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IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2022 Issue: 02 Volume: 106

Published: 05.02.2022 <http://T-Science.org>

QR – Issue



QR – Article



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ON COGNITIVE MODELING OF INTUITION AND CREATIVITY IN TRANSLATION: AN INTERPRETIVE-SEMIOTIC APPROACH

Abstract: *The article proposes a detailed cognitive model of the translation process, in which a special role is given to its didactic potential, which allows empirically following the indicated stages of translation during the training of this type of intellectual activity. A detailed introspective procedural scheme of conscious mental actions of the translator, described in the study, is built considering the creative component of his/her professional work. At the first stage, the translator forms the background of the cognition process, which contains a whole complex of necessary diverse knowledge of linguistic, metalinguistic and extralinguistic types. At the second stage, various elements of the accumulated source knowledge are combined - compared and sorted out — in order to formalize the idea of all acceptable and hypothetical versions of the translation. At the third stage, the final choice, adoption and execution of the optimal translation solution takes place.*

The novelty of the research lies in the attempt to describe the intuitive component present in the course of making an individual translation decision. To this end, domestic and foreign approaches to the study of creativity within the concepts of philosophy and psychology of giftedness are critically generalized and analyzed. Then the achievements in these sciences related to the theory of translation are compared with the theories existing today in the world of translation studies. On this basis, the article considers the expediency of applying the basic foundations of semiotics and the theory of interpretation to the study of the multifaceted processes of perception of the original text and the subsequent generation of the translation text.

The methodological basis of this interdisciplinary research is represented by the methods of logical reasoning, analytical modeling, cognitive analysis, comparative analysis, synthesis of the studied information with its subsequent critical generalization, and also includes reflection and the method of deductive-inductive conclusions.

Key words: *translation creativity, intuition in translation, translation process, cognitive modeling, interpretive theory of translation, semiotic approach.*

Language: English

Citation: Bazarov, Z. M. (2022). On cognitive modeling of intuition and creativity in translation: an interpretive-semiotic approach. *ISJ Theoretical & Applied Science*, 02 (106), 48-51.

Soi: <http://s-o-i.org/1.1/TAS-02-106-4> **Doi:**  <https://dx.doi.org/10.15863/TAS.2022.02.106.4>

Scopus ASCC: 1203.

Introduction

1. The degree of study of the research problem

At the present stage, translation studies are experiencing a new round of its development in a variety of directions: in theory, methods of teaching translation, in applied fields related to IT technologies and the emergence of a number of programs and platforms for machine translation and auxiliary services for it. In this regard, perhaps in contrast to the numerous online and electronic "friends of the translator", true and false, scientific interest is

growing in the study of anthropocentric phenomena of translation in the light of such paradigms of linguistics as the relationship between language and consciousness, language and thinking, considering modern concepts of natural intelligence and its direct implementation in language. This suggests that linguistic translation studies, which emerged in the last century, acquires a new perspective on the study of translation problems, considering its cognitive, interpretive and creative aspects.

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In the light of this approach, it makes sense to take a different look at the issues of the interaction of the concepts of translation and reflection, translation intuition, translation creativity, therefore, we consider it appropriate to focus on one of the above-mentioned phenomena - the question of the translator's intuition, as well as his ability to create new translation options.

The article offered to the reader's attention is an attempt to theoretically construct a universal logical model of the translation process. At the same time, the simulated analytical operations are considered in this case regardless of the differences in specific types of translation, including such basic ones as oral and written translation, and are based on the starting points of cognitive theory, semiotics and interpretation theory. Variants of interpretation of the meaning of the original and the version of its transmission in the target language are investigated with an emphasis on the presence and possible development of intuitive and creative skills of the translator, ways of their initiation and actualization in professional activity. The research is interdisciplinary in nature, since the author's conclusions are not only based on the experience gained in this field by the world translation science, but also consider the achievements of scientists in related fields: philosophy, psychology, methodology. The article includes an analysis of the relevant literature on the subject, the theoretical and methodological basis of the study, the results and didactic recommendations of the author.

A successful translation process, as is known, is based on a solid foundation of linguistic and metalinguistic knowledge; expressed in terms of modern linguodidactics, on skills and professional competencies formed during purposeful training in this type of creative activity. This process combines the features of artistic and scientific creativity.

The interpretive paradigm in translation studies should be based on the initial position that the concept of creativity first of all implies either the choice of one of the several available probable solutions, the most acceptable in a particular situation, or the creation of a fundamentally new linguistic translation solution. In both cases, the choice is determined by the translator's individual interpretation of the conceptual associative-semiotic complex to be translated. Interpretation, in turn, depends both on the general set of standards, universal knowledge necessary for the translator to make a correct decision regarding the choice of the final version of the translation, and on the purely individual perceptual characteristics of the translator as a person.

Translation creativity can and should be taught, and translation intuition can and should be developed. Both are based on mastering the skills of individual interpretation of objects of the surrounding reality, i.e. the skills of reflection, conscious goal-setting in the formulation of a translation task and a consciously justified, motivated choice of a translation solution. At

the moment of deciding, a previously repeatedly conscious, purposeful action, often carried out logically thought-out mental operation, with the strain of all intellectual efforts of a creative linguistic personality, will contribute to the initiation of an unconscious, instantly unconscious, but adequate intuitive decision in a new communicative situation.

