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ВАРІАТИВНІСТЬ ПЕРЕКЛАДІВ ЯК ПСИХОЛІНГВІСТИЧНИЙ ПРОЯВ
ОСОБИСТОСТІ ПЕРЕКЛАДАЧА
(на матеріалі українськомовних перекладів із лірики лорда Джорджа
Гордона Байрона)

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**VARIABILITY OF TRANSLATIONS AS A PSYCHOLINGUISTIC
MANIFESTATION OF THE TRANSLATOR'S PERSONALITY
(based on the material of Ukrainian translations from Lord George Gordon Byron`s
lyrics)
Bachelor`s Thesis**

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INTRODUCTION

Literary translation is a complex process involving not only a deep understanding of the source text, but also a translator's interpretation, cultural knowledge, and linguistic proficiency. The translation process, particularly of literary texts, is inherently subjective and personal, with the translator's personality influencing how they interpret and render the original text into a different language.

The thesis argues that the variability of translations of Lord George Gordon Byron's lyrics in Ukrainian can be understood as a psycholinguistic manifestation of the translator's personality. By analyzing different translations of the same text, the thesis **aims to** identify the ways in which the translator's personal characteristics, such as their values, beliefs, cultural background, and individual style, shape the translation process and its outcome.

The **significance of this issue** lies in its potential to deepen our understanding of the complex nature of translation and the role of the translator. By exploring the connection between the translator's personality and the translation process, the thesis **sheds light on** the subjective and personal nature of translation, challenging the notion of a single "correct" translation. It highlights the importance of considering the translator's personality and individuality when evaluating translations and encourages a more nuanced approach to translation analysis.

Moreover, this thesis contributes to the study of the translation of Lord George Gordon Byron's lyrics into Ukrainian, providing insights into the translation strategies used by different translators and the ways in which their personal experiences and subconscious processes influence the translation outcome. This can be particularly useful for scholars and translators working in the field of literary translation, helping them to better understand the complexities of the translation process and improve their own translation practices.

There are several factors that underpin variations in the translation of literary texts, including linguistic, cultural, and stylistic factors. One of the important psycholinguistic factors that may influence translation variation is cognitive processing.

Cognitive processing refers to the way the brain processes information, including language. Translators must process the source language text and produce an equivalent text in the target language, which involves a complex series of cognitive processes. These processes may be influenced by individual differences in cognitive abilities, such as working memory capacity, attentional control, and cognitive flexibility. These individual differences may result in variations in the translator's ability to comprehend the source language text, make decisions about how to translate it and produce the target language text.

Another aspect of cognitive processing that may affect translation variation is the translator's cognitive load. Cognitive load refers to the mental effort required to process

information. Translating literary texts requires high levels of cognitive processing and may place a significant cognitive load on the translator. This load may be affected by the complexity of the source language text, the translator's familiarity with the topic or genre, and the translator's proficiency in the target language.

We have chosen to research the psycholinguistic factors underlying translation variation because it is a fundamental aspect of the translation process. By understanding how cognitive processes influence translation variation, we can gain insight into how translators approach their tasks and identify strategies to improve translation quality. Additionally, this research may have practical implications for translator training and for the development of translation technologies that can support and enhance the cognitive processes involved in translation.

Factors that underlie the variability of translation can vary depending on the context and translation task. One of such factors is the social and political events in the society in which the translator grew up and lived. Psycholinguistic factors in translation can have various manifestations, such as different interpretations and translations of phonetic, graphic, lexical and syntactic expressive means and stylistic devices, idioms, humorous expressions, cultural differences, etc.

For example, when translating idioms from one language to another, the translator must know how this idiom is used in the original context and what nuances of meaning it has. This can be particularly challenging in cases where idioms in two languages are used with different shades of meaning.

The thesis is devoted to the linguistic analysis of the variability of George Gordon Byron's poetry translations into Ukrainian made by Dmytro Palamarchuk and Viktor Marach, as a psycholinguistic manifestation of the translator's personality. An attempt was made to identify the translator's individual stylistic features that directly affect his choice, as well as analyze the features of adequate/inadequate reproduction of romantic images in the translation.

In the thesis, we rely on the research findings of an author of international repute, Professor Roger T. Bell and his work "Translation and Translating: Theory and Practice". No less important for our research is a thorough work of Christiane Nord, a German translation scholar, entitled "Translation As a Purposeful Activity-Functionalist Approach Explained". Furthermore, in our work, we have also repeatedly referred to the research findings of professor S. V. Zasyekin "Psycholinguistic universals of literary text translation", as well as analysed data provided by A. V. Rebriy in his studies.

The object of the research study is the psycholinguistic principles of the same work's multiple translations into a foreign cultural space.

The subject of the research study is the individual and stylistic features of the formation of the imagery of the poetic text by both the author and translators in terms of psycholinguistics.

The purpose of our research is to ascertain the psycholinguistic principles that enable the variability of translations of the same original literary (poetic) text in a foreign lingua culture.

To achieve the aim, the following **tasks will be addressed**:

1. to outline the psycholinguistic foundations of modern literary translation;
2. to characterize the models of individual speech generation through the prism of translation tasks;
3. to describe the classification of the author`s and the translator`s types of thinking in the psycholinguistic aspect;
4. to find out the psycholinguistic basis of the variability of translations of the author's lyrical texts in foreign-language translations;
5. to demonstrate the influence of the author's creativity on the translator's own creative activity.

Methods of research: in the course of performing the assigned tasks, along with translational analysis, historical-literary, contextual, comparative and linguistic stylistic analysis will be used.

The scientific novelty of the obtained results lies in the fact that this research is an attempt to combine psycholinguistic principles with the translation analysis of poetic texts in translation with the aim of finding out the relationship between the individual worldviews of the author and translators and the availability of adequate/inadequate options for the reproduction of textual imagery in translation.

The theoretical value of the study lies in an attempt to apply psycholinguistic principles to the analysis of such a phenomenon as the variability of translations of the same work into a foreign culture, as well as to clarify the influence of the author's creative personality on the subsequent individual poetic heritage of the translator.

The practical value of the thesis lies in the possibility of using its results in theoretical and practical courses on the theory and practice of translation, as well as in the prospective application of its results in the practice and criticism of translation.

With regard to the structure of the work, it consists of an introduction, three parts, conclusions, references (83 items), a summary in Ukrainian and appendices. Part 1 explores the interrelation of psycholinguistics and translation studies. The focus of part 2 is made on the investigation of psycholinguistic approaches to literary translation based on the selected materials. Consequently, part 3 provides the translation analysis of George Gordon Byron's lyrics from the standpoint of psycholinguistics.

The research material is the lyrical works of the English romantic George Byron *Stanzas for Music* (“*There be none of Beauty's daughters...*”), “*Lachin y Gair*”, their translations into Ukrainian and “*Echoes of Babyn Yar*” («*Відлуння Бабиного Яру*») of Dmytro Palamarchuk.

PART 1

INTERRELATION OF PSYCHOLINGUISTICS AND TRANSLATION STUDIES: THEORETICAL ASPECT

Recently, researchers have shown an increased interest in the psycholinguistic approach to translation analyses. This chapter reviews the theoretical aspect concerning the relationship between psycholinguistics and translation studies.

We aim to explore the theoretical foundations of psycholinguistics and translation studies and their relevance to each other as well as to analyze how psycholinguistic theories can contribute to the development of translation theories and vice versa. Other questions addressed in this chapter include the investigation of the role of psycholinguistic factors in the process of translation and how they can affect translation quality and identification of the key theoretical concepts and methods used in psycholinguistics and translation studies and how they can be integrated to enhance our understanding of the translation process. Consequently, we also intend to evaluate the potential benefits of applying psycholinguistic theories and findings to translation practice and training.

Relying on the literature relevant to the topic of psycholinguistics, we try to describe how psycholinguistics combines the fields of psychology and linguistics to study the language production and comprehension abilities of individuals. In the following chapter, we are going to observe the study of psycholinguistic aspects of translation that involves theoretical and methodological developments in interdisciplinary fields, such as linguistics, intercultural studies, discourse analysis, cognition, psychology, and ethics, as well as practical recommendations for mastering different genres of language, primarily in problem-solving contexts.

A number of studies have been carried out on the analysis of translation in psycholinguistics that involves a comprehensive analysis of the content and context of the text, as well as an examination of the intentions of the source text, with the aim of selecting an appropriate translation. Furthermore, the following chapter highlights the importance of associations in the work of a translator, which are influenced by psychological factors such as personal experiences, emotions, age, geographic conditions, cultural and historical traditions.

Likewise, it discusses the different definitions of psycholinguistics and the three probable subjects of research, namely language generation, perception, and formation. Psycholinguistics investigates language as an active, purposeful, and motivated activity, its functions, motives, as well as its connection with thinking. Additionally, the passage explains that one of the key objectives is to determine the means by which psycholinguistics views a translator as a creative individual, specifically which non-textual parameters influence a translator's choice of lexical and grammatical units when working with a source text in translation.

1.1 Psycholinguistic principles of translation studies

Psycholinguistics as a science is a relatively young discipline that emerged relatively recently, at the beginning of the 1940s and 1950s, when a number of problems appeared that could be solved only with the help of new knowledge through the application of an interdisciplinary approach [9].

The scientific direction of psycholinguistics was formed at the intersection of two sciences - psychology and linguistics, where psychology, as we know, considers the creative abilities of the individual, while linguistics, in its turn, investigates the peculiarities of language. It would seem that two sciences that are completely independent of each other, having combined, formed the science of studying human speech activity, the production and perception of speech.

Psycholinguistic analysis of translation involves a comprehensive analysis of the text content, and the types of contexts inherent in it, analysing the intention of the source text and involves the processes of choosing the appropriate translation option [23].

Psycholinguistic aspects of translation involve the study of language based on theoretical and methodological developments of interdisciplinary nature (linguistic, intercultural, discursive, cognitive, psychological, ethical, etc.), as well as on practical recommendations for mastering language genres, mainly of search-problematic nature, and solves the task of reproductive nature, such as, for instance, observation or multidimensional analysis of the source text and its translations.

There are several definitions of psycholinguistics in the scientific literature. As stated by an American psychologist and professor Charles Egerton Osgood (1954), speech processes are directly related to the human psyche. According to this approach, the subject of psycholinguistics is the processes of formation and perception of speech in comparison with the physiological and mental state of the addressee [18].

The science of psycholinguistics differentiates three possible subjects of research, in particular the generation, perception and formation of speech. Psycholinguistics studies speech as an active, purposeful and motivated activity, its functions, motives, as well as the connection with thinking. Along with this, this science focuses on the study of speech mechanisms, their types and kinds, speech intention, internal speech processes, code transitions, and the relationship between speech and thinking in speech activity [18].

One of our key tasks is to outline the means by which psycholinguistics considers the translator as a creative individual, in particular, what extra-textual parameters influence the translator in his choice of lexico-grammatical units when working with the source text in translation. The profession of a translator requires the skills of free, accessible, convincing

expression of their thoughts, therefore, for this category of specialists, speech plays the role of not only the subject of mastering but also a means of professional realization.

One of the most common methods of psycholinguistics is related to human associative abilities. In particular, associations play one of the most important, even key roles in the translator's work. Foremost, while working with the original text, the translator gets a certain idea of the events, images, characters, moods and motives described in the text.

The choice of an interpreter is influenced by many psychological factors that are subject to the person's own feelings, emotions and experiences. The nature of associations is also influenced by age, geographical conditions, and cultural and historical traditions of the source and host linguistic cultures. Directly in translation, the associative connections influence the adoption of translation decisions and the reflection of the author's artistic picture of the world on the translator's artistic picture of the world. Uppermost, associative connections are determined both by the culture represented by the author and by the individual experience of the translator.

