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CONCEPTIONS OF CREATIVITY IN TRANSLATION

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O.V. Rebrii. Conceptions of Creativity in Translation. Creativity in translation is presented as a dualistic anthropogenic phenomenon uniting both activity aimed at producing new products with these products themselves embodied in language units of different levels and speech formations – texts. On the basis of the principle of ontological relativity main ontologies of translation were singled out together with relevant conceptions of translator's creativity – language-oriented, text-oriented and activity-oriented.

Key words: conception, language, ontological relativity, speech, text, translator's creativity.

А.В. Ребрій. Концепції перекладацького творчства. Перекладацьке творчство представлено дуалістичним антропогенним феноменом, який об'єднує діяльність по створенню нового продукту і сам цей продукт, представлений в одиницях мовної ієрархії і речевих произведениях – текстах. На основі принципу онтологічного релятивізму виділяються основні онтології перекладу і відповідні їм концепції перекладацького творчства – мовоцентрична, текстцентрична і діяльнісноцентрична.

Ключевые слова: концепция, онтологический релятивизм, перекладацьке творчство, реч, текст, язык.

О.В. Ребрій. Концепції перекладацької творчості. Перекладацька творчість представлена як дуалістичний антропогенний феномен, який об'єднує діяльність зі створення нового продукту та сам цей продукт, представлений в одиницях мовної ієрархії та мовленнєвих творах – текстах. На основі принципу онтологічного релятивізму виокремлено головні онтології перекладу та відповідні їм концепції перекладацької творчості – мовоцентричну, текстцентричну та діяльнісноцентричну.

Ключові слова: концепція, мова, мовлення, онтологічний релятивізм, перекладацька творчість, текст.

Introduction: Setting the problem. Translation studies today is a dynamic philological discipline that continuously puts forward new research objects, formulates new theories and explores new realms of human knowledge and experience. It interacts with many other disciplines and sciences (Linguistics, History, Literary and Cultural studies, Cognitive science to name the few) so closely, that it gives grounds to some theoreticians to describe translation theory as a “live synthesis of interwoven approaches” [Цвиллинг 1999: 36].

My attention in this article is concentrated on the phenomenon of *creativity* as it displays itself in translation and as it is covered in translation studies. Here, the situation with creativity is a bit ironic. On the one hand, creativity as an inherent

component of translator's work, whose validity is not questioned by nearly everyone involved, is mentioned in numerous articles and monographs all over the worlds. Not accidentally, Octavio Paz, a famous Mexican poet and translator, once wrote that "translation and creation are twin processes", and that is so because "there is constant interaction between the two, a continuous mutual enrichment" [Paz 1992: 160]. Analyzing cultural and other "turns" in the short but powerful history of translation studies, Paschalis Nikolaou asks rhetorical in its essence question: "Why should it take so long before we can speak of a 'creative turn' in translation studies, as we witness a synod of literary, linguistic, cognitive and other perspectives <...> freshly and diversely focusing, in their allied plurality, on how it feels to be translating, on why translation exceeds what is asked of it in so many ways?" [Nikolaou 2007: 19].

On the other hand, an attentive observer may notice that all this abundance is not grounded on more or less solid theoretical foundation. By this I mean two important things. One is the absence of the definition of translator's creativity itself as well as the absence of any substantial research on its ontology, characteristics, forms and means of implementation etc. The other is the fact that translator's creativity is typically not mentioned by researchers *per se* but rather in connection with other "topical" problems, that traditionally fall into the focus of their attention, such as translatability / untranslatability, translation difficulties, retranslations, translation means of language play etc.

Thus, the *aim* of my research lies in conducting complex and systematized analysis of translator's creativity by exposing its nature (ontological relativity), traits, mechanisms and means of implementation.

Basic notions of translator's creativity. One of the pioneers in academic mastering creativity, Ellis Paul Torrance, aptly noted that "theorizing creativity has always been a daunting task, as the variability of this concept seems to exert a certain resistance to theoretical efforts: creativity defies definition" [Torrance 1988: 43]. Bearing in mind this insightful conclusion I, nevertheless, set off the search for the methodological platform of describing the specifics of creativity in translation.