The critically studied diverse literature on the research topic makes it possible to formulate the main theoretical axioms that form the basis of the creative model of the translation process proposed in the article.

1. A significant part of the object of study in translation studies is occupied by the sphere of intuitive, subjective, individual.

2. The translation process is heuristic and includes a sequence of stages of choosing options among other possible ones. These stages are mental operations (of a creative nature and often carried out subconsciously (intuitively)), which are performed by the translator, based on their knowledge, communicative competence and ability to evaluate cognitive and cultural features of translation receptors.

3. In translation as a creative process, it is possible to distinguish two types of intuition: conceptual and eidetic.

4. In order to detect and describe the mental processes leading to the choice and interpretation of language units, it is necessary to try to describe the process during which the translator forms an idea of the translation options, resulting in the adoption of a translation decision.

5. The analysis of the causes, methods, stages and varieties of choice in the mental operations of the translator has important theoretical and applied significance, as it involves an attempt to look into the so-called black box of the translator in order to observe the processes of his brain.

Translation is a creative intellectual activity consisting in the transfer of some cognitive information from the source language to the target language. In the process of transmitting such information, the main function is performed by the translator as a linguistic person who owns both languages necessary for the implementation of interlanguage and intercultural communication.

2. Starting theoretical and methodological provisions of the study

Since the processes of generation and perception of texts (speech) have long been studied in linguistics and psychology, translation studies can use the data of these sciences in the study of the translation process, assuming that the course of these processes in the translator may be fundamentally different from their course in other, "ordinary" people. No matter how trivial it sounds, the translator must understand the translated text more deeply than the average reader, for whom the original language is his native language,

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usually does. This additional depth of understanding is connected with the need, firstly, to draw final conclusions about the content of the text and, secondly, to consider the requirements of the translation language.

In its most essential part, the translation process takes place in the translator's brain and therefore is not available for observation without special equipment. Moreover, many mental actions of the translator (sorting out options with a gradual approach to the optimal one) occur beyond the threshold of his consciousness, so even self-observations of experienced translators-practitioners and translation theorists with a wealth of practical experience cannot give a real picture of what is happening. For this reason, it is possible to talk about the nature of translation actions and operations only hypothetically, relying mainly on the results of comparing the texts of the original and the translation, while predicting how and by what techniques the translator comes from the source material to the final one. This method of studying processes that are inaccessible to direct observation is quite common in modern science and has received the name of the method of logical modeling.

However, one of the first researchers of creative activity as a psychological process, the philosopher P.K.Engelmeyer divided its implementation into three parts: 1) the act of putting forward a hypothesis; 2) the act of creativity; 3) the act of a logically elaborated idea [Engelmeyer].

Three stages of translation were distinguished by Yu.Nayda and his school's translation specialists: analysis (reduction of the original to nuclear constructions); switching (transfer of meaning to the translation language based on these constructions); change of structure (generation of stylistically and semantically equivalent expression in the translation language) [Nayda].

Below is a diagram of the translation process proposed by the translation theorist Ernst Gutt:

- 1) stimulus — a linguistic utterance to which a specific semantic design is attributed;
- 2) context — a certain number of options that are selected from the "cognitive environment", the whole sum of the translator's knowledge;
- 3) interpretation — formation of the final version based on semantic design and context [Gutt].

Thus, all the authors mentioned above point to three or four mental operations that, according to their assumption, occur during the creative process in the translator's head. In their view, the stages of

translation creativity are similar in many ways. The first is the comprehension of the text and the identification of individual words and phrases. Further — a deeper understanding of the meaning of both individual units of the text and its larger segments. The third stage is the reconstruction of what is understood. And finally, the last stage is a control check or so-called self-editing.

3. Results and didactic recommendations

Considering the above, our proposed cognitive scheme of the processes leading to the adoption of a translation decision claims to be a more complete and detailed description of the stages of the translator's creative search for the optimal solution.

The basis for the development of creative and interpretive skills of a translator is the initiation of that mysterious translation intuition, which, in our opinion, is nothing more than the actualization of the accumulated and compactly folded in memory, consciousness and subconscious cognitive experience of a person. This experience includes, among other things, a certain typologized instrumental set of already mastered empirical solutions. In terms of synergetics, this process is realized as a self-building structure (visual and mental images, ideas, representations) on the field of both the brain and consciousness, at least at its two stages, namely, combination (comparison) and final decision-making. At the same time, it is possible to explain why this choice was the best in an uncertain situation only after the fact, when a specific result is known, but not at the time of the so-called intuitive premonition.

To conclude, this article attempts to demonstrate that, in comparison with traditional linguistic methods, the cognitive model of translation seems to be the most adequate when describing both the creative component of the translation process itself and the elements of intuitive insight that often accompany it. Explication of the stages of making translation decisions and conscious motivations of individual translation choice can and should be the basis for didactic recommendations for teaching translation, methodological algorithms for the development of linguistic and translation creativity, and ways to train intuitive language skills. From our point of view, cognitive, neuro-linguistic and psychophysiological approaches to its modeling using the entire modern arsenal of neuroscience methods can be promising areas of future research of the creative translation process implemented in the human brain.

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