Returning to the problem of the correlation between the original and the translation, one cannot ignore such an aspect as the peculiarities of the translation from one language to another of certain speech expressions. Because if logical categories are universal, then their expression through the appropriate lexico-grammatical structure is specific for each language.

The task of the translator in the process of translation is to preserve the content of the text, basic information and its meaning, and to find an appropriate form of their transmission by means of the target language. In addition, for this purpose, it is necessary to carry out a complex analysis of each phrase of the source text: 1) the external grammatical structure of the source language; 2) the significance it conveys; 3) the profound meaning.

Afterwards, it is needed to formulate the invariant of the content by means of the host language, select the concepts that convey the source meaning as accurately as possible, as well as to construct phrases that not only preserve the general meaning but also convey the style of the text and the author's manner of narration. That is why the translation of literary works is an independent direction of literary creativity.

For example, let us consider an interesting experiment conducted by French scientists: 14 experienced translators were placed around the table so that each of them knew only the language of the neighbour to their right. The first translator wrote a phrase in German: "The art of brewing is as old as the history of mankind" and passed it to the neighbour on the right. After everyone had done their work, the sheet was returned to the first translator. This time, he received a version from the Hungarian translator with the following content: "Since ancient times, beer has been the favourite drink of mankind" [18, p.18]. It is obvious that each translator treated his work with responsibility, however, deviations in the content still occurred and this happened because the

change of grammatical forms with each translation, unnoticeably for the translators, brought errors in the content.

The translators in their work frequently face the fact that certain lexico-grammatical and structural features of the original text make its reliable transmission simply impossible. On the basis of personal life experience, the translator expresses thoughts according to his/her point of view. As a consequence, the originality of the author's idea is often lost, resulting in lexico-semantic discrepancies and even distortions that have a significant effect on the reader's perception.

Psycholinguistics aims to determine the motives and reasons that incline the translator to use appropriate strategies in his work. It is obvious that the reproduction of the text takes place in two main directions - taking into account the linguistic and cultural traditions of native speakers, as well as the culture of the recipient, or the language and culture of the sender. In the first case, the translator makes a conscious choice in favour of adaptive strategies and uses mainly the linguistic and cultural models of the recipient with the orientation of the translated text on the correspondingly chosen culture. This phenomenon can be traced in D. Palamarchuk's translation of *Stanzas for Music* ("There be none of Beauty's daughters..."), who tried to bring the Anglo-Saxon iambic tradition closer to Ukrainian poetry by introducing the image of sorrow [11; 43].

By way of reminder, let us summarize the aforementioned. Psycholinguistics occupies a prominent place in modern translation studies. Due to an interdisciplinary approach, philologists, translators, translation scholars and translation critics are able to encompass the extra-textual features of the literary work, determine their impact and carry out a comprehensive analysis of the original text and the translation. Consequently, we should be aware of the challenges of translating from one language to another, particularly about the difficulties in conveying the specific linguistic expressions of the original language into the target language.

As a result, we have come to the conclusion that the translator's task is to preserve the meaning and information of the source text while finding an appropriate way to express them in the target language. This involves a complex analysis of the grammatical structure, meanings, and deeper content of each phrase in the source text. The translator must also consider the style and authorial voice of the original text to create a translation that not only conveys the general meaning but also preserves the style and tone. However, the translator may face difficulties due to their personal experiences and perspectives, leading to lexical and semantic discrepancies and even distortion of the original idea. Psycholinguistics seeks to determine the motives and reasons that lead translators to use certain strategies in their work, with the two main directions being based on either the linguistic and cultural traditions of the source language or the target culture.

1.2 Types of linguistic approaches that affect the decision-making process in translation

The most challenging aspect of a translator's creative activity is the need to make decisions, the correctness of which they cannot always be completely certain. This is because the different levels of difficulty of these tasks require a translator to engage in conscious and purposeful activity that is influenced by a great range of factors.

According to the heuristic approach to translation, which is represented in a number of developments by both domestic and foreign translation scholars, including Tamara Kazakova, Mikhail Zwillig, Alexander Schweitzer, Wolfram Wilss and Genrik Yeyger, there is no algorithm or set of rules capable of providing a single correct solution to every new problem in translation. However, there are certain rules or methods of translation activity whose value is determined by their success in solving similar tasks, but which do not guarantee the correct solution to every subsequent translation task. In this sense, the concept of heuristic approaches is closer to the concept of strategy, which, for example, allows some researchers to speak of "heuristic strategies."

It is also important to determine the creative aspect of forming and implementing a translation strategy. The concept of strategy is used in the vast majority of scientific disciplines, changing its meaning and definition according to the requirements of a particular field. Therefore, it is quite natural that we should provide a proper definition of translation strategies.

In the psycholinguistic context, the concept of strategy in the process of translation, according to A.D. Schweitzer, can be revealed as the presence of two key stages: (1) the formation of a translation strategy, which can be described as a program of translation actions, and (2) the choice of a specific linguistic embodiment for a given strategy, which usually includes various translation transformations. A similar approach is used by leading Western translation scholars.

For example, H.P. Krings (1986) defines translation strategy as a potentially conscious plan of action by a translator to solve a specific translation problem while translating a text, and for V. Lorschner (1991), strategy is a potentially conscious procedure for solving a problem that arises during the translation of a text or its part. It should be noted that both definitions emphasize the "conscious" nature of strategy, which is why A. Cohen (1984) asserts that strategic and non-strategic processes are distinguished precisely by consciousness [36].

Other researchers, such as J.P. Mailhac (2007) and R. Jaaskelainen (1993), propose to divide strategies into three categories: conscious, potentially conscious, and fully subconscious. Generally, heuristics is a psychological term designed to explain a person's ability to choose only the most thoughtful options when making decisions. The presence of a translation problem that requires a solution is primarily evidenced by a translator's use of dictionaries, numerical corrections in the translation text, drafts, etc. According to some experimental data, the translator

initially quickly forms a rough, approximate translation based on the associative links between the units of the two languages available to him, and then begins to refine, modify, and correct it. That is, this is about the well-known “trial and error” method, which has a heuristic nature [36].

In the process of translation, **the heuristic of the labyrinth** plays an important role, in which the search for a solution is compared to wandering through a labyrinth to find a solution. According to this heuristic, the translator must conduct a search that will allow him to find a way to translate the problematic language material. The ideal option for this is an exhaustive search, which includes “going through all the corridors of the labyrinth,” [45] but in practice, this is impossible and unnecessary. The heuristic of the labyrinth helps to create a certain “search space” [45] that occurs partly in a rational and partly in an intuitive way. However, it remains unknown how this search space is formed, how the translator decides where to look for a solution to the problem and where not to. The answer to this question is found in the translator's experience, associated with solving similar tasks. If a new task requires the use of the same properties that have already been encountered in past experience, then it causes fewer problems [36].

Another effective decision-making method in translation is **the representativeness heuristic**, which involves a tendency to link similar phenomena. This heuristic is based on the human ability to make associations. The concept of association plays a crucial role in cognitive science as it is used to explain human mental processes. Research shows that at least two association strategies work in the human mind: mental imagery and association based on verbal material. Both of these strategies can be used in translation since the most probable way to establish a relationship between the author's idea and the translation model is through analogy.

In a broader sense, translation competence is based on associations, which not only form a coherent system of interlingual equivalents in the human mind but also guide their search in specific situations of indirect communication. In a narrower sense, association directs the translator's activity in cases where they encounter linguistic material absent from their bilingual mental thesaurus, either in their native or non-native language. This problem has long been known in translation studies as the problem of “untranslatable lexicon,” [36] and its resolution often involves the use of another inductive heuristic — **the unusualness heuristic**, where the translator needs to create individual equivalents, especially in artistic works with authorial innovations, neologisms or eponyms. In such cases, the translator usually employs the unusualness heuristic, which helps them link unusual events and objects to find appropriate equivalents for them.

It is known that writers who are inclined towards language creation often resort to the same techniques, methods, and models. Similarly, a translator who specializes in the works of a particular author gradually develops their own “methods” for solving atypical tasks. Therefore, it is also worth noting the presence of **inter-literary heuristics**, the application of which helps the

translator establish the relationship between literary traditions of the source and target culture. Since the traditions of the target culture may have different peculiarities from the source culture, the translator must make independent decisions based on their assessments of the situation as well as take into account the expectations of the readers of the translated text. That's why, the concepts of conservatism and dogmatism in translation should also be considered [36].

The conservatism of the translator's thinking is based on the tendency to adhere to viewpoints, ideas, positions, action models, etc. that have already been tried and tested by the translator and have shown their positive value in their creative work. Conservatism leads to the undervaluation by the translator of the unusual, non-standard, and new things that they encounter during the processing of the next relevant problem.

Dogmatism in the process of a translator's creative search is perceived as a way of thinking and action, as a result of which a person uses inadequate knowledge, ideas, rules, methods, views, acquired mostly through the appropriation of someone else's experience. In a creative sense, dogmatism suppresses the translator's creative impulse, and absolutizes the value of the experience they have acquired, considering it a priori true and valuable.

Therefore, summarizing the above, we have found that the heuristic approach to translation is characterized by an attempt to combine intuitive decision-making with logical ones. According to the heuristic approach to translation, there is no algorithm as a set of rules capable of providing a single correct solution to each new problem, but there are rules or techniques of translation activity that help achieve success in solving similar tasks. The task of the translator is to find a balance between creativity and adherence to the author's original intentions while being mindful of the target audience's expectations.

1.3 Models of speech utterance generation through the prism of translation tasks

At the heart of the development of the individual speech-creative is the mechanism of speech generation. Speech generation is one of the leading (along with perception and understanding) processes of speech activity, which consists of planning and realization of speech in sound or graphic sign form. It should be noted that the process of speech generation is difficult to observe, therefore it is really tough to be described [18].

During the discourse of the thesis, we have been faced with the fact that the generation of a speech expression can be defined in different ways, as this question is studied in various scientific disciplines and from different approaches. Therefore, several attempts have been made in order to give a proper definition of the process of speech generation. Below several definitions by well-known scholars are provided:

1. According to I.S. Bila, the generation of a speech expression is the process of forming internal speech, transforming it into a speech act, and transmitting the obtained message to the addressee.
2. According to M.M. Bakhtin, the generation of a speech expression is the process in which language becomes a means of expressing a specific life experience of a person, and the expression becomes a manifestation of the speaker's social position.
3. According to S.Y. Yermakova, the generation of a speech expression is the process of constructing a certain model of a language text in the speaker's mind, which takes into account the purpose of the utterance, the addressee, communication conditions, topic, and other factors.
4. According to Y.S. Stepanov, the generation of a speech expression is the process of selecting and organizing language units to convey a message, which includes the choice of words, grammatical forms, syntactic structure, and other language means.
5. According to O.V. Melchuk, the generation of a speech expression is the process of forming a speech plan, which includes the selection and organization of language units, their connections, as well as taking into account the context and communicative goals [21].

We agree with the definition provided by Larisa Kalmykova, who suggests that from a psychological point of view, the process of generating a speech utterance comes from the speaker, who according to certain rules, translates his mental idea into speech units of a particular language. At the same time, a person operates not with syntactic patterns of language, but with semantic units that are determined by the communicative intent and intention [18].

The process of speech generation depends on several factors, among which the most important are the following: 1) the language ability of a person, his/her intelligence; 2) operational thinking; 3) the knowledge base expressed in the lexicon; 4) psyche, emotions, feelings of the speaker [18].