So far, the main role in defining creativity belongs to psychology which provides a number of universal tools, that, as it turns out, can be quite successfully applied in both linguistics and translation studies for identifying "material representations" (or embodiments) of creativity as both *creative act* and *creative product*. Needless to say that since translation deals with language signs and speech formations (i.e. texts), forms of its creativity should be looked for in language and speech. It also justifies linguistics as *primus inter pares* when dealing with creativity in translation

The idea of divergent thinking as correlated to creativity [Gilford 1967] seems valid for translation due to the variability of the ways and means of solving the succession of problems that determine its essence. Divergence of translation manifests itself through such traits as *multiplicity*, *novelty* and *originality*.

Multiplicity is provided for by complexity of interpretation, subjectivity (indeterminacy) of which makes each translator's perception of the original unique

and incomplete. On the language level multiplicity is revealed in the possibility of expressing extracted senses with the help of different language signs and/or their combinations. As John Biguenet and Rainer Schulte point out, we learn through translation that “there are no definitive answers, only attempts at solutions in response to states of uncertainty generated by the interaction of the words’ semantic fields and sounds” [Biguenet 1989: x].

Novelty in its narrow sense can be ascribed to new words (or expressions), coined by the translator to convey meanings that haven’t so far been conceptualized in a target language, e.g.:

Then, under a bright full moon, the entire crew had sat down together on the lower deck to a hearty supper of roast snowbird, wood pumpkin and blackbread. Their spirits were high, the woodale loosened their tongues, and they regaled one another with stories of their lives before Twig had signed them up to sail with him (Stuart, *Midnight over Sanctrafax*, p. 14).

Тоді, під ясною повнею, весь екіпаж дружно зібрався на нижній палубі, аби посмакувати тривною вечерею зі смаженого снігура, лісового гарбуза та чорного хліба. У всіх був піднесений настрій, деревне пиво розв’язало язика, і трапезники пригощали один одного оповідками про своє життя до хвилини, коли Живчик узяв їх до себе на корабель (Стюарт, *Північ над Сантафраксом*, с. 19–20).

But more importantly, novelty – in its broader sense – should be ascribed to a translation text itself as a creative product bearing distinctive features of target language and culture as well as of translator’s individuality. The growing recognition of this fact in translation studies brought to life a string of terms aimed at accentuating the uniqueness of translator’s work and creation, such as “translation as afterlife” [Benjamin 2000] or “translation as rewriting/refraction” [Lefevere 1992, 2000]. “Textual transformations taking a specific shape in rewriting practices redress the rapport between creative writing and translation, assimilating them to the same plane” [Loffredo 2007: 4].

Originality in its respect to translator’s creativity is seen not just as translator’s ability to do something unusual (like in case of translating puns, nonce words or other varieties of the so called “translation difficulties”), but as his/her ability to act creatively, that is to solve problems not following established patterns or algorithms.

The understanding of translator’s creativity in its procedural meaning as a variety of verbal (or speech) creativity is based on referring translation to the types of speech activities that fall into a broader class of communicative activities, have a receptive-reproductive character and stipulate a well-developed sense perception, effective comprehension (together these features underlie translator’s interpretation) and productive thinking. Thus, creative nature of translation from its mental perspective can be explained by the fact, that in it “someone else’s thought is not just re-produced but also re-formed and re-formulated” [Зимняя 2001: 128].

Translation can also be described in terms of *co-creation* as a form of *co-authorship* between the author and the translator, in which the former encodes

information and the latter decodes and reconstructs it with the help of target language means. The resulting text is not a replica but rather a re-incarnation – the embodiment of the original’s “soul” in a new language “body”.

Of course, different texts are not equally prone to translator’s creativity. Referring to Vilen Komissarov’s genre typology of translations we can presume that informative texts can generally be characterized as unambiguous, that is “striving for unanimous interpretation” while belles-lettres texts, on the contrary, require complex interpretation on three different levels of *context* (i.e. verbalized body of the text), *sub-text* (i.e. hidden senses or implicatures) and *behind-text* (i.e. presuppositions).

Modern view of translation as a creative-productive activity enhances its social status leaving behind outdated though deeply rooted in public opinion claims of translation’s inferiority and bringing it closer to original writing practices.

