

INTERPLAY OF TRANSLATION FREEDOM, CREATIVITY AND FIDELITY IN TRANSLATING PROCESS AS A STEP UP TO THE ACCURACY OF TRANSLATION PRODUCT

The article explores problems of the creative practice in translation work. The emphasis is laid on modern issues in the domain of psycholinguistics and theory of translation. The author substantiates the essence of the key concepts and notions concerning the subject of the research: creativity, components of creativity, creativity and freedom in translation, translation fidelity, transcreation, neologism and the concept of re-creation in translation. The subtleties of translation freedom and creativity are considered on the case-study of neologisms translation peculiarities. The research findings give grounds to conclude that translation of neologisms, in general, and author's neologisms, in particular, involves a variety of creative strategies to balance the derivative against the creative. Freedom in the choice of TL linguistic and stylistic means facilitates creativity in translation and helps a translator to attain accuracy in conveying the SL concepts into the TL ones.

Key words: creativity, creative translation, freedom in translation, transcreation, neologism, author's neologisms, re-creation in translation.

Formulation of a research problem and its significance. Once, when asked to give his definition of genius, American inventor Thomas A. Edison said: "Genius is one percent inspiration and ninety-nine percent of perspiration". It is quite true regarding translation process, where all the hard spadework in the end is crowned with a genius creation, highly admired by the target language community. This spadework of a translator is little spoken about and even less written about, while huge volumes of treatises are devoted to that one percent [2]. The prominent translators declare with certainty: there is no creativity without rough preparatory work, e. i. perspiration. In this context it is worth mentioning the famous metaphor characterizing translator's job introduced by A. Pattison. He characterizes translator's work using his individual author lexeme or token "wordsmith", formed by analogy with English *blacksmith* (коваль) or *silversmith* (срібних справ майстер) / *goldsmith* (jeweler) [14]. Due to the differences in the structure of English prototype and lack of its Ukrainian equivalent translation of this author neologism itself is a translation problem that requires a certain creative approach of to its solution. The suggested option may be «словесних справ майстер». Right into the bull's eye!

We live in the golden age of translation. In recent years theoretical foregrounding of this complex and multifaceted phenomenon has progressed greatly, especially in the field of linguistic mechanisms. A great deal of theses/dissertations and numerous articles highlight general and the most detailed translation issues. Modern studies in the domain of psycholinguistics and theory of translation have laid the foundations of the new approaches to the interpretation of translating process, which can be regarded as a mental activity that requires knowledge, practice and creativity. From the standpoint of the main trends of contemporary translation studies creativity, first of all, is not only the basis of all professional activities of a translator/interpreter, but also his/her major privilege.

Analysis of the research into the problem. The issue of creativity in the translation has been actively discussed by the theorists of translation of the world and its various aspects were the subject of numerous publications, both foreign and Ukrainian: O. Cherednychenko, S. Florin, G. Gui, P. Hrabovskyi, P. Newmark, H. Niska, A. Pattison, O. Rebrii, W. Wilss, R. Zorivchak and others.

The distinction and relationship between creativity and translation, degree of freedom in translation and its fidelity has been explored by focusing on the extensive theoretical and empirical study, especially in psychology and the related areas, for instance, decision making theories. The recent "creative turn" in translation studies motivates us to reconsider again and again the concept of translation. The new approaches have even given rise to the appearance of new terms. One of them is worth considering within the theoretical framework of this study. It is a bit sophisticated term – "transcreation". The term comes from the combination of two words, e. i. amalgamation of words *translation* and *creation* and is used to

tackle a creative process in translation. It was primarily used in the marketing and advertising spheres. It implies searching for the linguistic means to transfer cultural and emotional content into another target culture. “Transcreation sits at the crossroads of translation, localization, and creativity” [15]. The suggested description of the process of conveying the source text into the target one reveals the essence of creativity in translation in the best possible way.

According to P. Newmark, creativity in translation is an attempt to reveal the author’s intention beyond his words [8]. One could claim that any translation job is a transcreation job, since a good translation should always reflect all aspects of the source text: the message on the whole, style, the images and emotions it evokes and its cultural background. This is undoubtedly true. In addition to creativity, a translator should also have an excellent knowledge of both the source language and the target language, a thorough knowledge of cultural backgrounds.

