ARTICLES

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PSYCHOLINGUISTIC FEATURES OF CREATIVE LITERARY TRANSLATION

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Abstract. The paper outlines the study of translation from the point of view of creativity. The research generalizes and empirically verifies a psycholinguistic approach to the study of creativity in the translation of fiction. A psycholinguistic model of literary translation made it possible to define some avenues of empirical research into future literary translators' creative strategies. Individual creativity is viewed as the main indicator of future literary translators' creative potential. *The Smile* by R. Bradbury and its Ukrainian versions made both by professional translators Lada Kolomiyets, Andriy Yevsa, Yaroslav Vepryniak, and 183 novice translators, were the principal sources of the analysis. As a result of studying the translating strategies applied, three groups of novice translators were defined – 'combining strategy group', 'analogical strategy group', and 'reconstructing strategy group'. The novice translators' versions manifested poor and sufficient levels of individual creativity, as they tended to apply only the simplest translating techniques, such as addition and deletion, rarely antonymous translation as the most creative translation solution. By contrast, mature translators used creative reconstructing and universal strategies, as they applied a variety of translating transformations including generalization, specification, addition, deletion, integration, full rearrangement, and antonymous translation. The empirical research results based on three of Cattell's personality factors showed high correlation indices between translators' personality traits and their literary translation creativity.

Keywords: *literary translation, creativity, translation strategies, translating transformations, personality traits.*

Дячук Наталія. Психолінгвістичні особливості творчого перекладу художніх текстів.

Анотація. Стаття висвітлює погляд на художній переклад з позиції творчості. У роботі обґрунтовано та емпірично підтверджено психолінгвістичний підхід до вивчення творчого потенціалу майбутніх перекладачів художніх текстів. Сконструйовано психолінгвістичну модель реалізації творчого потенціалу перекладачів, що дало змогу виокремити шляхи емпіричного дослідження творчого потенціалу майбутніх перекладачів художніх текстів. Особистісна креативність розглядається як головний фактор у розвитку творчого потенціалу майбутніх перекладачів художніх текстів. Для аналізу структурних одиниць операціонального блоку психолінгвістичної моделі реалізації творчого потенціалу перекладачів художнього тексту був обраний уривок художнього твору Рея Бредбері «Усмішка». Здійснювався зіставний аналіз перекладів трьох перекладачів рівня акме Л. Коломієць, А. Євси, Я. Веприняка та 183-х майбутніх фахівців з перекладу. Встановлено значущі кореляційні зв'язки між показниками особистісної креативності майбутніх перекладачів із різними складовими творчого потенціалу. Виділено групи досліджуваних із домінуючим операціональним блоком творчого потенціалу: з переважанням комбінаторних стратегій, із домінуванням стратегій аналогізування та з переважанням реконструктивних технік. Результати дослідження

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перекладацьких трансформацій, які використовують професійні перекладачі та майбутні фахівці з перекладу, свідчать про те, що студенти надають перевагу найпростішим перекладацьким прийомам, зокрема опущенню і додаванню. Серед найскладніших прийомів використовується лише антонімічний переклад. Професійні перекладачі використовують різноманітний репертуар перекладацьких технік: конкретизацію, диференціацію, генералізацію, цілісне перетворення, антонімічний переклад, додавання і опущення. Результати емпіричного дослідження із застосуванням трьох факторів Кетела засвідчили міцні кореляційні зв'язки між особистісними рисами непрофесійних перекладачів та ступенем індивідуальної креативності.

Ключові слова: *художній переклад, творчість, перекладацькі стратегії, перекладацькі трансформації, особистісні риси.*

Дячук Наталия. Психолингвистические особенности творческого перевода художественных текстов.