Creative approach to translation shifts researchers’ interests to the translator as an agent of action and a source of creativity. This change of a viewpoint drew my attention to another important aspect – creative specificity of translator’s *modus operandi*. Generally, translator’s work is determined by the mechanism of decision-taking which functions as a means of solving problems and forming strategies. Decision-taking in translation almost always implies a certain level of variability and can best be described on the basis of heuristics – complex techniques for problem solving, that combine logic with intuition for the sake of finding a solution which is not guaranteed to be optimal, but good enough for a given set of goals. Take for instance the heuristic of labyrinth, which metaphorically describes problem-solving as wandering through the labyrinth. The application of this model to translation presents translator’s actions as such inspection of labyrinth that would allow him or her to find a path to the aim – in our case – an equivalent. The optimal way, of course, would be to conduct the exhaustive search (metaphorically – to explore all the corridors of the labyrinth) which in reality seems not only impossible but quite unpractical. Instead, the work of the heuristic of labyrinth lies in creating what is called “the space for the search” which limits translator’s further behavior to actions, determined by his knowledge (logical component) and previous experience (intuition).

Translator’s creativity comes under the influence of different limitations (also constraints), some of which are considered objective (lingual) and thus almost insurmountable, while others – subjective (those connected with “what”, “when”, “where”, “how” and “by whom” is translated) and thus potentially surmountable. Contrary to this position, Andre Lefevere is convicted that “translations are made under a number of constraints of which language is arguably the least important” [Lefevere 1992: xiv].

I would like to stop in more detail at the negative (restraining) and positive (stimulating) role of limitations for translator’s creativity. According to Donald A. Norman and Daniel G. Bobrow, the performing of complex cognitive tasks involving information-processing (e.g. translation) is data-limited and/or resource-limited. Up to some extent the fulfillment of a task depends on the amount

of applied resources. As more resources are applied, the performance gets better: “Whenever an increase in the amount of processing resources can result in improved performance, we say that the task is resource-limited” [Norman 1975: 46]. If increasing amount of resources has no further effect on performance, the task becomes data-limited: “In general, most tasks will be resource-limited up to the point where all the processing that can be done has been done, and data-limited from there on” [Ibid.]. Consider, for example, the task of translation: the possibility of its fulfillment is initially limited by available to the translator language resources, the application of which though doesn’t guarantee successful solutions. Thus, translation turns into a data-limited task, dependent on data, extracted by the translator from text, situation and his or her cognitive structures (background knowledge).

Negative role of limitations on translator’s creativity shows itself in stereotyped thinking, which, in its turn, takes forms of conservatism and dogmatism. Conservatism of translator’s thinking, in my opinion, demonstrates his or her inclination to stick to the viewpoint, idea, position, model etc. that have already been tested and proved their positive meaning in creative work. Conservatism leads to translator’s underestimation of everything unusual, nonstandard or new facing him or her in the course of decision-taking. Dogmatism is seen as a mode of thinking, following which the translator applies outdated and thus inadequate knowledge acquired by appropriating other people’s experience. Dogmatism stifles translator’s creative initiative because it absolutizes existing experience and knowledge which is considered *a priori* true and valuable.

Positive role of limitations on translator’s creativity shows itself when they force the translator to use more actively available resources, that is to the “in-depth” mental search. Theo Hermans, for example, makes a connection between constraints and norms in translation by stating the following: “Since norms imply a degree of social and psychological pressure, they act as practical constraints on the individual’s behaviour by foreclosing certain options and choices, which however always remain available in principle” [Hermans 1996: 29–30]. But, concludes the author: “At the same time, and more positively, they single out and suggest, or prescribe more or less emphatically, a particular selection from among the range of possible courses of action” [Ibid.].

Commenting on creativity in translation, Michael Cronin proposes paradoxical at first glimpse statement about the limits that “generate its unlimitedness” [Cronin 1995: 239]. By this he means that “the very limits and constraints of the activity of translating seem to help in making possible new verbal constructions, and thus the attraction of translation as a mode in itself” [Ibid.].

Finally, in this part of my article I would like to present the definition of creativity in translation which is based on the famous definition of translation proposed by Andrey Fedorov: “The word ‘translation’ belongs to commonly known and understood but it, as a name for a specific form of human activity and its results, needs a precise terminological definition. It means: 1) the process that has a form of a mental act in the course of which a speech formation (written or oral text) in one

language (source) is re-created in another language (target); 2) the result of this process, i.e. a new speech formation (written or oral text) in a target language [Федоров 2002: 13]. The first thing that draws my attention in this definition is the word “re-creation” which in itself bears a connotation as to the creative nature of translation. The second important thing is the dualistic (dichotomic) nature of translation highlighted by Fedorov and similar to the dualistic nature of creativity.