Although considerable amount of research has been devoted to the issue of creativity in translation, few attempts have been made to investigate the subtleties of translation freedom and creativity problems in faithful conveying into a target language the source language message. Examples of author’s neologisms (often defined as occasionalisms), titles of literary works, advertising texts, elements of style, etc. are real challenges for a translator. In the translation of these linguistic phenomena the strategy of creativity is unavoidable and the only appropriate one for the accuracy of translation. What point in the process of translation a translator becomes creative? What degree of freedom in translation is justified as such that provides fidelity of translation? What would the target text look like without creative elements – these are the questions we are going to shed light on in this study.

Statement regarding the basic material of the research and the justification of the results obtained. Translation process, due to the very nature of it, involves choices that can not be determined by a set of rules. Translators know that even translation of “factual” texts require a certain degree of creativity. Like an artist uses colors, mixing them, to realize (create) his design/conception, a translator uses language means to perform his work, aimed at producing the same impact on the readers of the target language as the author’s text did, being created in the source language [1].

Translation is always a problem-solving process. In terms of this conception we can speak of close interplay between translation and creativity, since problem-solving, search for the best among choices is the principal characteristics of creativity. Creativity is mainly determined by recognizing unusual links. The creative translation process often involves identifying a problem, exploring multiple solutions, and accepting the risk of failure as the best solution is found. Creativity is extremely necessary to prevent linguistic and textual interferences of the source language. Starting any research we are to substantiate the essence of the principal concepts and notions concerning the subject of the research. In our study these notions are: creativity, components of creativity, creativity and freedom in translation, neologism and the concept of re-creating in translation.

Outside the translation theory, creativity has always been subject to extensive theoretical study, especially in psychology and related areas. For the purpose of this paper we will lay emphasis on the Wallas’ description of creative thinking, which has been widely recognized as a crucial component of creativity by theorists and researchers of the concept. According to Wallas the creative problem-solving process consists of four main stages:

1. Preparation: the first stage in the process, where the problem is investigated, i.e. accumulating knowledge about the problem to be solved, from memory and other sources (information is gathered);
2. Incubation: a resting phase where the problem is temporarily put aside, if the solution is not found immediately (unconscious mental work);
3. Illumination: a stage where an idea of a solution comes to mind, as a “flash” or “click” as the culmination of a successful train of association (solution emerge);
4. Verification: a stage where alternative solutions are tested as well as their usability [20].

At the same time generally accepted model of translation, suggested by Juan Sager [19, 166], involves four stages / phases: 1) specification phase; 2) preparation phases; 3) translation phase; 4) evaluation/verification phase. The items seem to be quite similar to the stages of creative problem-solving process. Thus translation, accordingly, can be considered a creative activity. In 1995 the FIT journal “Babel” published an article with the very title “Das Wesen des Übersetzens ist kreativ” [The Essence of Translation is Creative] [4].

In terms of Gui, the author of the article, translation is fundamentally creative for a number of reasons: translation cannot merely transform an original text into a literal equivalent, but must successfully convey the overall meaning of the original, including that text's surrounding cultural significance; translators have to transform source-text ideas into the structures of the target language; the process of searching out a target-language counterpart to a difficult source-language word or phrase is often creative.

There is no unitary definition of the concept of *translational creativity*. Wilss argues that “the most competent translators possess a creative mind”, which is a part of the translators’ “translation intelligence”. Not all translation tasks need the same amount of this “intelligence” to be accomplished. In Wilss’s words, translation is a “re-creative linguistic activity. Translation is never a *creatio ex nihilo*, but the context-bound reproduction of a given text”. He continues: “Nevertheless, translation creativity as a manifestation of translator behavior does exist, and it is, as any type of creativity, a dynamic notion. The dynamic aspect of translation creativity reveals itself not in the original text production, but in the skill to develop, in simultaneous confrontation with a source text and a target code, decoding and encoding strategies” [21]. Neubert defines translational creativity as a derived creativity, since all translations spring up from a source text: “A translation is not created from nothing; it is woven from a semantic pattern taken from another text, but the threads – the TL [target language] linguistic forms, structures, syntactic sequences – are new” [7, 17]. Translation involves a variety of creative strategies to encode the source message in target language, e.i. balance the derivative against the creative.