Аннотация. Статья посвящена проблемам художественного перевода с позиции творчества. В работе обоснован и эмпирически подтвержден психолингвистический подход к изучению творческого потенциала будущих переводчиков художественных текстов. Сконструирована психолингвистическая модель реализации творческого потенциала переводчиков, что позволило выделить пути эмпирического исследования творческого потенциала будущих переводчиков художественных текстов. Личностная креативность рассматривается как главный фактор в развитии творческого потенциала будущих переводчиков художественных текстов. Для анализа структурных единиц операционального блока психолингвистической модели реализации творческого потенциала переводчиков художественного текста был выбран отрывок художественного текста «Улыбка» Рэя Брэдбэри. Анализ проводился на переводах троих переводчиков уровня акме Л. Коломиец, А. Евсы, Я. Веприняка и 183-х будущих специалистов по переводу. Установлены корреляционные связи между показателями личностной креативности будущих переводчиков с разными компонентами творческого потенциала. Определены группы исследуемых с доминирующим операциональным блоком творческого потенциала: с доминированием комбинаторных стратегий, с доминированием аналогических стратегий, с доминированием реконструктивных стратегий. Результаты исследования переводческих трансформаций, которые используют профессиональные переводчики и будущие переводчики свидетельствуют о том, что студенты предпочитают самые простые переводческие приемы, а именно опущение и добавления. Среди сложных приемов используется только антонимический перевод. Профессиональные переводчики применяют различный репертуар переводческих техник, конкретизацию, генерализацию, целостное преобразование, антонимический перевод, добавление, опущение. Результаты эмпирического исследования с использованием трех факторов Кеттелла показали сильные корреляционные связи между личностными чертами непрофессиональных переводчиков и степенью их индивидуальной креативности.

Ключевые слова: *художественный перевод, творчество, переводчик художественного текста, психолингвистическая модель, переводческие стратегии, переводческие трансформации, личностные черты.*

Introduction

Literary translation is an interdisciplinary topic discussed by researchers in translation and literature studies, semiotics, text linguistics, psychology, and psycholinguistics. One of the main tasks of literary translators is to keep in mind that different creative mechanisms are involved in dialectical relations within a literary text. Such relations must be reproduced in the target language text (Haque 2012). It is of paramount importance that literary translators take into account authors' personal creativity, revealing their feelings, emotions, humor, etc.

In modern translation studies, therefore, the activity of literary translators should be viewed from the perspective of their creativity. Combining an awareness that allows translators to be respectful of the author's style with a deep sense of one's creative possibilities can lead to a comprehensive creative act that includes the author, the translator and the reader (Vezzaro 2010)

There is no precise scheme affecting the author–translator relationship. Though literary translation takes on many forms, scholars agree it is not a single event but rather a psycholinguistic process. Much depends on individual translator's creativity, which is rather individual and subjective (Wills 1980). S. Zasiekin is strongly convinced that creativity and translator's intuition are indispensable components of the translating process (Zasiekin 2012).

This research attempts to generalize and empirically verify a correlation between a literary translator's personality traits and his or her creativity. A psycholinguistic perspective on the study of translation helps researchers view translation as a process, thus providing them with the possibility to model literary artistic translation (Zasyekin 2012).

Theoretical background

A psycholinguistic analysis must assume that a principal component of literary translation is the product of the translator's activity, which expresses the degree of translation adequacy. As R. Zorivchak (2004) noted, translation adequacy is treated as translation accuracy.

To analyze the structural components of a literary translator's activity empirically, our research focuses the operational concept of "translation adequacy." This concept considers the subject of the activity (translator), the usage of the appropriate linguistic means in the target language and the validity of the psycholinguistic features of the source language: coherence, cohesion, informativeness, divisibility, structurality, dialogic description (Belyanin 2008).

Translating presupposes choice. A word combination or a phrase can be interpreted in a variety of synonyms; any paragraph can be comprehended in different ways (Vezzaro 2010). The option to risk or not to risk is fundamental in determining a creative solution. A translator who does not take a risk can miss an opportunity for development in translation. To decide, literary text translators must know the boundaries and restrictions and be able to explore the possibilities they have to express themselves.

Curiosity in translation explains translator's cognitive interest in the product and result of the translation process. It is used as the means to stimulate a translator to constant thinking process and operation of the mind and is known to be a stimulus to cognition. Curiosity promotes the translator's ability to collect experiences and share them with others. If a translator's life experiences relate to the situation described in the source text, it is possible to connect with the author through languages and lives and reproduce the author's words in translation. This connection with the author often emerges as a connection with other people's minds.

Cognitive complexity in translation can be a very important component to facilitate creative interpretation of fictional texts. The source text always abounds in

complicated notions, concepts and ideas. Hence, a translator is supposed to solve a very difficult task – to comprehend the whole source text correctly and to fully depict its figurative and emotional content. When translators interpret fictional texts, lexical units are already there, but translating them means reinterpreting them (Vezzaro 2010).