Overall, the translation is a rather slow, extremely complex and time-consuming task that focuses on the accuracy of conveying the author's thoughts. A translator must read a lot of texts and fully understand them in order to be able to perceive both different theories and concepts of translation as well as to translate effectively. He ought to perceive and transmit the coherence of the text and be able to use a variety of strategies to interpret motifs, moods and ideas. However, despite this, translation is also influenced by other factors, in particular psycholinguistic features of the translator since impeccable translation activity requires a combination of analytical, psychological and verbal-linguistic strategies.

Translation is a result of human activity that allows people to exchange ideas and thoughts in the language they possess. It should be noted that in order to solve translation problems, a

translator should use his/her wit, creativity, curiosity, ingenuity, intuition, reflection and much more.

There is no doubt that there is a significant difference between a machine-translated text and a human-translated text. Machine translation is not able to convey the diversity of emotions and experiences that human imagination is capable of because it is guided only by its software. In other words, machine translation is limited by certain “knowledge” and “abilities” with which it was endowed by the developers. However, these translations will be made in one genre and have, so to say one form. At the same time, a human translation is more subjective according to the translator`s own desires, moods, emotions and, in general, his/her vision in the process of working on the text [52].

Due to the concept of “translator invisibility”, the following translation strategies can be distinguished: 1) “adaptation to the native language and culture” (“domestication”), where the focus is on creating a transparent and smooth style of the target language translation and 2) “introduction of foreign language and culture elements” (“foreignisation”), which allows a certain violation of linguistic and cultural “customs” of the translation text by introducing some elements of “foreign” from the original text [5, p. 5-17]. In the Ukrainian tradition of translation studies the terms «одомашнення» and «очуження» are being used. It should be emphasized that “domestication and foreignization strategies take into account the influence of cultural and ideological factors on translation, as well as consider the impact of translations on readers and the culture of the target language” [55, p. 1576].

The translation of a text from one language into another usually requires an initial choice being made between two basic translation strategies: domestication and foreignization. The decision is determined on the basis of the extent to which the translator aims to bring the text: closer to the norms of the source or target culture.

Translation strategy is an approach to translation that determines how a translator will reproduce a text from one language into another. It is important to note that currently the terms “domestication” and “foreignization” are considered to be coined by Lawrence Venuti who is regarded as one of the most famous figures of modern translation studies and often takes positions that differ significantly from the existing views of most theorists. It is generally assumed that he first used these terms in one of his works entitled “*The Translator`s Invisibility*”, 1995 [53].

Nevertheless, the phenomenon itself has been discussed by translation scholars over the previous two centuries, including a German philosopher Friedrich Schleiermacher (“*Über die verschiedenen Methoden des Übersetzens*”, 1813) and a Scottish writer Alexander Tytler (“*Essay on the Principles of Translation*”, 1791) [7].

According to another sources, the term “domestication” was proposed by Ezra Pound, an American poet, critic and translator, in his article “*Guido's Relations*” (1920) [55].

Later, this translation strategy was actively researched and developed by many other scholars in the field of translation, who claimed that “domestication” is a translation strategy in which the translator attempts to make the translation as understandable as possible to readers in the target culture. The translator adapts the language and style of the translation to the standards of the target language, ignoring the peculiarities of the source and its culture. This strategy involves the absence of reproduction of cultural elements of the source that may be unfamiliar or unacceptable to readers in the target culture [55, p.1577].

Accordingly, the term “foreignization” was proposed by Leon Koźmiński, a Polish translator and literary critic, in the 1950s [7]. However, this translation strategy was also developed and used by other scholars, including a German philosopher and sociologist Jürgen Habermas and a German intellectual of Jewish origin Walter Benjamin (*Die Aufgabe des Übersetzers, 1923*) [53].

“Foreignisation” is a translation strategy in which the translator tries to preserve as many cultural elements of the source as possible, including lexical, grammatical, and stylistic features. This strategy may involve reproducing some unusual constructions or phrases that reflect the peculiarities of the source and its culture. In this case, the translator aims to preserve the “exotic” character of the source and to show the values and cultural traditions associated with that language and culture [49]. Each of the studied strategies came to the fore depending on the socio-political trends of a particular country in a particular period.

If the immediate aspiration is the maximum adaptation of the translation to the norms of the target culture, as well as the translator's desire to make the perception of the text convenient and easy for the recipient, then we are talking about domestication in translation. To achieve this intention, the translator goes to smoothing and even eliminating the linguistic or semantic features of the original text. In contrast, careful preservation and reproduction of the features of the original, as well as the fullness of the information contained in it, even at the cost of ease of reader's perception and violation of the conventions of the host culture means that the strategy of foreignization is actualized.

Among Ukrainian scholars dealing with these strategies are I.A. Samokhina, S. Snigur, L.V. Andreiko, E. Markstein, M. Desyatova, A. Yakymchuk, L. Bobrova, V. Podminogin, I. Klyukanov [7].

Thus, “domestication is a strategy of bringing the text closer to the culture of the language into which it is translated, while there may be a loss of information of the original text. Foreignization is a strategy of preserving the information of the original text, which involves the

deliberate violation of the norms of the target language” [7, p. 251-252]. As a result of translation analysis, we came to the conclusion that D. Palamarchuk and V. Marach were inclined to domestication in their translation (more detailed translation analysis is presented in practical section 3.2).

Consequently, due to the complex combination of such factors as psycho-emotional state, erudition, thinking, knowledge, and feelings that directly affect the generation of speech activity, the translator resorts to the choice of a particular translation strategy. In this chapter, we analysed the main strategies for conveying the cultural component of the original in the translation text. Moreover, we reviewed the history of the emergence and development of the strategies of domestication and foreignization in translation, as well as defined the main reasons for their usage in the translation of literary texts.

PART 2. PSYCHOLINGUISTIC APPROACHES TO LITERARY TRANSLATION

Psycholinguistic approaches to literary translation involve examining the cognitive and linguistic processes involved in the translation of literary texts. Psycholinguistics is a subfield of psychology that studies how people process and produce language. In literary translation, psycholinguistic approaches focus on understanding the cognitive and linguistic mechanisms that underlie the translation process and how these mechanisms affect the quality of the translation.

One of the key concepts in psycholinguistics is the idea of mental representations. These are the mental images that people create in their minds when they encounter languages. In literary translation, the translator needs to create a mental representation of the source text in order to accurately convey its meaning and style in the target language.

Another important concept in psycholinguistics is the idea of cognitive load. This refers to the amount of mental effort required to perform a task. In literary translation, the translator must balance the cognitive load of processing the source text with the cognitive load of producing the target text. This can be challenging, especially when dealing with complex literary styles or cultural references that may not have direct equivalents in the target language.

Among the psycholinguistic approaches to literary translation, is the use of cognitive translation studies. This approach emphasizes the importance of understanding the cognitive processes involved in translation, such as attention, perception, memory, and decision-making. Cognitive translation studies also explore how translators use various strategies to cope with the cognitive load of translation, such as chunking, schematization, and elaboration [83].

Another psycholinguistic approach to literary translation is the use of eye-tracking technology. This involves tracking the movements of a translator's eyes as they read the original text and produce the target text. Eye-tracking studies can provide insight into the cognitive processes involved in translation, such as how the translator allocates attention to different parts of the text and how they make decisions about word choice and sentence structure. The process of carrying out this technology and the results gained are described in the book *“The Routledge Handbook of Translation and Technology”*, 2019 published by a translation studies professor with a specialisation in technology applications in translation, Minako O'Hagan [81].

The psycholinguistic approach to translation is becoming increasingly anthropocentric, as it places central importance on the cognitive-intellectual and emotional-connotative aspects of the translator's personality, mechanisms of their thinking and language strategies, and their intermediary status in interlingual and intercultural communication. Therefore, this approach differs from the linguistic approach primarily in that the principles of translation it is based on are grounded in the search for similarities rather than differences between the source and target

languages, as well as common translation strategies that are characteristic of all or most translators [82].

Obviously, psycholinguistic approaches to literary translation can provide valuable insights into the cognitive and linguistic processes involved in translation and can help improve the quality and accuracy of literary translations. In subchapter 2.1, we provide examples of different psycholinguistic approaches to the classification of author`s and translator`s types of thinking suggested by several scholars.

2.1 Psycholinguistic approaches on the classification of author`s and translator`s types of thinking

The national-cultural identity of the translator has a significant impact on the degree of closeness or, conversely, remoteness of the translation from the source text. In view of this, it becomes clear that the source text undergoes modification in the process of translation, which is accompanied by the inevitability of losses caused by culturally specific vocabulary, an example of which can be seen in the comparison of the original and the translation of “Lachin y Gair” [10; 39]. One way or another, the translator's choice in favour of either domestication or foreignization involves the use of an adaptive strategy, which generally assumes three main actions (tactics) of the translator: various substitutions of elements of the original work, deletion of certain elements, and addition of new elements [47].

According to V.V. Demetska, the application of adaptation in translation can be examined as a change in the type and means of text presentation due to linguacultural differences between the source text and the translation text [12]. From a psycholinguistic point of view, before starting to translate, the translator must provide an adequate assessment of the author's work, consider the peculiarities of the historical era in which he or she lived, and understand which extra-textual elements deserve special attention along with the analysis of the subtext of the original work.

Researcher S. V. Zasyekin tries to establish patterns of translation based not only on the human factor, which includes the author of the original text, the translator and the recipient of the translated text but also underpinned by cognitive mechanisms and mental processes [16]. Cognitive styles are defined as individually peculiar ways of processing information that characterize the specificity of the mental state of a particular person and the distinctive features of his or her intellectual behaviour. According to A. V. Rebriy, it is the relationship between the cognitive styles of a personality (as a way of processing information) and other styles of behaviour that form the cognitive style of a translator's personality [36].

According to M. A. Kholodnaya, the main difficulty in the relationship between the creativity of the author and the translator is in two possible types of strategies related to two types

of thinking [45]. From this point of view, the author is most often inclined to use divergent thinking, which we also call creative thinking, so that the creator manages to generate new ideas and realize their originality, as opposed to the translator, who usually acts according to a certain algorithm, adheres to established forms, linguacultural traditions and rules of the era in accordance with the convergent type of thinking, which, in turn, is grounded in formal principles and is analytical, logical and responsible for finding the right solution [76].

The classification of two fundamentally different types of mental operations: convergence and divergence was first proposed by the American psychologist J. Guilford (1967) in his book “The Nature of Human Intelligence” and is directly related to intuition, which has a tremendous impact on the process of translating a work of fiction [50]. The task of cognitive psychology, a related field to psycholinguistics, is to determine the role of such subjective factors as creativity, strategy, and the translator's intuition in the translation process [20], which will then serve as the basis for the idea of the German linguist and translation scholar W. Wills, who insisted that translation should be viewed through the translator's thought processes and actions [54]. His concept was developed in the research of Roger Bell [49], who believes that psycholinguistics as a cognitive discipline proposes to consider translation not only as a transfer of the meaning of a text in one language to a text in another language but also as a mental process involving complex information processing skills of the translator.

From a translation studies perspective, V. V. Koptilov aptly put it, that a work of fiction is polygons inscribed in and around a circle, where the inner polygon is a complex of relationships of a variety of multilevel textual elements, and the outer polygon is a wealth of connections between the work of fiction and the surrounding reality, the broad context of history, culture, and everyday life in which it was born. Thus, the inner polygon forms the figurative system of the literary text, and the outer polygon contains hidden quotations and context [16].

One of the topical issues that psycholinguistics is considering at the present stage of its development is the typology of literary texts.