“In the course of achieving something new, mediators [translators and interpreters] have to resort to novel ways of encoding an old message. They are forced to creativity because the means of the TL are not identical with those of the SL (source language). [...] To arrive at an adequate TL version, new resources have to be tapped. In these efforts, creativity plays a prominent role. Creative uses of the target language are the result of the various problem-solving strategies applied to any piece of SL text” [7, 19].

Fidelity and freedom in translation have traditionally been regarded as conflicting tendencies in terms of Walter Benjamin [16]. On the other hand, when considered in the context of translation efficiency and accuracy, the notions of freedom, creativity and fidelity are closely intertwined, since creativity in translation is defined by the majority of the researchers of the issue as an activity based on the problem-solving process, which implies divergent thinking (ability to generate creative ideas by exploring many possible solutions). Oblique translation, another term linguists use to determine free translation, implies certain degree of translator’s freedom in the choice of TL linguistic and stylistic means to attain fidelity in conveying the SL concepts into the TL ones. The most important thing is to choose the form that best fits the context. Fidelity refers to the limits to which a translator precisely conveys the message or meaning of the source text. A popular maxim / aphorism states: a good translation should be as literate as possible and as free as necessary.

We will now explore the creativity-based strategies in the domains of translation which demand the translators/interpreters’ high creative capability and skills. It concerns rendering of author neologisms and culture-specific terms. H. Niska, drawing on the concept of “translational creativity”, argues that “Neologisms are tokens of a creative process, a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other” [13].

The lexicographic term “neologism” itself is a neologism. For a long time neologism was mainly seen as pathological or deviating. Webster’s Third New International Dictionary (1966) describes neologism as “a meaningless word coined by a psychotic” – such linguistic standard works as Bloomfield’s *Language* or Lyons’ *Semantics* do not index the term at all [17, 63].

In 1975 French lexicographer and terminologist Alain Rey published his *Essai de définition du concept de néologisme*, translated into English and printed in 1995, where he gives a thorough theoretical grounding of lexical neology processes. Rey emphasizes among other things the social and pragmatic aspects of this linguistic phenomenon. He quotes French lexicographer Louis Guilbert: “The creation of a neologism cannot be dissociated from individual creators who are integrated into a community and use it in discourse for expressing themselves in a particular situation” [17, 66]. Thus neologism is: “... a unit of the lexicon, a word, a word element or a phrase, whose meaning, or whose signifier-signified relationship, presupposing an effective function in a specific model of communication, was not previously materialized as a linguistic form in the immediately preceding stage of the lexicon of the language. This novelty, which is observed in relation to a precise and empirical definition of the lexicon, corresponds normally to

a specific feeling in speakers. According to the model of the lexicon chosen, the neologism will be perceived as belonging to the language in general or only to one of its special usages; or as belonging to a subject-specific usage which may be specialized or general” [17, 77]. There is no doubt that neologisms are tokens of a creative process as defined above.

This study considers the issue of *neology and creativity* from the perspective of translating situations. The neologisms of the speaker or writer can be either “accepted” within the TL discourse community, or spontaneous, idiosyncratic (so-called a “translator’s creation”), since the TL lexeme has been created in the heat of the moment. As there is no authorized, recommended or generally accepted translation of SL neologisms, the translator may have to resort to a temporary solution by creating *ad hoc* neologism as a kind of “substitute equivalent”.

There are a lot of treatises within translation studies about strategies for the translation of neologisms, problematic terms and concepts. The study has revealed the following strategies for the translation of them on the basis of publications by Williams and Niska & Fröili [11]: a) loan translation (“literal” translation of source language term); b) direct loans / transfer (source language term is used as is or with some modification to make it fit into the target language phonology/morphology); c) coining of new word. When needed, all strategies can be combined or supplemented with other strategies. However, translators / interpreters should keep in mind their responsibility to readers / speakers for the adequacy of their translation. From a communicative point of view it would be inappropriate if the translators created terms that the interlocutors would not understand.