Interestingly, the definitions of creativity in English and Ukrainian, though dualistic in both languages, vary in some significant respects, which I would like to discuss in greater detail. In Ukrainian creativity is specified as either 1) human activity aimed at creating spiritual and material values (products); or 2) the result of this activity; the sum total of created by somebody; or 3) the ability to create [Словник української мови 1979]. In English creativity is usually described as either 1) quality of being creative; or 2) ability to create [Britannica Concise Encyclopedia www]. Comparing these two definitions we can easily see the difference in how the notion of creativity is conceptualized in two languages. Firstly, Ukrainian understanding is more “concrete” while English is more “abstract”. In fact, both English meanings are hardly distinguishable from each other taking into account that the notions of “ability” and “quality” are quite close. While “ability” is typically ascribed to humans, “quality” can also characterize objects. Secondly, in English creativity is devoid of its procedural meaning which, if necessary, is expressed by combining “creative” + “activity”/“work” etc. Thirdly, In English creativity is also devoid of its material meaning which, if necessary, is expressed by combining “creative” + “product”/“result”/“formation” etc.

Yet, these differences seem insignificant in describing translation as an inseparable unity of creative process and its creative result taking the form of a translation text. In addition I should add that the process of translation is triggered by translator’s creativity as a “set of individual creative qualities directed at conducting productive activity in a certain area and brought into action by the arising problem” [Тарнаева 2010: 129].

Methodology of investigating creativity in translation. An important factor for grasping the essence of creativity in translation is that of acknowledging translation an ontologically relative phenomenon. This idea stems from Willard Quine’s famous statement of relativity in understanding and describing any given class of objects with the help of any given theory: “The relativistic thesis to which we have come is this, to repeat: it makes no sense to say what the objects of a theory are , beyond saying how to interpret or reinterpret that theory in another” [Quine 1977: 202]. If I define *translation ontology as a set of its essences or qualities interconnected by different types of relations and used for modeling its knowledge*, I should inevitably come to the conclusion that there (may) exist more than one translation ontology and correspondingly more than one view of translator’s creativity. Thus, my next task will be to outline prospective ontologies of translation and to determine the function of creativity as well as means of its realization within their frameworks.

The problem of translation ontologies is far from being exhaustive as there is no agreement among theoreticians as to the set of criteria for their distinguishing. By applying as criteria basic methodological notions of aim, object, subject, task and method [Алексеева 2010], one, on the one hand, brings “ontology” close to “paradigm”, but on the other, achieves the goal of singling out three main translation ontologies, namely: 1) structural/systemic, 2) cultural/post-modernistic and 3) cognitive/procedural.

My assumption that the concept of creativity is of particular importance in all the abovementioned translation ontologies is based on the ideas of Ilya Prigogine who in his numerous works emphasized the role of creativity that “becomes part of the laws of nature, something in which we participate” [Prigogine 1977]. By doing this the scientist proclaimed the era of global creativity in modern science which should get separated from determinism by finding manifestations of creativity on each level of social organization. Thus, all existing materialistic, idealistic and semiotic structures (including language, speech and translation) can be recognized as products of creative processes and their past, present and future existence depends on different forms and directions of creativity implementation. This statement leads us to two important implications: 1) creativity functions as a means of forming and formulating translation ontologies; 2) creativity itself has different forms of manifestation in different translation ontologies determined, as I will try to show further, by the same set of criteria.

Conceptions of creativity in translation. In accordance with the definition of translator’s creativity and set of criteria for translation ontologies I singled out three conceptions of creativity (Figure 1). Their short description is given in this section of the article.

Language-oriented conception characterizes structural/systemic translation ontology and investigates creativity in its lingual dimension. Lingual creativity in translation is understood in two senses – broad and narrow.

In its broad sense lingual creativity is embodied in the phenomenon of variability of language means for expressing the sense extracted from the original on the stage of its interpretation. According to Nadezhda Riabtseva, the connection between variability and creativity is obvious as one looks at the choice among the potential means of translation as a creative task, because “there may be several solutions of one translation problem and resolving such problems is at the heart of translator’s creative thinking and acting” [Рябцева www]. The choice of translation means is stipulated by aspiration for equivalence which is the main notion of linguistic theory of translation, realized – consciously or intuitively – by all practicing translators. Yet, the complexity of modern linguistic paradigm, which, according to Vilen Komissarov, falls into microlinguistics and macrolinguistics [Комиссаров 1999], demonstrates two different approaches to relations between equivalence, variability and creativity. According to the semantic (microlinguistic) understanding of equivalence, variability is determined by the *meanings* of those language units that serve as translation units, while according to the functional (macrolinguistic)

understanding of equivalence, variability is determined by the *functions* of language units that serve as translation units. The discrepancy between semantic and functional equivalency is just another source for creative transformations in translation.