Scientists agree with the classification of literary works in terms of genre and chronological historical and literary framework, however, they consider this division to be quasi-scientific since it did not take into account the peculiarities of how a translator perceives and interprets the linguistic material, what images or models of world perception are formed in his/her consciousness [16]. In the process of analyzing a work of fiction, psycholinguistics, unlike linguistics, focuses not on its formal features but on its functional characteristics, and the peculiarities of its impact on the recipient. According to experimental studies of psycholinguists, the stylistic factor of the influence of a work of art includes the unity of form and content, expressiveness and vividness of images, and originality of the author's style [25].

In general, besides extra-textual parameters, there are a number of other factors that are directly involved in the creation of the final version of the translation, including the cognitive types of thinking described in this section.

Consequently, in this subchapter we have discussed how a translator's national and cultural identity impacts the translation process, and how they can choose between domestication or foreignization as an adaptive strategy. The translator must consider historical factors and cultural differences in their evaluation of the author's work. Cognitive styles also play a role in the translation process, and the translator's personality is shaped by their cognitive and other styles of behavior. This subchapter also explores the classification of two types of mental operations, namely convergence and divergence, and how they relate to intuition and the translation process. Subjective factors such as creativity, strategy, and intuition of the translator are discussed as well, along with the concept of translation as a mental process involving complex information processing skills. Finally, the subchapter also highlights the limitations of the typology of literary texts in translation studies.

2.2 Correlation of the author`s and translator`s pictures of the world: a psycholinguistic approach

A particularly important concept in the fields of psychology and psycholinguistics is speech experience, which “...does not exist by itself, not for its own sake, but as a means of interaction between an individual and the world around him; therefore, speech experience is always contained in a broader activity context, with which the products of the restructuring of speech experience as one of the components of multidimensional human activity should be consistent” [15, p. 161].

According to A.N. Leontiev, who formulated the basic postulates of psycholinguistics, the unit of psycholinguistic analysis is a speech action and a speech operation, which are in a hierarchical relationship to each other and provide the main features of the activity, such as 1) subject matter; 2) purposefulness; 3) motivation; 4) hierarchy (vertical organization of activity); 5) phase (horizontal organization of activity) [26].

The speech experience is interconnected with the cognitive and emotional experience of the individual, because the individual actively perceives and interacts with the world, cognizes its patterns, and reflects and refracts them through the prism of the motivation of his or her activity. In comparison with the individual picture of the world (“image of the world” – A.N. Leontiev [26]), the speech experience is amenable to restructuring in connection with the emotional and evaluative perception of the world around. This implies the need to process and organize information, ensuring readiness for use in a speech of what constitutes the specificity of the language units themselves and underlies their successful functioning in the processes of speech

production and understanding. The peculiarity of the restructuring of speech experience is determined by the psychophysiological nature of the individual's speech organization (A.A. Zalevska, A.N. Leontiev, L.V. Shcherba). The processes of changing and organizing an individual's speech (and cognitive) experience, which occur in accordance with the laws of mental activity and under the control of society, formulate both the system of concepts and the strategy of using them as functional guidelines and samples [15].

A special subject of psycholinguistics research is the stage of orientation, which results in the choice of an appropriate strategy for generating or perceiving speech, as well as the stage of planning, which involves the use of images and reliance on previous experience. Thus, the psycholinguistic theory is a kind of synthesis between the activity (process) approach and the approach of reflecting reality through the prism of a person's worldview. The choice of a particular method of activity is an axiomatic statement about possible ways out of the current situation and the criteria for choosing "modelling the future" [18, p. 48]. According to N.A. Bernstein, this is possible only by extrapolating what is chosen by the brain from information about the current situation, from all the previous experience of the individual, and from active attempts, which are referred to in psycholinguistics as "orienting reactions". In any phase of extrapolation, the brain can only outline a kind of table of possible outcomes for a particular situation [3, p. 290].

The ability to anticipate and predict the results of expressed ideas depends on one's own experience and natural intuition. An example of this assumption is the author's emotionality in the poem "Lachin y Gair", which is expressed by the author's appeal to the landscape as "you" "...ye gay landscapes, ye gardens of roses!" [67]. The translator, on the other hand, does not "follow" the author's intention here and resorts to the transformation of this image, which results in a modification of the modality of the original text in the translation. As a result, it becomes clear why speech in psychology is interpreted primarily as a language that functions in the context of the individual consciousness of people who, through speech, are not limited to personal experience.

The individual consciousness of each person is enriched by social experience through language, on the one hand, and their personal knowledge becomes the property of other people through speech, on the other hand [40].

The analysis of the Ukrainian translation and its comparison with the original text demonstrates both successful and questionable translation decisions, which sometimes even mislead the reader.

The psychology of the creative personality considers the author's activity from the point of view of the subconscious, which generates creative and imaginative ideas [56]. The translator's unconscious associative and creative decisions are one of the most significant factors in the

translation of a work of fiction. According to the psychological approach, the “human factor” is one of the factors in making translation decisions.

The psycholinguistic view of literary translation adequacy implies a comprehensive reproduction of its integral components: the meaning and emotional colouring of the original text. Therefore, a text that preserves the meaning of the original text in the target language while maximizing the preservation of the text's content (its` invariant) along with its connotative and emotional features is adequate to the original [2].

From this perspective, the concept of “adequate translation” in the semantic space of modern translation studies and psycholinguistics is synonymous with the concept of “full-fledged”, implying full and equivalent correspondence of the target text to the original source in terms of functions, and the justification of the means chosen in translation to reproduce the interaction of form and content of the original text. Therefore, we can fully agree with A. M. Finkel, who said that an adequate translation is a translation that reproduces the author's conscious and unconscious intentions in terms of a specific ideological and emotional artistic impact on readers while preserving all the resources laid down by the creator of the text [44].

Most of the intentions are uncontrolled by the translators' consciousness, as they are caused by internal psycholinguistic mechanisms of interaction among memory, experience, temperament, education, creative and semiotic aspects of the interpreter's activity, his/her psycho-emotional state and pathologies, psycho-typic compatibility with the author, entrenched and unique neural connections in the brain, and finally, the “risk management” of the translator as a linguistic personality. All of these factors have an impact on the creative aspects of a translator's work, which produces a new text that is conceptually similar to the original source but belongs to the literary treasury of the target linguistic culture.

Therefore, the comparison of the same text translations made by different translators is valuable not only because it allows us to determine the specifics of the cognitive and emotional sphere of translators' personalities, and their subjective attitude towards the author's world, but also to identify universal strategies – psycholinguistic operational units of translators' brain activity [16].

It becomes clear that if a translator is able to aptly choose the equivalents and adapt the text for the reader, such a translation can be considered adequate, i.e., one that respects all the genre and stylistic features of the original work.

Summarizing the above, we have discussed the relationship between language and psychology and considered the concept of linguistic experience, emphasized its importance and its connection to an individual's cognitive and emotional experiences. We also observed the challenges of translating literary works, highlighting the importance of reproducing the author's

conscious and unconscious intentions, which are shaped by the translator's internal psycholinguistic mechanisms such as memory and creativity. Moreover, we also touched upon the role of individual experience, intuition, and social experience in shaping language use and comprehension. Consequently, we found out that an adequate translation of literary works requires compatibility with the author's psyche and the translator's unique neural connections in the brain.

2.3 Psycholinguistic problems of literary text reproduction in translation

According to the skopos theory, a translation may contain four types of errors, known as 1) pragmatic translation errors, 2) cultural translation errors, 3) linguistic translation errors, and 4) special translation errors [52].

Pragmatic translation errors arise because of differences between source and target texts. They can be identified by checking extra-textual factors (sender, receiver, time, place, motive and function of the text). According to Baorong (2009), an obvious reason for pragmatic errors is that translators fail to identify the expectations and communication needs of target audiences with different cultural knowledge of the world.

Cultural translation errors are related to the question of whether to adopt the customs of the source text to the standards of the target culture or not. They arise from inappropriate decisions of translators to reproduce or adapt culturally specific translation conditions [52].

Linguistic errors in translation are caused by “inappropriate translation when the emphasis is on the language structures of the original work” [52, p. 75]. Researchers argue that the frequency of orthographical, grammatical or lexical errors occurrence is much higher than any other.

Translation errors that are due to *certain features* of the text are usually evaluated from a functional or pragmatic point of view [52].

Translating works of fiction is an overly challenging task, as the translator has to put in certain efforts not only when searching for/reproducing a translation solution, but also at the stage of perception/interpretation. In addition, the translator must take into account the rhyme, meter and rhythm of the poem, the individual author's manner, style preferences, and everything that makes this author unique and inimitable [19]. From the semiotic point of view, the fixation of similar to the author's blocked desires in translators' experience, which "merge" during the reading of the text, is the key to an intuitively correct understanding of a literary text by a translator. [17, p.57]. Precisely this “similarity” could have been the primary reason for D. Palamarchuk's writing “*Echoes of Babyn Yar*”, as being inspired by the rich and spacious poetic world of G. Byron in his lyrical poem “Lachin y Gair”.

The strength of the national spirit, unity and patriotism are some of the key concepts that are reflected in Dmytro Palamarchuk's creativity due to his life experience. His son, Volodymyr

Palamarchuk, continued to fight for Ukraine's independence and defended it in the east of the country in the ATO zone as a member of the OUN battalion named after Yevhen Konovalets, which at one time included D. Palamarchuk and his wife Valentina Maksymivna Starik [72]. In this aspect, we are most likely talking about the associativity of thinking, which implies such a connection between mental phenomena that the actualization of one of them causes the actualization of another.

J. F. Herbart (1776-1841) first proposed a hypothesis about the connection between association and the content of unconsciousness [17, p.88], because associative connections are established in the process of gaining subjective experience, the experience of an activity history in which a person was involved or the subject of which he or she was. They are determined by both the context of the culture in which a person gains experience and the individual experience [41]. Thus, against the backdrop of associations with G. Byron's poetic text "Lachin y Gair", D. Palamarchuk created his allusive work "*Echoes of Babyn Yar*".

A.V. Dzera in her dissertation discusses the presence of allusion in G. Byron's art and considers the biblical motif as one of the most striking manifestations of intertextuality [13]. Based on the main approaches of her scientific and theoretical research, we have tried to consider this phenomenon and come to the following conclusions. The consideration of numerous factors and possibilities mentioned in this section is a kind of challenge that translators face at the very beginning when they start working. They must achieve uniqueness in the translation while keeping in mind the authenticity and emotionality of the author's worldview as well as the recipients it is aimed at. After all, the translators' inability to fully understand the needs of the target audience of readers is the main reason for the translation errors that occur [52].

Finally, in this chapter, we have discussed the four types of translation errors based on the skopos theory. These include pragmatic errors, cultural translation errors, linguistic errors, and specific errors in translating text. We have explained each type of error and also observed the factors that contribute to these errors, such as the differences between the source and target languages, the cultural differences, and the language structures of the original text. Furthermore, the challenges of translating literary works, have been described. Additionally, the connection between the author's personal experiences and the influence they make on the creative work of the translator has been mentioned.

PART 3. TRANSLATION QUALITY ASSESSMENT OF GORDON BYRON'S LYRICS FROM THE STANDPOINT OF PSYCHOLINGUISTICS

In the third part of our work, we aim to apply the aforementioned theoretical psycholinguistic features of literary translation to the practical analysis of *Stanzas for Music* (“*There be none of Beauty's daughters...*”), elegy “*Lachin y Gair*” and their translations. The original texts of the works and their translations are presented in the appendices section at the end of the thesis.

We have delved deeply into the peculiarities of the life and creative work of both the author and the translators in order to better understand what prompted their particular decisions.

In subchapter 3.1 we are going to introduce George Gordon Byron as a rebel and romantic who became a legend during his lifetime and highlight his significance as one of the most famous English poets of the second generation of Romantics. Besides, we are providing an overview of Byron's creative work, including his famous works such as “Don Juan”, “Cain” and “Childe Harold's Pilgrimage”, as well as his ability to create unique images and master the art of detailing and penetrating the secrets of the English language.