Writers are especially good at creating new words, in particular those who write for children or science fiction. Author neologisms of Roald Dahl, for instance, who is famous for his extraordinary inventive use of language, represent a real “headache” for a translator and encourage him to be super creative to transfer accurately the created by Dahl semantic fields. It is one thing to just invent a word, but it is quite another thing to create a faithful equivalent to it in the target language. It is really a creative act. The findings of this study advocate the theoretical assumptions of the scholars, who consider that recreation of any neologism on the basis of the SL neologism in literary texts may be called the TL neologism, in terms of Newmark’s theory [9].

Conclusions and prospects for further research. Nowadays translation research has started to take another path, laying emphasis on the issues and ideas of creative approach methodology. The main findings of the study contribute to understanding the importance of freedom and creativity in translation work for achieving high degree of fidelity in translation. The act of translating and the creative process are virtually inseparable, a fact that is especially true in literary translations of such issues as neologisms, specific terms, poetry, titles, advertisements, etc. The translational creativity and freedom, measured by the ability to depart from the source text (ST) structure by applying *creative shifts*, determine the faithfulness of translation. Fidelity to the original text is practiced best when combined with creative imagination in translating. Further research is suggested to consider the degree of freedom and creativity in title translations, the phenomenon of “creative transposition” in translation process, translation as re-creative activity, multiplicity of translation as realization of a translator’s creativity potential.

Воробйова Тетяна. Взаємодія перекладацької свободи і креативності у процесі перекладу як крок до істинності перекладацького продукту. Досліджено проблеми креативного підходу до перекладацької діяльності. Переклад розглядаємо і як процес, і як продукт/результат. Увагу зацентровано на сучасних дослідженнях у сфері психолінгвістики й теорії перекладу, які заклали основи нових підходів до інтерпретації процесу перекладу, проблем вільного перекладу, креативності. Обґрунтовано сутність ключових понять і положень, що стосуються проблеми дослідження: творчість, складники творчості, творчість і свобода перекладу, неологізм, концепція відтворення в перекладі. Тонкощі вільного перекладу та перекладацької креативності розглядаємо на прикладі вивчення особливостей перекладу авторських неологізмів. Доведено, що свобода у виборі лінгвістичних і стилістичних засобів мови перекладу сприяє формуванню й розвитку перекладацької креативності та допомагає перекладачеві досягти правдивості/істинності в передачі концептів мови оригіналу. Окреслено напрями подальших наукових розвідок у цій царині, зокрема: ступінь свободи та креативності у перекладі заголовків; переклад як ре-креативна діяльність; множинність перекладу як реалізація креативного потенціалу перекладача.

Ключові слова: креативність, креативний переклад, вільний переклад, неологізм, авторські неологізми, правдивість перекладу.

Воробьева Татьяна. Взаимодействие переводческой свободы и креативности у процессе перевода как шаг к истинности переводческого продукта. Исследованы проблемы креативного подхода к переводческой деятельности. Перевод рассматриваем и как процесс, и как продукт/результат. Акцентируем внимание на современных исследованиях в области психолингвистики и теории перевода, которые заложили основы новых подходов к интерпретации процесса перевода, проблем свободного перевода и проблем креативности в переводе. Обосновываем сущность ключевых понятий и положений, касающихся проблемы исследования: креативность, составляющие креативности, творчество и свобода перевода, неологизм, концепция воссоздания в переводе. Тонкости свободного перевода и переводческой креативности рассматриваем на примере изучения особенностей перевода авторских неологизмов. Доказано, что свобода в выборе лингвистических и стилистических средств языка перевода способствует формированию и развитию переводческой креативности и помогает переводчику достичь правдивости / истинности в передаче концептов языка оригинала. Определены направления дальнейших научных исследований в этой области, в частности: степень свободы и креативности в переводе заголовков; перевод как ре-креативная деятельность; множественность перевода как реализация креативного потенциала переводчика.

Ключевые слова: креативность, креативный перевод, вольный перевод, неологизм, авторские неологизмы, истинность перевода.