Imagination has always been one of the key factors of creativity. Translation is not an exception. Imagination can lead to uncertainty in everything, which is good, because it provides an opportunity to find and create something new (Vezzaro 2010). Thus all the doubts and challenges a translator encounters actually enable the creation something new. It is good when translator possesses natural creativity, i.e. the associations made in everyday life allow us to imagine and come closer to feeling compassion, which is fundamental to both writing and translating (Tan 2008). Still, a translator must be able to control and direct imagination, as a creative personality can conceive a lot of images and operate with some imaginary events and facts. A translator, however, is expected to remain within the boundaries of the semiotic space of the source text. To control imagination for a translator means the ability to analyze creative actions that result in some novelty.

Methods

The main source is the literary text *The Smile* by Ray Bradbury and the target versions made by Lada Kolomiyets, Andriy Yevsa, Yaroslav Veprynyak and by students translators. Content analysis and psycholinguistic text analysis were applied in order to study translation strategies and translation transformations in the target variants. The empirical research was based on factor analysis and three of Cattell's personality factors. This study used factor analysis, a process by which large clusters and grouping of data are replaced and represented by factors (Fehriinger 2005), as a method of identifying novice translators' individual traits. In addition a correlation analysis was used to define correlations between translators' personal traits and their literary translation creativity.

The study

To organize the empirical research, a psycholinguistic model of literary translators' creativity was constructed (Dyachuk 2013), which took into consideration formal verbal aspects, i.e. translator's linguistic resources, and non-verbal psychological mechanisms of thinking, memory, mental lexicon, brain functioning, etc. The model also takes into account their interaction with a translator's cognitive style (analytical or synthetic), and different modality that facilitate information processing (Zasyekin 2010). The model included two components: the subject component and the operational component. The former contained translators' creative skills, cognitive interests, intelligence, motivation and intuition. The latter embraced a set of combining, analogical, reconstructing, and universal strategies, and is based on translation techniques, or transformations, suggested by Ya. Retsker (1974). These include generalization, specification, addition, omission, integration, conversion, and antonymous translation.

The above-mentioned model made it possible to define some empirical research landmarks of the novice literary translators' creative strategies. Personal creativity, which was represented by divergent thinking, curiosity, cognitive complexity and imagination, was identified as the main factor of creative potential realization of future literary translators.

To investigate the operational block of the psycholinguistic model research we studied translating transformations applied by the novice translators in their target versions of *The Smile* by R. Bradbury. The next step was to compare the set with that applied by the professional translators. A few examples below illustrate specification, addition, omission, integration, and antonymous translation used by Lada Kolomiyets, Andriy Yevsa, and Yaroslav Vepryniak in their target versions.

Specification:

The queue had formed – черга зібралась (cherha zibralas') (Bradbury 1999a; Bradbury 2011); *черга постала (cherha postala)* (Bradbury 1999b); *got my place in line – зайняв місце в черзі (zainyav mistse v cherzi)* (Bradbury 1999a); *it was made from some berry – її запарили з якихось ягід (yiyi zaparyly z yakyhos' yahid)* (Bradbury 1999a).

Addition:

Cracked cups – потріскані, щербаті чашки (potriskani, scherbati chashky) (Bradbury 2011); *said the man behind him – pochuvsya cholovichyi holos u nioho za spynoyu* (Bradbury 1999a); *the man behind – cholovik kotryi stoyav pozadu* (Bradbury 1999a).

Deletion:

The man behind - zadniy (Bradbury 1999b); *I just thought – prosto zauvazhyv* (Bradbury 1999b); *'Tom here is going to spit clean and true, right, Tom?' – Том збирається плюнути сильно і влучно, правда ж ? (Tom zbyraet'tsya plyunuty syl'no ee vluchno, pravda zh?)* (Bradbury 2011).

Integration:

Not many had the wealth – мало кому дозволяла кишеня (malo komu dozvolyala kyshenya) (Bradbury 1999b); *out of bed so early – вже на ногах із самого ранку (vzhe na nohah iz samoho ranku)* (Bradbury 1999a); *I sure am – Ще й питаєте? (Spche i pytaiete?)* (Bradbury 1999a); *I'll have you know – Зрозумів zrozumiv* (Bradbury 1999a); *zrozumilo* (Bradbury 1999b).

Antonymous translation:

'Leave the boy alone' – Не чіпай хлопця (Ne chipai hloptsya) (Bradbury 1999a); *'Whyn't you run off, give your place to someone who appreciates?' – Ти б краще віддав своє місце комусь тямущому, а сам забрався б геть! (Ty b krasche viddav svoe mistse komus' tyamuschomu, a sam zabravsya b het'!)* (Bradbury 1999a); *біг би ти, хлопче, звсідси та поступився своїм місцем тому, хто знається на цій справі! (Bih by ty, hlopche, zvidsy ta postupyvsya svoim mistsem tomu, khto znaietsya na tsii spravi!)* (Bradbury 1999b).

