MODERN INTERPRETATIONS OF STYLISTIC TRANSLATIONS OF ENGLISH-SPEAKING SOURCES BY FUTURE PHILOLOGISTS

Abstract. The article substantiates modern interpretations of stylistic translations of English-language sources by future philologists. It is noted that there is a cognitive style for the interpretation of the target text editing of the English-language text, which is quite widely used among professional translators. At the same time, the translator preserves the naturalness and ease of interpretation of the translation, which for the reader is an important condition for the adaptability of the text to the original according to the norms of the translated language. Note that only a virtuoso translator is able to think figuratively and at the same time reflect the truth of the flavor of the original. The overrepresentation of contrast markers, negative constructions, and causal markers contributes to the development of the effect of complication as a higher cognitive complexity of the target versions in the translation of the studied subjects.

The general regularities of artistic text translation include communicative-production and cognitive-interpretive regularities. The general regularities of artistic text translation include communicative-productive and cognitive-interpretive regularities. It is proved that there is a confirmation of the relationship between the cognitive style of the translator's personality, respectively, and his degree of verbal creativity, which determines the stylistic representation of the translation of English-language sources in the modern interpretation by future philologists.

Common translation patterns were observed in all participants of the experiment, which contain communicative-production and cognitive-interpretive features of artistic text translation. The target versions of students of lower courses during translation are characterized by cognitive simplification, which leads to the distortion of the cognitive structure of the original source and prevents the alignment of the text according to the original, while the personal transformations of the individual style justify the narrative style of presenting information. On the other hand, the reverse
tendency of the prerogative of cognitive complexity prevails among those
who have acquired higher education, as a result of increasing the equivalent
of knowledge.

**Keywords**: future philologists, source text, stylistic translations,
English-language sources, verbal creativity.

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СУЧАСНІ ІНТЕРПРЕТАЦІЇ СТИЛІСТИЧНИХ
ПЕРЕКЛАДІВ АНГЛОМОВНИХ ДЖЕРЕЛ МАЙБУТНІХ
ФІЛОЛОГІВ

Анотація. У статті обґрунтовано сучасні інтерпретації стилістичних
перекладів англомовних джерел майбутніх філологів. Зазначено, що для
інтерпретації цільового текстового редагування англомовного тексту є
когнітивний стиль, котрий досить широко використовується серед
професійних перекладачів. Одночасно перекладач зберігає природність та
легкість інтерпретації перекладу, що для читача є важливою умовою
адаптованості тексту до оригіналу згідно норм мови перекладу.
Зазначимо, що тільки перекладач-віртуоз здатен мислити образно й
водночас відображати істинність присмаку оригіналу. Надмірна
представленість маркерів контрасту, заперечних конструкцій і каузальних
маркери сприяє розвитку ефекту ускладнення як вищої когнітивної
складності цільових версій у перекладі досліджуваних.

Загальні закономірності художнього текстового перекладу
містять комунікативно-продукційні та когнітивно-інтерпретаційні
закономірності. Загальні закономірності художнього текстового
перекладу містять комунікативно-продукційні та когнітивно-
інтерпретаційні закономірності. Доведено, що існує підтвердження
взаємозв’язку між когнітивним стилем особистості перекладача
відповідно та його ступеня вербальної креативності, що обумовлює
стилістично представлена перекладу англомовних джерел в сучасній
інтерпретації майбутніми філологами.

Простежено спільні перекладні загальні закономірності в усіх
учасників експерименту, котрі містять комунікативно-продукційні та
когнітивно-інтерпретаційні ознаки художнього текстового перекладу.
Цільові версії здобувачі освіти нижчих курсів під час перекладу
характеризує когнітивна спрошеність, яка призводить до спотворення
когнітивної структури першоджерела й перешкоджає вирівнюванню
tekstu zгідно оригіналу тоді, як особистісні трансформації індивідуального стилю обґрунтовують наративний стиль викладу інформації. Натомість, у здобувачів освіти вищих курсів превалює зворотна тенденція прерогативи когнітивної ускладненості, в наслідок підвищення еквіваленту знань.