Bibliography

1. Ребрій О. В. Сучасні концепції творчості у перекладі : [монографія] / О. В. Ребрій. – Х. : ХНУ ім. В. Н. Каразіна, 2012. – 376 с.
2. Флорин С. Муки переводческие: Практика перевода / С. Флорин. – М. : Высш. шк., 1983. – 213 с.
3. Bono E. de. *Lateral Thinking: a Textbook of Creativity* / Edward de Bono. – London : Ward Lock Educational, 1970. – 256 p.
4. Gui G. Das Wesen des Übersetzens ist kreativ / Gianyuan Gui // *Babel*. – 1995. – Vol. 41, No 3. – P. 129–139.
5. Guilford J. P. *The Nature of Human Intelligence* / J. P. Guilford. – NY : McGraw-Hill, Inc., 1967.
6. Levý J. Translation as a Decision Process / Jirí Levý // *To Honour of Roman Jakobson*. – The Hague : Mouton, 1967. – No 2. – P. 1171–1182.
7. Neubert A. Postulates for a Theory of Translatio / Albrecht Neubert // *Danks & al.* – 1997. – P. 1–24.
8. Newmark P. *About Translation* / P. Newmark. – Clevedon/Philadelphia/Adelaide : Multilingual Mattres, 1991.
9. Newmark P. *Approaches to Translation* / P. Newmark. – London : Prentice Hall, 1988.
10. Nida E. A. *Translation: Possible and Impossible* / Eugene A. Nida // *Translation Perspectives*. – 1996. – Vol. 9. – P. 7–23.
11. Niska H. Tolkordlistor på invandrar språk / Helge Niska, Fröili Jorunn // *Nordiske studier i leksikografi. Rapport fra Konferanse om leksikografi i Norden 28–31 mai 1991* / ed. by Ruth Fjeld. – Oslo : Nordisk Forening for Leksikografi / Nordisk sprekred, 1992.
12. Niska H. *Text-Linguistic Models for the Study of Simultaneous Interpretation* / Helge Niska // *32nd International Colloquium on Linguistics (September 17–19, 1997)*. – Kassel, Germany : Lang Verlag, 1997.
13. Niska H. *The Interpreter as Language Planner* / Helge Niska // *Translation and Interpreting – a Meeting between Languages and Culture : Seminar paper (October 9, 1998)*. – Stockholm : Stockholm University, 1998.
14. Pattison A. 2007. *Painting with Words. Perspectives on Creative Writing and Translation Studies*. – London : Continuum.
15. Pauline D. *Transcreation vs Translation* [Electronic resource] / D. Pauline // *Cultures Connection*. – 2016. – Access mode : www.culturesconnection.com/transcreation-vs-translation.
16. Rendall S. The Translator's Task, Walter Benjamin (Translation) / Steven Rendall // *TTR: traduction, terminologie, redaction*. – 1997. Vol. 10, No 2. – P. 151–165.
17. Rey A. *Essays on Terminology* / Alain Rey ; translated and edited by Juan C. Sager ; introduction by Bruno de Bessé. – Amsterdam : John Benjamins Publishing Company, 1995. – 223 p.
18. Rogers C. R. *Toward a Theory of Creativity* / Carl R. Rogers // *ETC: A review of general semantics*. – 1954. – Vol. 11, No 4. – P. 249–260.
19. Sager J. C. *Language Engineering and Translation: Consequences of Automation* / Juan C. Sager. – Amsterdam/Philadelphia : John Benjamins Publishing Company, 1994. – 345 p.
20. Wallas G. *Stages in the Creative Process* / Graham Wallas // *The Creativity Question* / edited by Albert Rothenburg and Care R. Houdman. – Durham, NC : Duke University Press, 1976. – P. 69–73.
21. Wilss W. *Knowledge and Skills in Translational Behavior* / Wolfram Wilss. – Amsterdam/Philadelphia : John Benjamins Publishing Company, 1996.

References

1. Rebrii, O. 2012. *Suchasni Kontseptsii Tvorchosti u Perekladadi*. Kharkiv: KhNU imeni V. N. Karazina.
2. Florin, Sider. 1983. *Muki Perevodcheskiie: Praktika Perevoda*. Moskva: Vysshiaia Shkola.
3. Bono, Edward de. 1970. *Lateral Thinking: A Textbook of Creativity*. London: Ward Lock Educational.