A group of novice literary translators (students) were instructed to translate the same text. Thus we investigated the most common translation techniques in their target versions. Then we combined them into three sets of translation strategies the students used.

Data analysis allowed us to distinguish among three groups of novice translators. The first group (115 students) used the least creative translation techniques – addition and omission. This group was labeled 'a combining strategy group'. Here are some examples of addition the novice translators used: *golovna ploscha mista (town square); tryahnuv golovoyu (shook); pidviv ochi vverh (looked up); vse bil'she I bil'she lyudei (more people); v taku rannyu poru (so early)*. Among the examples of omission are: *mistse v cherzi (my place in line); poklav ruku (put his hand); zihrity shlunok (to warm their stomachs); hekav na ruky (blew on his hands)* – the deletion of possessive pronouns and direct address. Here are some examples of omission in the word-combinations: *tuman (clung of mist)* or sentences: *Scho porysh tut tak rano? ('What're you doing out so early?')*

The second 'analogical strategy group' (48 students) used more sophisticated translating transformations such as generalization and specification. Here are some examples of specification in the students' translations: *had formed – vyshykuvalasya, z'yavylasya, utvorylasya, bula; was made – varyty*. There were also some examples of generalization: *light – promeni (rays); lad – druzhe (friend); wealth – finansy (finance), groshi (money), koshty (costs).*

The third 'reconstructing strategy group' (20 students) used transformations from both and had no dominating strategies. Only three students used antonymous translation, e.g.: *Chogo zh ty tut stoyish? – 'Whyn't you run off…'*

The analysis of preferable translating transformations used by both groups made it possible to define the respective strategies governing the translators' choice (see Table 1).

Table 1

Translator's strategies and the respective translating transformations

Strategies	**Translating devices**
Combining strategies	Addition, deletion
Analogical strategies	Concretization, generalization
Reconstructing strategies	Differentiation, antonymous translating, full rearrangement, logical development
Universal strategies	Differentiation, concretization, generalization antonymous translating, full rearrangement, logical development, addition, deletion

Discussion

Data analysis shows that professional translators tend to apply a wide range of translating devices, while novice translators' choices were limited to the use of addition, deletion, concretization, generalization, and rarely (20 cases) antonymous translating. Thus the first group clearly operated with reconstructing and universal strategies whereas the second group, by using less sophisticated resources of translating devices, tended to apply combining and analogical strategies. Finally, following Cattell's personality factor model we defined three basic factors for novice translators that included emotional stability, reasoning, and liveliness.

Factor analysis indicated that translators' personal traits correlate with the variety of their translating transformations. Thus, a correlation analysis data clearly

indicates that ‘combining strategy group’ translators were more ‘emotionally stable’. According to the factor of ‘reasoning’, those who belonged to ‘analogical strategy group’ had higher indices of verbal intelligence and abstract thinking. However, although the data explain the correlation between translator’s personal creativity and verbal intelligence, it has nothing to do with dimensional and mathematical intelligence. Finally, the ‘liveliness’ factor, showing interpersonal openness, was a common feature for the ‘reconstructing strategy group’. Therefore, creativity strongly depends on emotional instability, intelligence, and developed interpersonal skills.

Conclusions

Individual creativity is viewed as the main factor of future literary translators’ creative potential. A content analysis of the novice translators’ target versions enabled the definition of three groups – ‘combining strategy group’, ‘analogical strategy group’, and ‘reconstructing strategy group’. A psycholinguistic analysis of the target texts of both groups demonstrated that the majority of novice literary translators (63 per cent) opted for the simplest translating transformations – addition and deletion. The most complex translation technique applied by only 12 per cent of students was antonymous translating.

By contrast, a group of professional translators used a diverse set of translating transformations including generalization, specification, addition, deletion, integration, conversion, and antonymous translation. Novice translators demonstrated mostly combining strategies, whereas professional translators used mostly reconstructing and universal strategies demonstrating their high creativity.

Correlation analysis data showed that a ‘combining strategy group’ of novice translators were less emotional, ‘analogical strategy group’ had higher indices of verbal intelligence and abstract thinking. However, ‘reconstructing strategy group’ respondents positively correlated with Cattell’s ‘liveliness’ personality factor. Primary results show that a literary translators’ creativity has positive correlation with their abstract thinking, interpersonal communication skills, and negative correlation with their emotional stability.

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