In this chapter, we are also discussing the Lake poets' development of romantic forms of ancient Greek genres, such as the ode, and how G. Byron favoured a separate genre - the stanza. Similarly, we present love poetry as a special innovation of G. Byron, given his rich life experience and reputation as a ladies' man. We intend to discuss the challenges faced by translators when trying to preserve the original verse form of a poem in a different language. This chapter provides the analysis of George Gordon Byron's literary career and a comparative analysis of his poem, “Stanzas for Music”, and its translations from a psycholinguistic standpoint.

Subchapter 3.2 is orientated on the exploration of the psycholinguistic aspects of translation studies and the importance of considering the personal context of the author's life and creativity when translating a text, based on the example of the elegy “*Lachin y Gair*” and its translations. We plan to analyze the title of the poem in terms of its historical-cultural and national subtext and to highlight its etymological and lexico-semantic aspects.

In addition, we intend to explain the importance of a title as the main structural and compositional element of any text, and to describe its role in conveying the key theme of a poetic text. Also, there is an intention to provide insights into the life and creative work of George Gordon Byron with the aim to explain the impact of his difficult childhood on his poetry. Another objective to be achieved is to highlight the importance of modality in translation and how it can affect the emotionality of the original text.

Subchapter 3.3 describes the importance of allusion in literature, its features, and its relationship with intertextuality and stylistic devices. The goal of this part is to describe the life

and creative work of Dmytro Palamarchuk, a Ukrainian translator and poet, and his encounters with different people throughout his life. Additionally, to explain how Palamarchuk's life and experiences influenced his creative work, particularly his poem "Echoes of Babyn Yar."

3.1 Variability of *Stanzas for Music* ("There be none of Beauty's daughters...") translations as a psycholinguistic manifestation of the translator

George Gordon Byron – a rebel and romantic who became a legend during his lifetime, meanwhile his works are classics of world literature. He is one of the most famous English poets of the second generation of Romantics, whose creative work includes such world-famous works as the epic poem "*Don Juan*", the mystery "*Cain*", the narrative poem "*Childe Harold's Pilgrimage*" and other poetic works of art. When getting acquainted with the life and works of G. Byron, special attention should be paid to his prowess and remarkable ability to create unique images, to master the art of detailing and penetrating the secrets of the English language. The task of the translator is, first of all, to convey to the reader the ability to see the connection between language and the way G. Byron perceives the world and himself in it.

G. Byron's favourite form of poetry was the stanza. Unlike the classical sonnet, which is more typical of Shakespeare's time, in stanzas, the Lake poets, among whom G. Byron was a forerunner of this trend, developed romantic forms of ancient Greek genres. As an example, we can view the ode, which had become a marginal field of poetic inspiration in the wake of Romanticism as well as the rise of national cultures and required to enable writers to describe each nation as a separate entity. This was a consequence of liberation wars in Europe that always stir up cultural figures for new creations. [79].

G. Byron's individuality and excellence are manifested within his stanzas. Unlike the Lake poets, who tried to identify their worldview orientations by altering the Greek genres of odes, elegies, and Greek heroes in general, G. Byron favoured a separate genre – the stanzas.

Love poetry is a special innovation of G. Byron because his works are full of life feelings and experiences [79]. According to biographical data, the poet had a rich life experience and was a well-known ladies' man. That is why his wife, the daughter of a wealthy baronet, Anne Isabelle Milbanke, nicknamed Annabella and commonly known as Lady Byron, left him almost immediately after the birth of their daughter, Ada. Many gossips were spread around their divorce. They were caused by the fact that the reason for the divorce was never clarified. G. Byron himself said that the reason for his divorce was so simple that people simply did not notice it.

Stanzas for Music ("There be none of Beauty's daughters...") is a laconically constructed example that shows a vivid manifestation of the translator's personality [68]. D. Palamarchuk adapted this G. Byron's poem and even deviated somewhat from the genre specificity of stanzas.

Obviously, according to national traditions, Ukrainian literature was not familiar with such a genre as stanzas. For instance, Miguel de Cervantes's world-famous novel "*Don Quixote*" also seems distant to Ukrainian readers because this work was written as a parody of a medieval chivalric romance. Therefore, Western European people can easily understand this irony and sarcasm, but we perceive it quite differently. It is undoubtedly uneasy for Slavs to understand and feel the original source, because we "do not know" the traditions of the chivalric romance. Exactly the same situation is with stanzas, since the Ukrainian literary tradition simply "does not" know this genre. Accordingly, we can assume that D. Palamarchuk brought *Stanzas for Music (There be none of Beauty's daughters...)* closer to the Ukrainian reader by borrowing the idea and slightly modifying the form of the poem.

Having analyzed the source text, it becomes quite clear that in this stanza, G. Byron describes an ideal, something that is not peculiar to man, something incomparable, not inherent in human nature.

A special emphasis should be made on the verse form of the original text and the translation. In English, the stanza is written in iambic pentameter, so the translator tries to preserve the original format. The English version has an increased melody, while the translation is somewhat down-to-earth. Due to this, the translated stanza takes on a completely different sound. This is exactly what reflects the tremendous difference in the linguacultural tradition of perception of Anglo-Saxon and Ukrainian iambic poetry. Since in the Ukrainian poetic tradition, the vast majority of intimate lyrics are written in iambic pentameter, for example:

- Dmytro Pavlychko "*Dva Koliory*" ("*Two colours*");
- Ivan Franko "*Choho yavlyayeshsya meni u sni...* " ("*Why do you appear to me in dreams*");
- Pavlo Tychyna "*O panna Inna*" ("*O Miss Inna*");
- Pavlo Tychyna "*Vy znaete yak lypa shelestyt*" ("*Do you know how a linden tree rustles...* ");
- Oleksandr Oles "*Chary nochi*" ("*The Magic of the Night*");
- Oleksandr Oles "*Z zhurboyu radist obnyalas*" ("*Joy embraced with sorrow...* ");

However, *Stanzas for Music* ("*There be none of Beauty's daughters...* ") is not a love song or a declaration of love. Thus, D. Palamarchuk's translation reflects his psycholinguistic perception, his interpretation of the text, and his influence on the genre specificity and verse size. It becomes clear that the reader, first and foremost, has already received the actual, emotional and psychological translator's version of G. Byron's motives and moods. It is indisputable that the translator is an intermediary between the author's original work and the readers themselves [36].

In the translation process of comparing the original and the translation, we also observe such a phenomenon, as "erased" metaphors. G. Byron wrote: «*The charmed ocean's pausing, // The waves lie still and gleaming, // And the lull'd winds seem dreaming: // And the midnight moon is weaving //*» [68]. At the same time, in D. Palamarchuk's translation: «*Океан стиха в безсиллі, // Опадають сонні хвилі, // Спить і тепловій. // Місяць сріблом пише в тиші //*» [62]. Here, instead of the author's original metaphor: «*The charmed ocean's pausing, //*» D. Palamarchuk is more inclined to use an anticipated, but erased metaphor: «*Океан стиха в безсиллі //*». Moreover, in the original, the author refers to her: *Her bright chain o'er the deep; //*, however, the translation depicts the moon (he): *Місяць сріблом пише в тиші. //* Considering the given difference in the language norms it is generally accepted in the Ukrainian language, but, still it is an "erased" image of the moon that *сріблом пише в тиші...*

From a psycholinguistic point of view, translation always takes place under the influence of both universal constraints that apply to all translators in general and personal ones that apply to each of them individually [35]. The biggest and most important challenge for a translator is to reproduce the author's metaphoricity. According to Volodymyr Burban: "*George Gordon Byron is a man of immense poetic talent, extraordinary creative generosity, and deep philosophical mind.*" Because of the erased metaphors that translation contains, there is no point in explaining why the British people consider G. Byron to be such an outstanding poet [71].

There is a slightly different approach to the reproduction of metaphors in V. Marach's translation. Namely, the use of a domestication strategy, which is expressed in the replacement of the author's metaphor with a more familiar nationally cultural one. «*And the midnight moon is weaving // Her bright chain o'er the deep; // Whose breast is gently heaving, // As an infant's asleep: //*» [68] he translated as: «*Ї сяйво місяця вже всюди – // Спалахне і в глибині // Вод, чії здіймуться груди, // Мов дитячі, ніжно в сні. //*» [61]. And here everything is reproduced adequately, including melody, rhythm and imagery, except one thing, because in the original *As an infant's asleep: //* ends with a colon, which implies further elaboration of the thought, while in the translation the period is completed with the introduction of a new image. Consider the following lines of the stanza: «*So the spirit bows before thee, // To listen and adore thee; // With a full but soft emotion, // Like the swell of Summer's ocean*» [68]. The translation by V. Marach is «*Ї дух в розлуці так з журбою, // Як люблюсь я тобою, // Повний ніжністю й привітом, // Мов дрімотне море літом.*» [61]. In other words, in the translation, we are confronted with an erased metaphor due to the introduction of the image of *sorrow* that is typical for Ukrainian literature. For example, the image of sorrow in Taras Shevchenko's poem "*Kateryna*", where the chest heaves with pain, crying, and regret: *Не журиться Катерина — // Слізеньки втирає, //*

Бо дівчата на улиці // Без неї співають. // Не журиться Катерина // Вмиється сльозою,...
[66].

Sorrow is a Ukrainian image that is most often found in intimate or civic poetry and captivates with its mood, sincerity, freshness of colors and melodies. Another example from Oleksandr Oles's poem is «З журбою радість обнялась...»: *З журбою радість обнялась...// В сльозах, як в жемчугах, мій сміх, // І з дивним ранком ніч злилась // Як мені розняти їх?! // В обіймах з радістю журба, // Одна летить, друга спиня...* [63]. Therefore, as we can see, the translation of V. Marach contains Ukrainian motifs, but not Anglo-Saxon ones. The Ukrainian version seems to have an object of love, while G. Byron's original text does not speak of love, and we cannot say that this stanza is a song of a romantic lyrical hero who addresses the object of his love. G. Byron glorifies something unearthly, while Ukrainian translations describe the physical perception of the object of love. However, in the original there is even no verb *to love*, or anything related to this feeling. Since loving is a physical quality of a person and *to love* is perceived as more down-to-earth, unlike *to adore* – something magical, remote, and unearthly.

The psychological perception of the original text by both translators differs and has its own explanation, which is reflected in the choice of different linguostylistic means of translation. It is clear that V. Marach in his translation came closer to feelings of the lyrical heroine than D. Palamarchuk had done this before.

The source text contains very few pronouns: *thee, me, her*. Generally, the frequent use of this nominal part of speech is a specificity of English and it is difficult for us to imagine it without them. Nevertheless, such a small number of pronouns in the stanza is one of the key characteristics of Byron's style, whose aim was to depict something so ideal and ephemeral that it generally required the use of parallel metaphorical comparisons such as: *Is thy sweet voice to me: // When, as if its sound were causing // The charmed ocean's pausing, //The waves lie still and gleaming* [68]. From this point of view, the pronouns, and especially their number, would rather testify in favor of reflecting any image, but a more "down-to-earth," tangible, and even more rational one.

As we know, *Thee* is an obsolete form of *you* [57]. That is, G. Byron was simply referring to a lyrical image in an intimate and ideal sense. This fact speaks volumes because D. Palamarchuk in his translation clearly refers to a specific female: *твоєї вроди, голос твій, кохана*. For this reason, the image of the lyrical heroine in translation is perceived as more earthly, and physically tangible. It seems like D. Palamarchuk gives the reader hope that the person mentioned in the poem is somewhere nearby. Overall, G. Byron's priority intention is supposed to be supplanted in the Ukrainian translation. The quiet tone of the poem, the gentle rhythm and soft imagery create a sense of calmness, while the rhythm lulls the reader with its ebb and flow, as if the poem itself has

its own breath. The title of this lyrical work seems to reflect the tradition of setting poetry to music, which was popular at that time.