**Ключові слова:** майбутні філологи, вихідний текст, стилістичні переклади, англомовні джерела, вербальна креативність.

**Problem statement.** The rate of embolism in English-language sources is determined by the number of words and combinations used by the translator in the translation text that do not have semantic information, that is, exclamations, irrelevant repetitions compared to their actual need in the source text (VT). Their increase in textual parameters indicates the dominance of emotional coloring in the presentation of information by the recipient-translator, which is considered an attempt in a more artistic maneuver to reproduce the speech of the actors, the author's thoughts and comments on facts and events according to the original text. It is worth noting that such deviations from the norm must be balanced, while their appropriateness in the text must necessarily follow the genre description of the original and the types of information presented in the OT. The research is devoted to the substantiation of these perspectives.

**Analysis of recent research and publications.** Currently, in translation studies, there are quite long discussions about the universality of the status of the mentioned speech features of the future translator, in whose work the term "translation regularities" is directly preferred in the context of indicating all stylistic deformations of translation [1-5]. In connection with such perspectives, there is a certain interest in intercultural interaction and semiotics of cultures in translation (P. Donets, I. Klyukanov, Yu. Lotman, Yu. Stepanov, U. Eco, S. Petrilli, T. Sebeok, W. Wills), preservation of emotional-pragmatic and aesthetic components of translation (T. Andrienko, R. Zorivchak, M. Ivanyskia, L. Kolomiets, A. Martyniuk, O. Oguy, I. Frolova, L. Chernovaty) and adequate reproduction of the translation or linguistic-ethnic reaction speakers of figurative language according to the original text (A. Gudmanyan, V. Demetska, O. Dzera, N. Kudryavtseva, L. Latyshev, T. Shmiger, Eu. Nida).

**The purpose** of the article is to substantiate modern interpretations of stylistic translations of English-language sources by future philologists. The hypothesis of the study is to confirm the relationship between the cognitive style of the translator's personality, respectively, and his degree of verbal creativity (VC).

**Presenting main material.** Nowadays, for the interpretation of target text editing of an English-language text, there is a cognitive style
(CS), which is quite widely used among such professional translators as V. Shovkun (in the translation of the Ukrainian work of D. Brown "The Da Vinci Code"), V. Baryshev (in the translation the work of L. Ukrainka "Lelia") in the context of which the stylistic, logical-thematic and syntactic features of the original text are preserved, reproduction of its imagery according to the original [3, p. 205].

The famous translator A. Kamianets is a representative of the associative-artistic KS, because she always tries to present the general atmosphere of the situation, where in the general perspectives of the KS of the translator there is her own "handwriting", which is polished and strengthened with the passage of time and experience [5, p. 127].

The research material also served as authentic English- and Ukrainian-language texts of works of art, including "Testament" by T. Shevchenko, "Ozymandias" by P. Shelley and original prose works by D. Brown, R. Bradbury, J. Orwell, Y. Pokalchuk, J. D. Salinger, E. Segal, M. Twain and their translations performed by future translators [1, 5].

Let us compare, as an example, the translation of fragments of D. Brown's work "The Da Vinci Code", in their interpretation based on the features of various translation slangs [2, p. 211].

As can be seen (Table 1), the translation is characterized by an emphasis on the syntax and semantics of the original. At the same time, the translator preserves the naturalness and ease of interpretation of the translation for the reader, it is important to adapt the original according to the norms of the language of translation. Note that only a virtuoso translator is able to think figuratively and at the same time reflect the truth of the flavor of the original.

<table>
<thead>
<tr>
<th>English text</th>
<th>Ukrainian interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The castle was dark save the windows at the very top of the building, which</td>
<td>Замок був темний, і лише кілька найвищих вікон світилися. У цьому</td>
</tr>
<tr>
<td>glowed ominously. The library, Aringarosa thought. They are awake and waiting.</td>
<td>червоною жіночою відбивалася щось погрозливе. Бібліотека,</td>
</tr>
<tr>
<td>He ducked his head against the wind and continued on without so much as a</td>
<td>подумав Арингароса. Вони несплять і чекають на мене. Він нахилив голову,</td>
</tr>
<tr>
<td>glance toward the observatory domes.</td>
<td>ховаючи обличчя від вітру, й рушив уперед, скинувши лише одним</td>
</tr>
<tr>
<td></td>
<td>коротким поглядом на круглі бані обсерваторії.</td>
</tr>
</tbody>
</table>
The general regularities of artistic text translation include communicative-production and cognitive-interpretive regularities [2, 4].