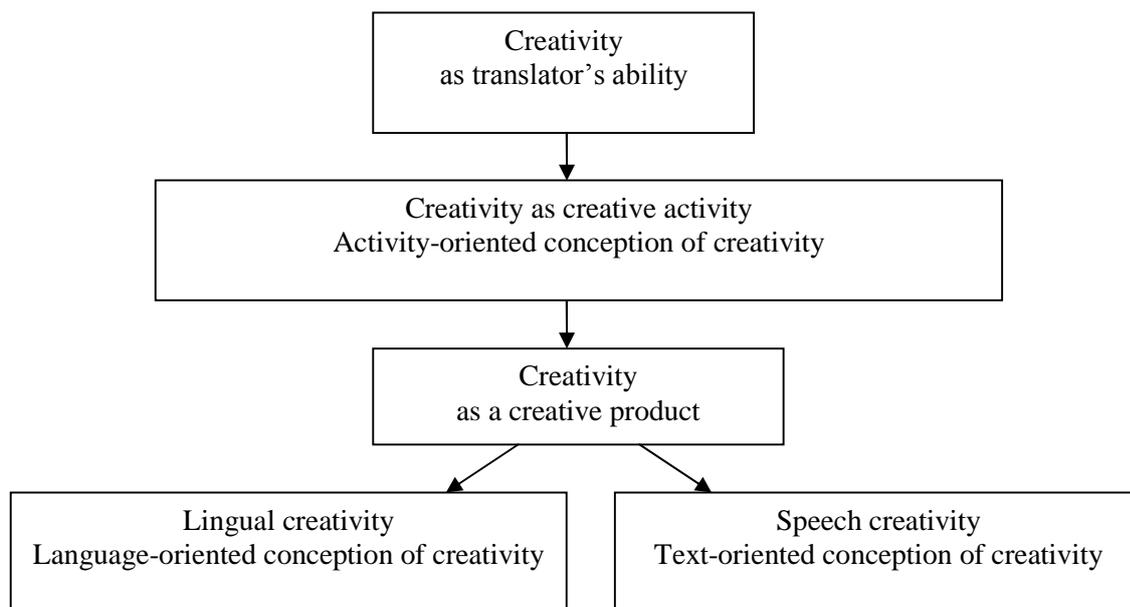


Figure 1: Conceptions of creativity

In its narrow sense lingual creativity is embodied in the phenomenon known as “translation difficulties”. I propose the following definition of translation difficulties: language or speech formations of different levels that cause obstacles on the way of interlingual and intercultural communication due to the differences in structures and norms of contacting languages (objective factor) as well as the perception of this differences by the translator as a creative agent (subjective factor).

Translation difficulties are too varied and numerous to be analyzed (or even enumerated) within this article. My attention is mainly concentrated on the difficulties of the lexical level, which are commonly known as non-equivalent lexis. An interesting example of non-equivalent lexis is nonce words whose semantic ambiguity sometimes presents a real challenge to translator’s creativity, like in the following example, taken from a world-known book by Roald Dahl:

“And oh, what a terrible country it is! Nothing but thick jungles infested by the most dangerous beasts in the world – hornswogglers and snozzwangers and those terrible wicked whangdoodles.” (Dahl, *Charlie and the Chocolate factory*)

– Ой, яка ж то жахлива країна! Нема там нічого, крім густючих джунглів. Там аж кишить найнебезпечнішими у світі звірюками – роговоглі, снуцвангери і жахливі злісні вангдудлі. (Дал, *Чарлі і шоколадна фабрика*, с. 105).

Eventually, translation creativity in its lingual dimension ensures evolutionary development of any target language as a whole.