Why did this happen? The answer to this question is to be found in the psycholinguistic foundations of translation. Having analyzed the translator's biography, we can assume that such an interpretation of D. Palamarchuk is caused by his love feelings for his wife.

Exactly these associative connections are reflected in D. Palamarchuk's translation of *Stanzas for Music (There be none of Beauty's daughters...)* [68]. It seems that in the target text, the translator is not addressing the lyrical heroine of the source text, but rather his wife, Valentyna Maksymivna Starik, who was accused of Ukrainian bourgeois nationalism and distribution of propaganda literature. Through the trials of fate and tremendously difficult times, the couple retained their strong feelings on which D. Palamarchuk in his translation consciously or subconsciously relies on [78]. This translation testifies to the fundamental psycholinguistic connections between the author of the original and the author of the translation, which are undeniably evident in the foreign language text. In general, Dmytro Palamarchuk's translations are a real gem of contemporary Ukrainian literature, as the translator skillfully conveys the character of the Byronic hero, his acute perception of the imperfections of the world around him, as well as nobility of his soul, loneliness, depth and strength of feelings.

To sum up, in this subchapter the analysis of George Gordon Byron's literary career as well as a detailed comparative analysis of *Stanzas for Music* and its translations from a psycholinguistic standpoint have been provided. We came to the conclusion that *Stanzas for Music* is a laconically constructed example of Byron's work, which was adapted and modified by D. Palamarchuk to bring it closer to the Ukrainian reader. Several examples from Ukrainian literature were mentioned in order to confirm the idea of making the translated text more similar to the source lingua culture. Finally, we have proved that the translators' psychological perceptions of the original text differ and are reflected in their linguistic choices.

3.2 Translation quality assessment of the elegy “*Lachin y Gair*” from a psycholinguistic aspect

The title is a kind of "cover" of any work and the first thing the reader concentrates his attention on. It is known, the title is the main structural and compositional element of any text. According to V. V. Gizer [8], in terms of content, the title is an individual author's version of the verbal realization of a certain topic. In order to identify the key theme of a poetic text and to understand the mechanisms of its effect, it is necessary to consider the lexico-semantic and sometimes etymological aspects of the title, as well as the personal context of the author's life and creativity.

“*Lachin y Gair*” is a deeply patriotic work that has significant national-cultural and historical subtext that is reflected in the title of Byron's elegy. From the standpoint of psycholinguistic aspects of translation studies, when considering the innovation of the English lord's work, it is worth noting that the poet's religious, political, and moral views were radically different from those of the aristocracy to which he belonged from birth. The ardent and rebellious poetry of G. Byron fully reflected his freethinking and protest against the generally accepted laws of society [32].

There are two versions of the original title of the poem: “*Lachin y Gair*” and “*Loch na Garr*”. Both of them are genuine, they just are derived from different languages as G. Byron himself wrote in his comments to the poem in the series of poems «*Hours of Idleness*»: «‘*Lachin y Gair*’, or, as it is pronounced in the Erse, ‘*Loch na Garr*’ ...» [51, c. 269]. Considering the titles of the poems we are studying, the obvious difference is that the original title sounds like “*Lachin y Gair*”, however in the Ukrainian translation it is already hyphenated.

Pursuant to the historical-literary and component analysis of the title only, it is impossible to fully determine the author's conceptual intent. The author's artistic picture of the world is known to be actualized in the space of the text and is highlighted through personally characteristic linguo-stylistic means that are inherent in this particular creator [8].

According to this, it becomes clear that translation is based on the concept of variability, which correlates with the psychological concept of selectivity as "one of the important features of productive processes" [33]. In order to reach the final choice of a translation option, a translator must work through a sufficient number of alternatives. Only after comparing a set of relevant factors will he be able to conclude that his decision is appropriate. This is evidence that selection mechanisms at the unconscious level, such as guidelines, emotional assessments, etc., have already "worked" [36].

The mystery of the work and its hidden meaning is revealed with the help of background knowledge as a thematic presupposition, on the basis of which further perception is based. It is owing to the analysis of basic information, that the reader realizes and enriches the understanding of the message laid down by the author, but not expressed by himself or his hidden meaning [42].

George Gordon Byron was a Scottish lord by birth who grew up without a father and had a complicated relationship with his mother. The poet's difficult childhood had a significant impact on his work, the main themes of which are self-knowledge, loneliness, poverty, misunderstanding, and disappointment in life [69; 70].

He spent a significant part of his childhood near Lochnagar, and the memories of which gave rise to his desire to describe this picturesque place where he felt truly happy and free. G. Byron himself mentioned Lochnagar as one of the most spectacular places in the Scottish

mountains. He uses the Latin term "*Caledonia*," which is used today as a romantic or poetic name for modern Scotland [80].

He is fascinated by its majestic beauty, calls it "*Yet, Caledonia, belov'd are thy mountains*," and addresses it as "*belov'd*" (улюблена) [67]. At the same time, in D. Palamarchuk's translation, we can observe a subjective modality, as he tends to think more intimately about Caledonia, thereby reducing the emotionality of the author's sound: «Люблю, Каледоніє, гір твоїх кручі, //...» [59]. We can assume that in translating this episode, D. Palamarchuk was subconsciously guided by the peculiarities of intimate lyrics. Therefore, we can fully agree with the opinion of V.S. Chorna, who believes that due to its contradiction, complexity and diversity, modality is one of the most common modern problems of linguistics and translation studies, in particular [48].

The original version of the work is dominated by the author's emotionality which is expressed by the author's address to the landscape as "*you*" «...ye gay landscapes, ye gardens of roses!» [67]. Our assumptions are not unreasonable, because from the 14th century, as a result of the development and improvement of the language, the use of the pronoun "*you*" gradually became equivalent to "*ye*," and by 1600 the difference between them vanished from common usage altogether. In compliance with the etymological dictionary, the influence of French, which was widespread in England after the 12th century, formed an identical understanding of the English "*you*" with the French "*vous*," which began to replace the form "*thou*". It is known that the pronoun "*thou*" was used initially to express respect (*similar to the "royal we"*) when addressing superiors, and eventually strangers, having become a common form of address [57].

In the first stanza, the poet describes his love for his homeland and the pristine majesty of the wildlife of the Scottish land with incredible sincerity: «*Restore me the rocks, where the snowflake reposes, // Though still they are sacred to freedom and love: //...*» [67]. The Ukrainian-language version has a peculiar pathos - D. Palamarchuk's worldview, which conveys Lord G. Byron's admiration for the beauty of the mountains, which he would never trade for anything: «*Верніть мені скелі у сніжній киреї, // Де воля й любов ще панують без пут. //*» [59]. Such portrayal of G. Byron's attitude towards the beauty around him reflects the author's emotional state, his thirst for expression of will, inspired from childhood. This example clearly shows that the translator preserves the modality of the source text - G. Byron's appeal, which sounds like an address and a request at the same time.

However, G. Byron focuses his attention not only on the picturesque beauty, but he also highly appreciates the history of his native land. He admires the heroes who had died for the freedom of the homeland: "*On chieftains, long perish'd, my memory ponder'd //...*" .It seems to him, as he hears their call in the midnight winds and sees their stern faces in the clouds. Dmytro

Palamarchuk successfully conveys this feeling in his translation: «*О тіні полеглих! Під бур голосіння// Хіба ж то не ваш звучав голос мені?//* [59]. Undoubtedly, the poet seems to feel the reflection of the past in every natural phenomenon, which testifies to his remarkably strong spiritual connection with this land. For G. Byron, Lochnagar is both a symbol of "harsh glory" and unsurpassed beauty.

The symbolic significance of Lochnagar is most clearly revealed in the third stanza, which highlights the themes of "war," "ancestors," and "elements." D. Palamarchuk's translation preserves all these thematic groups. The theme of the winter elements intertwined with the memory of ancestors is accurately conveyed: «*Де мчитьсья зими крижана колісниця// Крізь сніжні завої, у хаосі хмар// Вбачаю далеких я пращурів лиця,// Що в бурях похмурий хова Лох-на-Гар*» [59]. In the original, it sounds like: «*Winter presides in his cold icy car:// Clouds, there, encircle the forms of me Fathers:// They dwell in the tempest of dark Loch na Garr//...*» [67], where G. Byron with the usage of various literary devices broadly describes his homeland, the native land of his ancestors.

In the translation, D. Palamarchuk rhymes the words *хмар* and *Лох-на-Гар*: «*Громи й блискавиці у темряві хмар, // <...> // Між урвищ, де хмурий стримить Лох-на-Гар//...*» [59]. To preserve the rhythm of the poem, the translator chooses words that reflect the theme of natural elements that are not mentioned in the source text: “*Round their white summits though elements war: // <...> // I sigh for the valley of dark Loch na Garr//...*” [67].

Compositionally, the fourth stanza is one of the most difficult to translate: here, at the end of the lines, are the key toponyms *Culloden* and *Braemar*. D. Palamarchuk retained their key position: «*You rest with your clan, in the caves of Braemar, // <...> // Your deeds, on the echoes of dark Loch na Garr//...*» [67]; «*Ваш сон береже у печерах Бремар, // <...> // Відлунює хмурий в віках Лох-на-Гар//...*» [59]. At the same time, the author of the translation did not quite accurately reproduce the cultural and historical semantics of «*Куллоденская битва*». The line «*Ah! Were you destined to die at Culloden//...*» [67] D. Palamarchuk translated: «*Хоча й полягли ви в боях за Куллоден//...*» [59] since the reason for the Battle of Culloden was not the liberation of this city from the enemy, but the return of the Stuart dynasty to the English throne. The translator made a significant deviation from the original source, as he distorted the Scots' attitude to the events at Culloden in the translation as G. Byron's ancestors fought at Culloden for the freedom and independence of Scotland.

Additionally, each of the five stanzas of the elegy is compositional with the lexeme *Loch na Garr* accompanied by the attribute *dark*, which is fixed in the phonographic context by a rhyme: «*//I sigh for the valley of dark Loch na Garr. // <...> // Disclos'd by the natives of dark Loch na Garr, // <...> // They dwell in the tempests of dark Loch na Garr, // <...> // Your deeds, on the*

echoes of dark Loch na Garr, //< ...> // The steeps, frowning glories of Dark Loch na Garr //...»
[67].

D. Palamarchuk preserves the author's refrain "*dark Loch na Garr*", but his reproduction violates the lyrical intonation of the elegy, which places a stronger emphasis on the mountain as a natural phenomenon rather than on the author's mood associated with it: *«// Між урвищ, де хмурий стримить Лох-на-Гар. //< ...> // Що славили хмурий колись Лох-на-Гар. //< ...> // Що в бурях похмурий хова Лох-на-Гар. //< ...> // Відлунює хмурий в віках Лох-на-Гар. //< ...> // Де хмурий у славі підвієсь Лох-на-Гар. //...»* [59].

In the final stanza, the choice of D. Palamarchuk was influenced by the system of contrasting themes: England – landscapes, gardens, greenery, flowers; Scotland – snowy mountains, cascades, waterfalls, steep ledges, wild, dark and magical rocks. D. Palamarchuk mentioned them: *«Зате і донині приваблює чар // Тих скель прямовисних, долин, водоспадів, // Де хмурий у славі підвієсь Лох-на-Гар. //...»* [59].