4. Gui, Gianyuan. 1995. "Das Wesen des Übersetzens ist kreativ". *Babel*, 41 (3): 129–139.
5. Guilford, J. P. 1967. *The Nature of Human Intelligence*. New York: McGraw-Hill, Inc.
6. Levý, Jirí. 1967. "Translation as a decision process". *To Honour of Roman Jakobson*, 2: 1171–1182. The Hague: Mouton.
7. Neubert, Albrecht. 1997. *Postulates for a Theory of Translatio*. Danks & al., 1–24.
8. Newmark, P. 1991. *About Translation*. Clevedon / Philadelphia / Adelaide: Multilingual Mattres.
9. Newmark, P. 1988. *Approaches to Translation*. London: Prentice Hall.
10. Nida, Eugene A. 1996. "Translation: Possible and Impossible". *Translation Perspectives*, 9: 7–23.
11. Niska, Helge & Jorunn, Fröili. 1992. "Tolkordlistor på invandrarspråk". In *Nordiske studier i leksikografi. Rapport fra Konferanse om leksikografi i Norden 28–31 mai 1991*, ed. by Ruth Fjeld. Oslo: Nordisk Forening for Leksikografi / Nordisk sprekred.
12. Niska, Helge. 1997. "Text-linguistic models for the study of simultaneous interpretation". *32nd International Colloquium on Linguistics (September 17–19, 1997)*. Kassel, Germany: Lang Verlag.
13. Niska, Helge. 1998. "The interpreter as language planner". *Translation and Interpreting – a Meeting between Languages and Culture: Seminar paper 9 October, 1998*. Stockholm University.
14. Pattison, A. 2007. *Painting with words. Perspectives on Creative Writing and Translation Studies*. London: Continuum.
15. Pauline, D. 2016. "Transcreation vs translation". *Cultures Connection*. www.culturesconnection.com/transcreation-vs-translation.
16. Rendall, Steven. 1997. "The Translator's Task, Walter Benjamin (Translation)". *TTR: traduction, terminologie, redaction*, 10 (2): 151–165.
17. Rey, Alain. 1995. *Essays on Terminology*. Translated and edited by Juan C. Sager. Introduction by Bruno de Bessé. Amsterdam: John Benjamins Publishing Company.
18. Rogers, Carl R. 1954. "Toward a Theory of Creativity". *ETC: A Review of General Semantics*, 11 (4): 249–260.
19. Sager, Juan C. 1994. *Language Engineering and Translation: Consequences of Automation*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
20. Wallas, Graham. 1976. "Stages in the Creative Process". In *The Creativity Question*, edited by Albert Rothenburg and Care R. Houdman, 69–73. Durham, NC: Duke University Press.
21. Wilss, Wolfram. 1996. *Knowledge and Skills in Translational Behavior*. Amsterdam/Philadelphia: John Benjamins Publishing Company.

УДК 811.111'42'22:179.8

**Катерина Гончар,
Вікторія Панченко**

НЕВЕРБАЛЬНІ ЗАСОБИ НА ПОЗНАЧЕННЯ ЗАЗДРОСТІ В СУЧАСНОМУ АНГЛОМОВНОМУ ДИСКУРСІ

Розглянуто невербальні засоби комунікації зі значенням заздрості в англомовному дискурсі. Установлено, що позамовні компоненти виступають основним маркером заздрості в мовленні, оскільки вербальна реалізація досліджуваного значення не є частотною та заважає гармонійному спілкуванню. Виокремлено основні невербальні засоби на позначення заздрості: окулесичні, паралінгвістичні, кінесичні. Проаналізований фактичний матеріал дає підставу стверджувати, що найвагомішу роль у реалізації заздрості відіграє погляд. Досліджено, що екстралінгвістичні засоби на позначення заздрості в англомовному художньому дискурсі вживаються самостійно або в супроводі з вербальними номінаціями. Доведено, що невербальні компоненти можуть передувати висловленню заздрості або перебувати в медіальній і постпозиціях до вербального вираження. Позамовні компоненти на позначення заздрості виконують функції доповнення або імітації змісту словесного повідомлення, якщо перебувають у медіальній і постпозиціях, а в препозиції до вербального висловлення невербальний компонент виконує додаткову функцію прогнозування вербального повідомлення.

Ключові слова: невербальні засоби комунікації, окулесичні засоби, паралінгвістичні компоненти, кінесичні засоби, заздрість, вербальна номінація.