Text-oriented conception characterizes cultural/post-modernistic translation ontology and investigates creativity in its textual dimension. This conception proceeds from recognizing autonomous status of a translation text as a creative formation in which “author’s image” (term by Viktor Vinogradov) is blended with “translator’s image”. It can be suggested that “postmodern theory has not really jettisoned the notion of author; rather it has functioned as a crucible in which this has been transformed into the more intriguing and pertinent concept of agency and subjectivity. Subjectivity not only avoids ‘killing’ the author, but it also brings the ‘birth’ of the translator as a co-author” [Loffredo 2007: 6]. The idea of subjectivity as the basis for translator’s creativity on the text level allows to grasp translation in the light of Umberto Eco’s theory of “M-reader” (“Model-reader”), according to which each author “foresees” his or her possible reader, that is the reader “supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with it” [Eco 1984: 7]. Thus, the translator can be easily seen as an M-reader and translation text – as “made of two components: the information provided by the author and that added by the Model reader, the latter being determined by the former – with various degrees of freedom and necessity” [Ibid.: 206].

To my mind, investigating creativity on the text level is methodologically complicated by two factors: 1) complex, multilayer character of the text as a speech formation the research of which inevitably stipulates the involvement of all the relevant aspects; 2) vagueness of potential criteria, applying which one would be able to determine where translator’s creativity ends and translator’s willfulness begins. In addition, these two factors are clearly interrelated.

In response to the first problem I propose a four-component model of translation analysis developed with regard to the specifics of a belles-lettres text. This model reveals translator’s creativity in harmonic interaction of lingual, image-bearing, textual and pragmatic components. As images, textual categories and pragmatic meanings are created with the help of language means, lingual component of the model has an overwhelming role. Metaphorically speaking, the three other components are “dissolved” in it as it is shown in Figure 2:

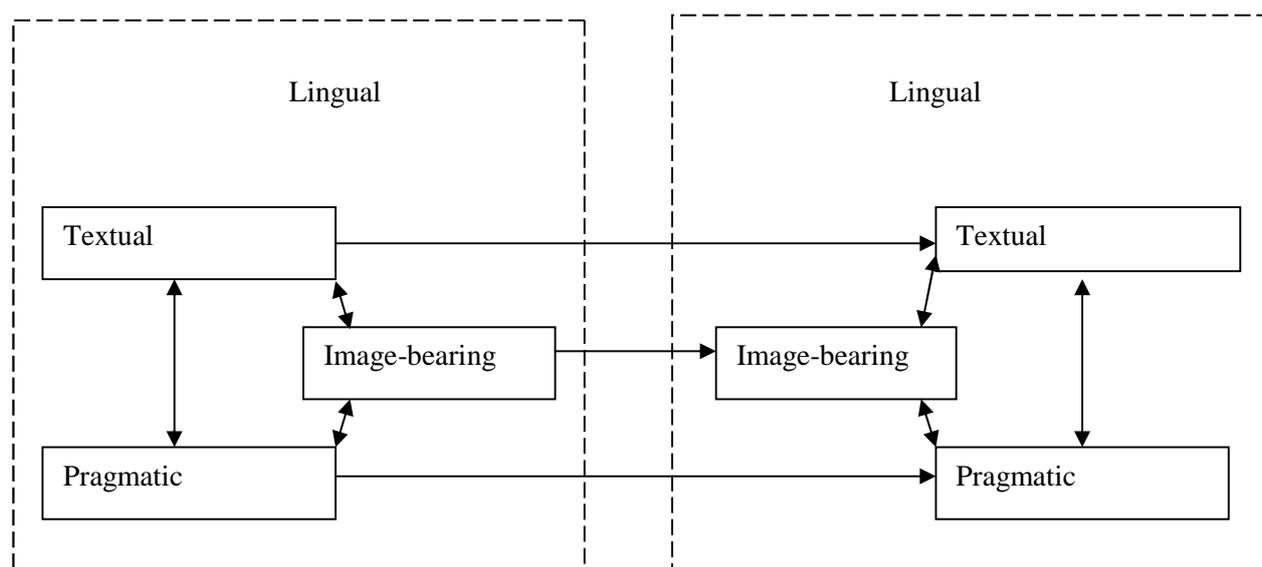


Figure 2: Model of translator's creativity on the text level

Image-bearing component of the model takes the form of an hierarchic system of mega-, macro- and micro-images. Mega-image of a text in my understanding is close to the notion of the “dominant” described by Roman Jakobson as a “focusing component of a work of art”, that “rules, determines, and transforms the remaining components” [Jakobson 1981: 751]. Mega-image subordinates the system of macro-images whose interpretation in my model is close to the notion of literary images. Finally, each macro-image is drawn with the help of micro-images – language and stylistic units which demonstrate the connection between image-bearing and lingual components of the model. Language status of micro-images determines the possibility of their transformations during translation for the sake of preserving the integrity of macro-images and mega-image of the text.

