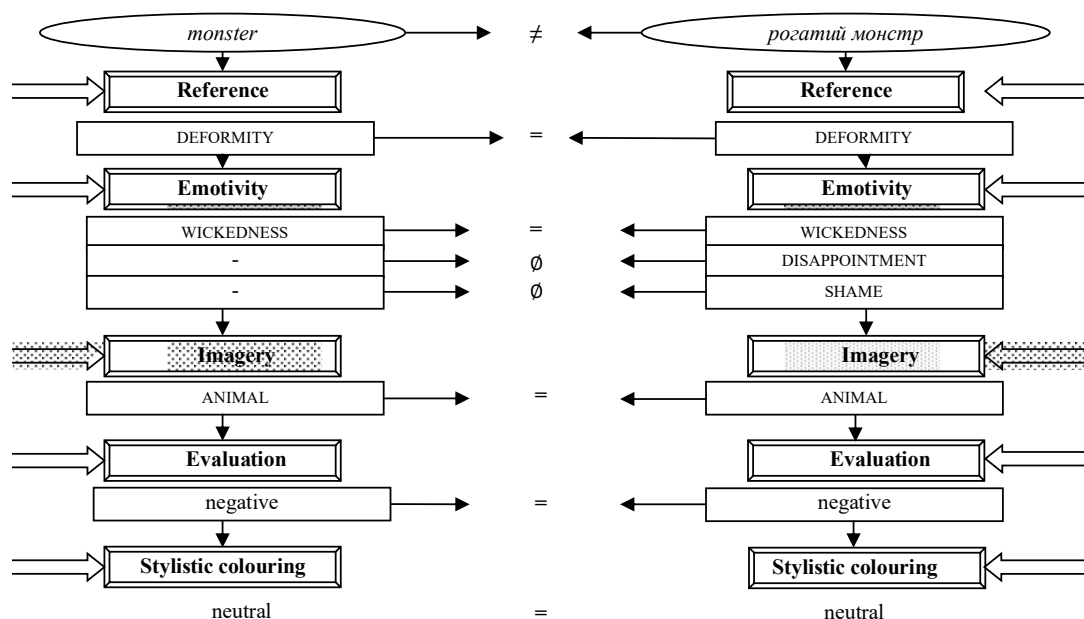


Fig. 6 Frame mapping of the conceptual contents of the original lexical unit and notional cognitive variant in translation

Conclusions

The findings of the research, which aims at extending the comprehension of the cognitive aspect of retranslations of the original text by different translators, contribute to the development of the problem of plurality in translation. The phenomenon of plurality in translation, which makes urgent the problem of assessing various retranslations of one and the same original text, demands elaborating reliable criteria in order to establish different degrees of cognitive proximity between the original text and its retranslations.

The study demonstrated that plurality in translation is caused not only by difference in historical, social and cultural contexts of creating the original text and its retranslations, but also by peculiarities of author's and translators' personal worldviews that may influence the translators' approval or disapproval of the author's ideas. By extrapolating the concepts of cognitive consonance and cognitive dissonance to translation studies the research showed that the translators whose historical, social and cultural life conditions were the same could agree or disagree with the author's ideas under the influence of cognitive consonance or cognitive dissonance and thus produced different translations.

The methodology and the scheme for analysis of retranslations of a literary work proposed in the article in terms of cognitive consonance and cognitive dissonance as the mechanisms which determine the translator's choices appeared to be effective. The most appropriate method in this methodology proved to be the method of frame modelling. The structuring of the frames into such slots as reference, emotivity, imagery, evaluation, and stylistic colouring suggested in the study vividly demonstrated different degrees of cognitive proximity of the conceptual content of the lexical units in the original text and its retranslations – cognitive equivalence, cognitive analogy and cognitive variance.

The methodology of analysing the relationships of cognitive consonance and cognitive dissonance between the author and the translator as determinants of plurality in translation was successfully tested on the material of Ukrainian retranslations of Shakespeare's plays. The results of empirically based study of retranslations of Shakespeare's tragedies "Hamlet" (1600–1601) and "The Tragedy of King Lear" (1606) by Ukrainian translators Oleksandr Hriaznov (2001 and 2008, respectively) and Yurii Andrukhovych (2000 and 2021, respectively) show

that even this limited scope of the analysed material reveals that Hriaznov tends to be in cognitive consonance with the author by choosing cognitive equivalents and cognitive analogues in his translation while Andrukho-vych is in cognitive dissonance with Shakespeare and tends to add his own ideas to the translation thus choosing cognitive variants.

The research proved the hypothesis that plurality in translation is determined by consonance or dissonance between the cognitions of the author and the translator; cognitive consonance between the author and the translator makes it possible for the translator to achieve the highest degree of cognitive proximity in translation by using cognitive equivalents and cognitive analogues, while cognitive dissonance results in lacking cognitive proximity between the original text and its translation because of cognitive variants used in translation. The achieved results lead to the conclusion that the presented methodology is valid and can be further tested on larger amounts of illustrative material with quantitative interpretation of the results with the aim to determine cognitive styles of different translators when they are either in cognitive consonance or in cognitive dissonance with the author belonging to a different epoch.

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Santrauka

Yana Boiko. Kognityvinis konsonansas ir disonansas – Šekspyro pjesių vertimo daugiaprasmiškumą lemiantys veiksniai

Straipsnyje pristatoma freimų modeliavimo metodika, leidžianti pagrįsti kognityvinio konsonanso ir disonanso reiškinius kaip Šekspyro pjesių ukrainietišų pakartotinių vertimų lemiamus veiksnius. Postuluodama hipotezę, kad originalaus teksto vertimo pliuralizmas priklauso nuo kognityvinio konsonanso arba kognityvinio disonanso tarp autoriaus ir vertėjo, straipsnio autorė kognityvinio konsonanso ir kognityvinio disonanso sąvokas pritaikė vertimo tyrimuose. Struktūruodama leksinių vienetų conceptualaus turinio freimus originaliame tekste ir ukrainietiškuose pakartotiniuose vertimuose į tokias prasmines pozicijas kaip nuoroda, emocingumas, vaizdingumas, vertinimas, stilistinis koloritas, autorė siekia aprėpti labiausiai pastebimus kognityvinių parametrų aspektus išverstame tekste. Pabrėžiama, kad vertimo kokybę gali lemti ne tik skirtingas istorinis ir kultūrinis originalo ir vertimo teksto kontekstas, socialiniai ir ideologiniai visuomenės ypatumai, bet

ir asmeninė vertėjo pasaulėžiūra. Veikiamas kognityvinio konsonanso arba disonanso vertėjas gali sutikti arba nesutikti su autoriaus idėjomis ir išversti tekstą skirtingai nei parašyta originalo kalboje. Tyrime atskleidžiama, kad originalo ir vertimo teksto leksinių vienetų kognityvinio panašumo lygį lemia autoriaus ir vertėjo arba vertėjų kognityvinis konsonansas arba disonansas. Didžiausią kognityvinio originalo ir jo vertimo teksto panašumo lygį lemia kognityvinis konsonansas, dėl kurio vertime atsiranda kognityviniai ekvivalentai ir (arba) kognityviniai analogai. Mažiausias kognityvinis panašumas randamas veikiant kognityviniam disonansui, dėl kurio atsiranda kognityviniai nukrypimai.

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