Cognitive-interpretive inclusions in the text cover a certain set of psycholinguistic units, in particular, operations of understanding (interpretation), because they are characterized by the textual distribution and systematization of information in the context of the selection of predicative units of word formation, markers of conceptual structures that reflect the main ideas of primary sources. This analytical stage of translation is due to the familiarity of the author with the text. Through the prism of his worldview and knowledge, one can see the depth of the relationships between the events and facts reflected in the original text. The operations in the phase of the analysis of the original source text are universal, which include the recognition of a stylistic signal through the determination of the contrast of the form and the identification of meanings in relation to the meaning tendencies of the translator's individual lexicon, as well as during the analysis of tangential information, which is identified with his worldview, verbal sensitivity and creativity [1, 5].

The next stage is the formation of the mediating language, as an internal reflection, which uses the structures of the subject universal code, with the help of which the translator invests the personal meaning of the main source text. It is now that the cognitive-interpretive phase of the translation of the artistic text ends [4, 5].

The communicative-production stage of artistic translation includes a set of such psycholinguistic units as text translation synthesis operations in the context of the translator's intentions regarding the selection of optimal resources for the allocation of a stimulating speech receptor (the appropriate term). In this phase of interpretation of the author's target version, the translator goes through the stages that ensure the transformation of internal speech into semantic and cognitive interference through a certain choice of the syntactic structure of the text to the communicative stage. Coordination of actions-operations and operation with memory belong to the metacognitive regularities of literary translation, since they precisely characterize the procedural aspects of the basic cognitive plan of the translator. Reflecting these regularities ensures quality control, management, planning and verification of the text translation option [1, 3].

Thus, the above-mentioned types of strategies are characteristic, mostly, of all translators, in the context of whose activity corresponding general laws are formed (cognitive-interpretive, metacognitive, and communicative-productive). We justify their assimilation in the process of formation of stylistic translation skills by future philologists.
The procedure of an empirical study of the stylistic perspectives of the translation of English-language sources in the modern interpretation of future philologists was as follows. At the first stage, 224 students of the I-IV courses of the bachelor's degree in the specialty 014.01 "Secondary education" were selected. Ukrainian Language and Literature" of Mykhaïlo Kotsiubyns'kyi Vînnyts'ia State Pedagogical University, which (according to the preliminary results of the conducted associative experiment) had a fairly significant bilingualism coefficient (at least 60% and about three "C" grades in professional subjects). Ukrainian was the native language of the subjects. Before starting the empirical research, an introspective analysis was used to substantiate the universality of the verbal behavior of the future translator in terms of its dependence on CS, the dominant way of processing information, according to the psychotype (abstract-logical or associative-figurative), as well as the advantages of information perception (visual, kinesthetic, audio). Therefore, in the subsequent research, attention is focused on determining the translators' CS using the indicators of the free associative experiment (FAE), and not through the prolonged analysis of their texts.

The results of the VAE revealed one hundred and seventeen students with a conceptual-logical style of translation, ninety-nine with an associative-artistic style, and eight students were characterized by an associative-logical CS. Accordingly, we designated the first group of students as analysts, the second as synthetics, and the third as analytical-synthetics. Based on the obtained results, indicators of verbal creativity (VC) of each respondent were established in English and Ukrainian languages. First, the originality index of each of the groups was determined, and then the originality index was calculated based on all answers of the subject. Accordingly, the response to each verbal stimulus was fixed and the frequency of its manifestation in the participants of the experiment was calculated. Therefore, the VC coefficient was calculated based on the criterion of originality of responses to a verbal stimulus according to the formula:

\[ Z_i = \frac{i}{r}, \]

where \( Z \) is the index of uniqueness of answers (of the total sample);
\( i \) – response number;
\( r \) – is the frequency of the fixed answer of each student of the total sample.

Each research participant's originality index according to the list of verbal stimuli was added and then divided by 30 (the total number of verbal stimuli). The following research methods were also used: general scientific hypothetico-deductive method; comparative analysis; analysis
and synthesis; free associative experiment; Pearson's correlation analysis (to determine correlations between the original and translations) and others.