Textual component of the model is presented as a combination of textual categories, which can undergo transformations during translation and thus demonstrate the variability of translation and fall under translator’s creativity. Here belong such categories as modality, pragmatic and information value, cohesion and coherence. I should point out the role of coherence as a kind of a super-category which, though devoid of formal means of expression, reveals itself in a harmonious combination/interaction of other categories thus serving as a measure of translator’s creativity.

Finally, pragmatic component of the model is dealing with implicatures defined as hidden senses, detected by the interpreter on the basis of non-literal meanings of actualized language units, the analysis of lingual and situational context as well as one’s personal experience and background knowledge [Мартинюк 2012]. Creative character of translation is determined by translator’s ability to reproduce in a target text the maximal number of implicatures extracted from a source text. The translator should also provide for a non-contradictory character of reproduced implicatures. The matter is that all the implicatures can be divided into context-free and context-bound. And while context-free implicatures do not depend on the previous context and do not influence the subsequent one, context-bound ones are relevant for the understanding and perceiving the whole text. In translation, context-bound implicatures found in the different parts of a text may contradict one another thus destroying its harmony and compromising translator’s creativity. Take, for example, the characters of the King and the Queen from Lewis Carroll’s novel which are at the same time 1) *the King and the Queen of Wonderland* and 2) *the King and the Queen of Hearts*. They first appear in the following situation:

*Next came the guests, mostly Kings and Queens, and among them Alice recognised the White Rabbit: it was talking in a hurried nervous manner, smiling at everything that was said, and went by without noticing her. Then followed the **Knave of Hearts**, carrying the King's crown on a crimson velvet cushion; and, last of all this grand procession, came **THE KING AND QUEEN OF HEARTS**. (Carroll, *The Annotated Alice*, p. 107)*

In the Ukrainian translation by Viktor Korniyenko we have the literal translations of these two names which contradict their direct equivalents (“King of Hearts” should be “Чирвовий Король” and “Queen of Hearts” – “Чирвова Дама”):

*За дітьми виступали гості, здебільшого королі й королеви, і серед них Аліса впізнала Білого Кролика: він то цокотів щось нервовою скоромовкою, то усміхався, коли говорили інші, і врешті проминув Алісу, не помітивши її. За гостями йшов **Чирвовий Валет**: на червоній оксамитній подушці він ніс королівську корону. А замикали всю цю пишну процесію **КОРОЛЬ і КОРОЛЕВА СЕРДЕЦЬ**. (Керрол, Аліса в Країні Чудес, с. 77)*

Next we come across the Queen of Hearts alone at the end of the novel when she is mentioned in a nursery rhyme:

***The Queen of Hearts**, she made some tarts,
All on a summer day*

***The Knave of Hearts**, he stole those tarts,
And took them quite away! (Carroll, The Annotated Alice, p. 146)*

This time the translator proposes the variant which is close to the direct equivalent with only a slight modification in spelling for the sake of the rhyme (“Краля” instead of “Королева”):

***Краля Чирвова** спекла пиріжки,
А також спекла рулет.*

Та ті пиріжки, як і той рулет,

*Украв **Чирвовий Валет!** (Керрол, Аліса в Країні Чудес, с. 107)*

In the original it is implied that the character in both situations is the same and Carroll uses its name for creating just another of his favourite puns. But in translations not only pun is lost but the reader is forced to believe that there are two different characters because of their different names.

To sum up I should say that in its textual dimension translator’s creativity is revealed in the formation of a translation text as an integral and harmonious speech formation characterized by careful reproduction of original’s images, textual categories and implicatures. Permissible changes, presupposed by target cultural and linguistic norms as well as specifics of translator’s individual perception and interpretation, are only accepted on the level of separate language units (i.e. micro-images).