In accordance with the rigid formal framework of a poetic work, the translator has to sacrifice something, since the inevitability of losses is a fact recognised by almost all translation theorists and practitioners. Sometimes a translator can replace a lexeme, but he or she cannot replace the shade of meaning, the individual author's stylistic emphasis. In other words, the translator needs to preserve the system of artistic devices (tropes) that the author uses to form an artistic image. Otherwise, the weakening of the individual-author's artistic imagery and the underestimation of the concept-forming elements of a poetic work may lead to an inadequate reproduction of the author's conceptual picture of the world [8].

It is an undeniable fact that sometimes insurmountable difficulties arise during the painstaking work on translations. As Dmytro Palamarchuk himself admits: “Translation is generally a tedious business... Tedious and time-consuming. Sometimes you have to walk around a single poem for months. Until it becomes your own, until it sounds like your own. Unfortunately, it never happens at once: you are not lucky enough to catch the only word you need at once. But when you find it, when you catch it, joy envelops you, as if you had really written that poem yourself! But why “as if”? You created it in this language, your language, not someone else's! That is, it can be born several times - first in the original, as a first work, then in foreign language literature, or rather in several literatures...” [29, c. 226].

In the subchapter above we have completed a broad analysis of translations of the elegy “Lachin y Gair” from a psycholinguistic aspect. The results which we came to are the following:

- The title is an important element of any text, as it is the first thing that readers see and which can give them an idea of the content. Nevertheless, the author's conceptual intent

cannot be fully determined solely through analysis of the title; it is actualized in the space of the text and through the author's characteristic of lingua-stylistic means.

- Translation is based on the concept of variability and selectivity, and a translator must work through a sufficient number of alternatives before making a final choice. Obviously, background knowledge is important for understanding hidden meanings in a literary work.
- The translator needs to preserve the system of artistic devices (tropes) that the author uses to form an artistic image to avoid weakening the individual author's artistic imagery and underestimating the concept-forming elements of a poetic work.
- Sometimes insurmountable difficulties arise during the work on translations, and the translator needs to spend time and put much effort to capture the shades of meaning and individual author's stylistic emphasis accurately.

3.3 Allusiveness of “*Echoes of Babyn Yar*” («Відлуння Бабиного Яру») by D. Palamarchuk and “*Lachin y Gair*” by G.G. Byron: a psycholinguistic dimension

How amazingly human destinies sometimes develop, how bizarrely they intersect. Repeatedly, when reading the works of world-famous poets, immersing oneself in the reality depicted in the lines, and analysing it from the point of view of psycholinguistics, certain parallels arise in the reader's mind. Some readers can find identical literary images, and some can even identify like-minded poets. As a result of the translation analysis, we can assume that Dmytro Palamarchuk's “*Echoes of Babyn Yar*” (1992) is an allusion to George Byron's “*Lachin y Gair*”.

As is well known, in the literary aspect, allusion is considered as a hint or reference to a certain fact, phenomenon, person or event that is considered to be known. Allusion as one of the manifestations of intertextuality and as a stylistic device constitute the same concept and have similar features: its existence implies the presence of a denotation to which reference is made and is characterised by a certain connection with it [22].

The presenter Olena Sharpanska in the radio programme “*Ukrainian Crossroad*” [73] conveys numerous intriguing details pertaining to the experiences and circumstances of Dmytro Palamarchuk's life, about the amazing intersections of his roads and the fates of the different people he met on these roads. As we know from his biography, he hardly ever wrote any of his own works. In 1995, Dmytro Palamarchuk's only poetry collection, “*Podzvinnya*” was published. A wonderful Ukrainian poet Leonid Cherevatenko literally forced his friend to publish his own poems and wrote a foreword to it, which includes the following memories of D. Palamarchuk: “*I got a “ten”. And again I will say: I was lucky. The judge came along, a Jew. And it was clear from my case that I was favourably disposed towards the Jews: it was at my instigation that the partisans*

attacked the ghetto near Rivne, and the liberated Jews were placed in villages where they worked as craftsmen...” [46].

This preface has the title of the opening lines of Dmytro Palamarchuk's poem *«Hi, не загинеш ти безслідно В німім безславії своїм»*, written in 1952 in Inta. In our opinion, this statement is what unites such a grandiose figure as G. Byron and the incredibly talented translator D. Palamarchuk, since G. Byron has an identical statement: *“But I have lived, and have not lived in vain”*, which means *«Зате я жив, і жив я недаремно»*.

Foremost, here the root cause can be traced that “pushed” D. Palamarchuk to translate G. Byron, because it is quite clear that after the impeccable translations from English into Ukrainian of all 154 sonnets by William Shakespeare, after everyone learned about D. Palamarchuk, anything he would undertake was a colossal success. It is also obvious that D. Palamarchuk seemed to have found his “brother in spirit” in the figure of G. Byron, a reflection of his life, an echo of his difficult fate, his thorny life path. It is like a slogan that can describe his courage, fighting spirit during his stay in the cruel conditions of the camps, in captivity – everything he managed to go through.

These lines have a great subtext, which seems to tell us how far above the Arctic Circle in the mid-20th century, in the Gulag in Inta, on bunks, at night, in the terrible cold and hunger after an incredibly hard 12-hour labour, the translator Dmytro Palamarchuk started his career. This episode is meaningful for understanding the position of a true Ukrainian intellectual who, after returning from exile to Kyiv, wrote a wonderful poem *“Echoes of Babyn Yar”* which is directly related to our topic.

“In the camp, they didn't seem to prohibit writing poetry, but they didn't allow it either. It was believed that writing poetry was a certain kind of danger to the state system. This was not said out loud, but it was meant” [29, c. 228]. Because of this, D. Palamarchuk was forced to hide his works from the evil eye as far as possible. He recalled how Taras Shevchenko made a *“zakhalyavnu knyzhku”* in exile, and he made a thin book as well, but he did not even hide it behind the boot, because they could certainly find it, but between the insoles, in the boot.

In general, D. Palamarchuk found a lot in common with himself and the life and creative work of Taras Shevchenko: *“Look: he was born in the 14 year – and I was born in the 14 year; he was arrested at the age of thirty something – and I was arrested at the same age; he still returned to his homeland – and I returned... And who knows, maybe if things had turned out differently, we would have become human beings”* [29, p. 227].

Dmytro Palamarchuk found inspiration for life in the work of the great Ukrainian Prophet: *“You may ask what kept me alive, what inspired me to create, to work, to asceticism in such incredible conditions: as not only was anyone going to appreciate those translations properly, on the contrary, I could be punished for them. A lot of things supported and inspired me... I rewrote*

it with my own hand, carried it with me all the time, and when I was feeling bad, or angry, or scared, And when I didn't know how to live on, and when I didn't know what and how to write, I always remembered, re-read and repeated it all my life. And I felt better, Shevchenko helped me...” [29, с. 227].

“*Echoes of Babyn Yar*” («Відлуння Бабиного Яру») by Dmytro Palamarchuk and “*Za bayrakom bayrak*” («За байраком байрак...») by Taras Shevchenko both touch upon the themes of patriotism, love for Ukraine, and the sufferings of the Ukrainian people.

In “*Echoes of Babyn Yar*”, D. Palamarchuk portrays the tragedy of the Holocaust, which took place in Ukraine during World War II, and highlights the heroism and sacrifice of the Ukrainian people who fought against the Nazi invaders. Dmytro Palamarchuk, who initiated the recapture of the Jewish ghetto condemned to liquidation from the Nazis and fought in Volyn as part of the UPA during the war, depicts the struggle of the Ukrainian people for independence, liberty and freedom of thought: «Цвіт найдорожчий страдниці України//Разом з євреями отут упав.//І ті хоробрі лицарі УПА,//Що нас звільняли з гетто на Волині,//Також тут свій знаходили кінець» [64].

Similarly, in “*Za bayrakom bayrak*”, T. Shevchenko describes the struggle of the Ukrainian people against foreign oppressors and their yearning for freedom and independence. Both literary works evoke strong emotions and convey a sense of unity and pride in Ukrainian identity. They also employ powerful imagery and language to portray the struggles and sufferings of the Ukrainian people.

In summary, it is worth noting that despite the harsh conditions of their exiles, which Taras Shevchenko and Dmytro Palamarchuk both had to endure, neither of them lost their spirit of patriotism and their zest for life. The unity of Ukrainian Kobzar`s and Ukrainian Shakespeare`s moods, life aspirations, and hopes for a better future is felt throughout the years in their creative works. Their works are a kind of call to Ukrainians throughout the years to fight and never give up, despite all the obstacles of life, we will overcome everything and undoubtedly emerge victorious.

The subtexts of “*Echoes of Babyn Yar*” and “*Lachin y Gair*” are related. As it is known, George Byron spent the last years of his life fighting for national liberation. Lochnagar is much more than a place of historical glory. It contains the deepest meaning of the patriotic spirit of the entire nation. It is a celebration of the Scottish people's heroism, strength of character and love of country.

The biographies of G. Byron and D. Palamarchuk also have much in common. The representative of English Romanticism had a reliable and loyal friend, Thomas Moore, to whom he even dedicated works, and the Ukrainian translator also had a good friend, Maksym Rylsky, so

both figures played a significant role in their creative lives. Moreover, G. Byron became famous after the publication of *“Childe Harold's Pilgrimage”*, and D. Palamarchuk, in turn, after the publication of his translations of Shakespeare's sonnets. These two great figures were also united by the recognition of people. The prominent Ukrainian poet Lesya Ukrainka called G. Byron the “god of literature”, and D. Palamarchuk was once considered the “Ukrainian Shakespeare” [1].

V. V. Gizer quotes various historians and G. Byron's statements about what Lochnagar means to him. It is a place where he feels at home, a place where he spent a significant part of his childhood: *“Near Lachin y Gair I spent some of the early part of my life, the recollection of which has given birth to the following stanzas”* [51, с. 269]. Against this background, we can see how after being exiled to the camps, D. Palamarchuk with the help of Maksym Rylsky, returned to his homeland and was already concerned about the tragic fate of his native land. In other words, these works contain both civic and personal motives that are directly related to the authors' homelands.

In the third and fourth stanzas of *“Lachin y Gair”* G. Byron mentions his ancestors who died in the battles for Culloden. It is also possible that one of the reasons for writing *“Echoes of Babyn Yar”* was Dmytro Palamarchuk's memories of his father's execution in Uman prison in 1937 as an enemy of the nation. At the same time, he celebrates the glorious soldiers of the Ukrainian insurgent army who died for the freedom of their people: *«А скільки з нами полягло тут //Тих безкорисливих і добрих «гоїв», // Що навіть важили дітьми й собою, // Спасаячи від гибелі наш люд?»* [64] whilst G. Byron also glorifies the heroic soldiers who died in a grand battle: *“On chieftains, long perish'd, my memory ponder'd, //< ...> // Shades of the dead! have I not heard your voices // Rise on the night-rolling breath of the gale?...”* [67].

The last line of *“Echoes of Babyn Yar”* deserves special attention, as it breaks the general rhythm of the poem and shows how deeply the words of the Great Ukrainian Kobzar remain engraved in D. Palamarchuk's heart. *«А могила застогнала»* – is a quote from the work of Taras Shevchenko *“Za bayrakom bayrak”* (*«За байраком байрак...»*), given as an epigraph in the publication of this poem in the anthology *“Poeziya iz-za grat”* (*«Поезія із-за ґрат»*) [74].

The tragedy of Babyn Yar reverberates in the hearts of thousands of people around the world. “It also echoes in the space of culture and art, because art is an attempt not only to depict reality, but also an attempt to make this reality more human,” wrote Nadiya Stepula almost 60 years later in an article entitled: *«Бабин Яр – відлуння в просторі культури і мистецтва»* [77].