Table 2

<table>
<thead>
<tr>
<th>Параметр</th>
<th>Synth. Ukrainian</th>
<th>VK Ukrainian</th>
<th>Synth. English</th>
<th>VK English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synth. Ukrainian</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>VK Ukrainian</td>
<td>0.14219</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Synth. English</td>
<td>0.49086</td>
<td>0.00611</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>VK English</td>
<td>0.29704</td>
<td>0.80072</td>
<td>0.27104</td>
<td>--</td>
</tr>
</tbody>
</table>

According to the correlation analysis of the initial indicators of the study, the truth of the relationship between the CS of the translator's personality (in the Ukrainian and English versions) and according to his degree of VC is outlined (Table 2). The table illustrates the positive correlation between VC in the Ukrainian and English variations (0.80072); a significant relationship between synthetic thinking in both languages was observed (0.49086). We should also note that the synthetic style of the text in the Ukrainian language is marked by a positive correlation (0.29704) with the degree of verbal creativity in the English version. In the end, a more noticeable degree of syntheticity was recorded with VC indicators in the English language (0.27104).

Thus, there is confirmation of the relationship between the cognitive style of the translator's personality, respectively, and his degree of verbal creativity, which determines the stylistic presentation of the translation of English-language sources in the modern interpretation by future philologists.

The psycholinguistic analysis of these trends shows that individual translations systematically have deformational patterns that are a consequence of cognitive asymmetry in translations at the stylistic, morphological, and syntactic levels. Accordingly, complications are observed at the morphological level due to an increase in the coefficient of lexical variability. At the stylistic level, the distortion of the translation of texts is due to the simplification of the average sentence length due to the use of markers of stylistic nihilism, with the use of exclamation points, particles and discursive markers in the context of
alignment and explicitation. Deformations at the syntactic level are caused by a decrease in the number of prepositions, which indicates implicitness in the translation. A significant place in this is derationalization due to the decrease in the degree of structural and logical sequence in the artistic text.

Conclusions. The overrepresentation of contrast markers, negative constructions, and causal markers contributes to the development of the effect of complication as a higher cognitive complexity of the target versions in the translation of the studied subjects. A comparison of student translations between courses (I-IV) showed that in their assessment there is a lower risk of text deformation (due to the lack of professional competence so far), that is, the processes of cognitive comprehension of the description of events are less in-depth and verified in them, as a result of which there is less cognitive the difficulty of translating the target version. Students of III and IV years have an explicitation of the thematic network, that is, there is a tendency to implicitness, which indicates their poor management and coordination of the thematic segments of the artistic text due to the continuous flow of knowledge accumulation. This trend proves the need for the latter to apply practical knowledge and skills in more project variations, with the formation of own responsibility for the textual description. Therefore, according to the theory of relevance, these processes are less integrated in students of lower courses than in more experienced interpreters at the bachelor's level of education seekers.

The research material was authentic English and Ukrainian texts of works of art. The following research methods were used: general scientific hypothetico-deductive method; comparative analysis; analysis and synthesis; free associative experiment; Pearson's correlation analysis (to determine correlations between the original and translations) and others. The psycholinguistic analysis of these trends shows that individual translations systematically have deformational patterns that are a consequence of cognitive asymmetry in translations at the stylistic, morphological, and syntactic levels. According to the results of the study, there is confirmation of the relationship between the cognitive style of the translator's personality, respectively, and his degree of verbal creativity, which determines the stylistic representation of the translation of English-language sources in the modern interpretation by future philologists.

Thus, common translation patterns were traced in all participants of the experiment, which contain communicative-production and cognitive-
interpretive features of artistic text translation. The target versions of students of lower courses during translation are characterized by cognitive simplification, which leads to the distortion of the cognitive structure of the original source and prevents the alignment of the text according to the original, while the personal transformations of the individual style justify the narrative style of presenting information. On the other hand, the reverse tendency of the prerogative of cognitive complexity prevails among those who have acquired higher education, as a result of increasing the equivalent of knowledge.

Further perspectives on the topic of the research consist in clarifying the interrelationships of the laws of artistic text translation on the materials of other involved speech pairs and text genres.

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