Activity-oriented conception of creativity characterizes cognitive/procedural translation ontology and investigates creativity in its procedural dimension. My understanding of translator’s creativity within this conception is based on the notion of translator’s cognitive semiosis in Charles Peirce’s spirit as the process of consecutive mental interpretation (cognition) and construction (formation) of lingual signs. Specifics of semiosis in translation shows itself in its structure presented as four stages: 1) forming/generative (author’s), 2) receiving/interpreting (translator’s), 3) forming/re-generative (translator’s) and 4) actualizing/assimilating (recipient’s). As one can see, semiosis in translation, unlike in intralingual communication, involves the translator as a cognitive mediator who doesn’t just transmits the signs

from one system to another but creatively reconstructs them. Thus it would be fair to suppose that the unit of translator's semiosis lies not in the lingual (semiotic) but rather in mental (cognitive) sphere and can be described as a sign's "mental projection" known in linguistics as "concept".

What presupposes creative nature of translator's semiosis? Here I single out at least two factors. First is the individual/subjective essence of the interpretant as a result of sign's perception or, metaphorically speaking, "sign's translation". Second is the continuity and unlimitedness of semiosis which theoretically substantiate the phenomenon of multiple translations of the same text. Language embodiment of semiosis takes form of lingual variability which, as I put it earlier, provides the basis for a creative view of translation.

Procedural understanding of translator's creativity in my opinion is best understood through revealing its cognitive mechanisms. Current views on cognitive mechanisms of translator's creative act still remain quite contradictory and uncertain though most researchers agree that creativity in translation comprises traits of both logic and intuition. The intuitive aspect of translation has been implicated by gestalt psychology, whose proponents "applied the concepts of perception to problem solving and creative thinking, and emphasized the role of insight in productive and creative thinking" [Kerr 2009]. In terms of translation it means that here one can distinguish some phases typically ascribed by gestaltists to creative processes in general, such as preparation, incubation or insight. Intuition, defined as a direct path to truth without any logical proof or argumentation, is believed not to be expressed through analysis and synthesis, and thus not to be directly observed by means of introspection. Nevertheless, analyzing Think-Aloud Protocols or TAPs [Bernardini 2001; Kussmaul 1995] I come across what I believe to be indirect manifestations of intuition in action, such as the referral to translator's "inner voice", exclamations or intonation.

The logical aspect of translation is represented by a string of mechanisms typically affiliated with decision-making. First in this row come *deduction* and *induction*. Since in translation any final result seldom stems unambiguously from any given set of initial conditions due to the phenomenon of verbal variability, it would be fair to assume that translator's reasonings (both deductive and inductive) are typically of incomplete or probabilistic character [Rebrii 2013].

Comparing professional and non-professional translators' performance I arrive at the conclusion that both groups of respondents give preference to the deductive method of processing information, which seems quite obvious if one consider as deduction the search for correspondences on the basis of dictionaries or grammar rules which in this case play the role of linguistic norms (i.e. generalities). On the other hand, using dictionaries or other information sources in the course of translation cannot always be seen as a sign of creativity. Hand in hand with translator's intention to assess the maximal number of possible equivalents (which, by the way, is the manifestation of described above heuristic of labyrinth); it can also indicate other

factors, such as limitedness of his or her translation and/or language competence and background knowledge.

Examples of purely inductive reasonings, according to my observations, are not typical but rather exceptional in TAPs, which can be explained by the fact that generalizations are not directly attached to translator's separate decisions. Instead, they are accumulated in his or her memory and form a foundation for further decisions. If so, the model of real decision-making in translation may be the following: when facing a problem the translator employs "trial-and-error" heuristic for finding the best possible solution. If his or her choice proves to be successful, the translator generalizes this experience and is likely to use it under similar circumstances in future. Thus, I would rather speak about translation as a consequence of combined inductive-deductive reasonings.

According to another popular hypothesis, cognitive nature of translation is better understood in terms of *abduction* – the logical mechanism, introduced and described by Peirce as formulating a rule in the form of a hypothesis that would explain a fact. Abduction seems to be the best way to explain creative nature of translation. If any particular element of the original text cannot be translated spontaneously, translator's further search is likely to be conducted by putting forward hypotheses and verifying or abolishing them and putting forward some other hypotheses instead.

Conclusion. This article, though just a brief outline of creativity in translation, nevertheless allows to comprehend the complexity of the phenomenon that is represented in different forms and thus can only be explained with the methods from different paradigms. I strived to present translator's creativity as a dichotomic combination of process and result that correlates with the well-established understanding of translation itself. Continual development of translation studies accompanied by the change of research paradigms justifies the application of the principle of ontological relativity towards both translation and creativity as its distinctive feature. The *prospect* of further research I see in a more detailed and extensive analysis of creativity within three established conceptions of its representation in translation.

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