Consequently, analyzing the allusiveness of *“Echoes of Babyn Yar”* by D. Palamarchuk with *“Lachin y Gair”* by G.G. Byron from a psycholinguistic dimension in this chapter, we have depicted how human destinies can develop in amazing and bizarre ways, and literary works can reveal parallels and connections between them. We assumed that D. Palamarchuk may have seen Byron as a kindred spirit, reflecting his own difficult life experiences. Lord Byron and Dmytro

Palamarchuk have similarities in their biographies; as well as Dmytro Palamarchuk found similarities between his life and creative work with Taras Shevchenko, in works of whom the translator found inspiration and strength. Finally, we described how the subtexts of “Echoes of Babyn Yar” and “Lachin y Gair” are related, as both depict struggles for national liberation and freedom, with Palamarchuk's work specifically focusing on the Ukrainian people's fight for independence.

CONCLUSIONS

The aim of the thesis was to investigate the relationship between the author's, on the one hand, and the translator's, on the other hand, reveal pictures of world perception and individual manner of expressing imagery both, in the original and in translation, through the prism of the fundamental psycholinguistic approach for the translation studies.

In Part 1 of the thesis, we observed the interrelation of psycholinguistics and translation studies and provided a wide overview of the psycholinguistic principles of translation studies. Different types of heuristic approaches that have an effect on the decision-making process in translation have been described. In addition, the main strategies for conveying the cultural component of the original in the translation text have been viewed.

Based on the material of the translation analysis of G. Byron's lyrical works and their Ukrainian translations, it was found that translators interpret the original works in accordance with their individual qualities, life experience and emotions. Particular attention was paid to the specifics of the imagery interpretation and it was found out that the adequate transmission of the versatility of the image is achieved by preserving its ambiguity, emotionality, metaphor and symbolism.

Part 2 involved an in-depth analysis of psycholinguistic approaches to the classification of the author's and translator's types of thinking, considering the views of several scholars, among which J. Guilford, A. V. Rebriy, M. A. Kholodnaya and S. V. Zasyekin. The role of individual experience, intuition, and social experience both of the author and translator in depicting the pictures of the world have been analysed from the standpoint of psycholinguistics. Finally, the explanation of the four types of translation errors based on the Skopos theory, as well as the factors that contribute to these errors, such as the differences between the source and target languages, the cultural differences, and the language structures of the original text has been mentioned.

The translation work of Dmytro Palamarchuk and Viktor Marach was described. It has been found that the adequacy of the author's intention in translation depends on the translator's ability to perceive the source text, as well as on the psycholinguistic factors he/she uses to reproduce it in the target language. There are certain discrepancies between the original image of the author and the interpreted translation – the image of the translator.

In Part 3 we aimed to use the example of Lord Byron's poem "Stanzas for Music" to illustrate how the translator's psycholinguistic perception can affect the interpretation of the text and the genre specificity together with the verse size of the translation. We have proved that the translator is an intermediary between the author's original work and the readers themselves, and discusses how the translator's personal and universal constraints can impact the reproduction of metaphors in the translation. We concluded that Palamarchuk's translations skillfully convey the

character of the Byronic hero, his acute perception of the imperfections of the world around him, as well as the nobility, loneliness, depth, and strength of his feelings.

Considering such a multifaceted work as “Lachin y Gair” by G.G. Byron, we had to take into account the extra-linguistic factors of the conceptual space of the poem, which include the time of writing, as well as the cultural, historical and national contexts, along with the context of the author's work. We have demonstrated the variability and selectivity involved in the translation process, and explained the need for a translator to work through a sufficient number of alternatives before making a decision. Moreover, we highlighted the importance of background knowledge and thematic presupposition in understanding the hidden meaning of a work. In the course of the study, we examined the factors that influence the adequacy/inadequacy of the choice of translation tactics and strategies in the reproduction of a poetic text in translation. Our task was to find out how and why a translator makes the relevant decisions. And we came to the conclusion that they are guided by both conscious and subconscious factors, relying on their knowledge, personal experience, being subject to emotions or trying to adapt the text to the target audience in the best possible way.

The conceptual idea of the original work and the equivalence of the translation, as well as the factors that directly affect the translator's work have been considered. Moreover, the reproduction of the linguistic and stylistic features of D. Palamarchuk's translations, as well as the peculiarities of reflecting his life's work, which are reflected in his literary and critical comprehension and in his translation practice were studied.

We have explored the subtexts of “Echoes of Babyn Yar” and “Lachin y Gair” in relation to their authors' homelands and the struggle for freedom and highlighted the personal motives behind the literary works of G. Byron and D. Palamarchuk.

The results of the analysis demonstrate that currently, the issue of translation has long gone beyond the limits of linguistic competence. The fact is that more reliable and thorough results can be obtained by analyzing the translation issues in the psycholinguistic field.

The relevance of the study is primarily caused by the interest of modern translation studies in establishing specific psycholinguistic features of the author's and translator's creative “portrait”, which directly affect the adequacy/inadequacy choice of translation tactics and strategies in the reproduction of a literary (poetic) text in translation.

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РЕЗЮМЕ

Художній переклад – це складний, багатогранний процес, що включає в себе не лише глибоке розуміння тексту оригіналу, але й інтерпретацію перекладача, його культурні знання та лінгвістичні навички. Шляхом аналізу різних перекладів одного й того ж тексту, робота має на меті висвітлити як особисті характеристики перекладача, такі як його цінності, переконання, особистий досвід та індивідуальний стиль, впливають на процес перекладу та його результат. Результати досліджень пояснюють стратегії перекладу, використані різними перекладачами, а також наслідки, як психолінгвістичні процеси впливають на переклад загалом.

Актуальність дослідження насамперед викликана інтересом сучасного перекладознавства до встановлення специфічних психолінгвістичних рис креативного «портрету» автора і перекладача, які безпосередньо впливають на адекватність / неадекватність вибору перекладацьких тактик і стратегій у відтворенні художнього (поетичного) тексту в перекладі.

Об'єктом дослідження слугують психолінгвістичні засади наявності множинних перекладів одного твору в іншокультурних просторах.

Предметом дослідження є індивідуально-стилістичні особливості формування образності поетичного тексту як автором, так і перекладачами з огляду психолінгвістики.

Матеріалом дослідження є ліричні твори англійського романтика Джорджа Байрона (*“There be none of Beauty's daughters...”*), *“Lachin y Gair”* та їхні переклади українською мовою Станси («*Не сягнуть твоєї вроди...*»), «*Лох-на-Гар*» виконані Дмитром Паламарчуком та Віктором Марачем. Для аналізу також був використаний вірш «*Відлуння Бабиного Яру*» Дмитра Паламарчука.

Мета нашого дослідження полягає у з'ясуванні психолінгвістичних засад, які уможливають наявність варіативності перекладів одного й того ж оригіналу художнього (поетичного) тексту в іншомовній лінгвокультурі.

Для досягнення мети були вирішені наступні **завдання**:

1. окреслити психолінгвістичні засади сучасного художнього перекладу;
2. охарактеризувати моделі породження індивідуального мовлення крізь призму завдань перекладу;
3. описати класифікацію типів мислення автора і перекладача у психолінгвістичному аспекті;
4. з'ясувати психолінгвістичне підґрунтя варіативності перекладів ліричних текстів автора в іншомовних перекладах;

5. продемонструвати вплив творчості автора на власну креативну діяльність перекладача.

Методи дослідження: при виконанні поставлених завдань поряд із перекладознавчим аналізом ми використали історико-літературний, контекстологічний, компаративний та лінгвостилістичний аналіз.

Робота ґрунтується на дослідженнях українських науковців В. О. Вострецової, В. В. Гізер, В. В. Демецької, С. В. Засекіна, О. В. Ребрія та зарубіжних вчених, серед яких професор Roger T. Bell та його праця *“Translation and Translating: Theory and Practice”* і німецький перекладознавець Christiane Nord *“Translation As a Purposeful Activity-Functionalist Approach Explained”*.

Теоретична цінність дослідження полягає у спробі застосувати психолінгвістичні принципи до аналізу такого явища, як варіативність перекладів одного й того ж твору в іншомовних культурах, а також у з'ясуванні впливу творчої особистості автора на подальшу індивідуальну поетичну спадщину перекладача.

Практичне значення роботи полягає у можливості використання її здобутків у теоретичних і практичних курсах з теорії та практики перекладу, а також у перспективному застосуванні її результатів у практиці та критиці перекладу.

Структура роботи складається зі вступу, трьох розділів, висновків, списку використаних джерел (83 позиції), резюме українською мовою та додатків. Частина 1 досліджує взаємозв'язок психолінгвістики та перекладознавства. Частина 2 присвячена дослідженню психолінгвістичних підходів до художнього перекладу на основі відібраного матеріалу. Відповідно, у частині 3 представлено перекладацький аналіз лірики Джорджа Гордона Байрона з точки зору психолінгвістики.

Насамкінець, метою цієї роботи було дослідити взаємозв'язок між автором та перекладачем, розкрити образи сприйняття світу та індивідуальний спосіб вираження образності як у оригіналі, так і в перекладі, крізь призму фундаментального психолінгвістичного підходу до перекладознавства. Аналізуючи матеріали дослідження, ми враховували екстралінгвістичні чинники, такі як час написання віршів, культурні, історичні та національні контексти творів. Крім того, в ході дослідження ми розглянули фактори, які впливають на адекватність/неадекватність вибору перекладацьких тактик і стратегій при відтворенні поетичного тексту в перекладі. Нашим завданням було з'ясувати, як і чому перекладач приймає відповідні рішення. І ми дійшли до висновку, що він керується як свідомими, так і підсвідомими чинниками, спираючись на свої знання, особистий досвід, піддаючись емоціям або намагаючись якнайкраще адаптувати текст для сприйняття цільової аудиторії.

APPENDICES

Appendix 1.

Stanzas for Music

BY LORD BYRON (GEORGE GORDON)

There be none of Beauty's daughters
With a magic like thee;
And like music on the waters
Is thy sweet voice to me:
When, as if its sound were causing
The charmed ocean's pausing,
The waves lie still and gleaming,
And the lull'd winds seem dreaming:

And the midnight moon is weaving
Her bright chain o'er the deep;
Whose breast is gently heaving,
As an infant's asleep:
So the spirit bows before thee,
To listen and adore thee;
With a full but soft emotion,
Like the swell of Summer's ocean.

Appendix 2.

Станси	Станси
<p data-bbox="236 322 655 353"> («Не сягнуть твоєї вроди...»)</p> <p data-bbox="165 432 512 463"> Джордж Гордон Байрон</p> <p data-bbox="260 542 576 573"> Не сягнуть твоєї вроди Діві ні одній. Ніби музика, над води Лине голос твій. На ті звуки ніжні, милі Океан стиха в безсиллі, Опадають сонні хвилі, Спить і тепловій. Місяць сріблом пише в тиші Води мовчазні, Відхлань так спокійно дише, Мов дитя вві сні. Перед тебе ненастанно Так мій дух зітха, кохана, Як безодня океанна В літні теплі дні.</p> <p data-bbox="260 1473 480 1505"><i>28 березня 1816</i></p> <p data-bbox="165 1583 624 1615">Перекладач: Дмитро Паламарчук</p>	<p data-bbox="983 376 1334 407"> Джордж Гордон Байрон</p> <p data-bbox="906 486 1337 902"> З дочок Вроди всіх з тобою Не зрівнятись ні одній Й, музика мов над водою, Мені голос ніжний твій; Й такі чари в собі має, Що і море задрімає, Й лиш хитаються ледь в штилі, Тихо зблискуючи, хвилі.</p> <p data-bbox="906 981 1321 1397"> Й сяйво місяця вже всюди -- Спалахне і в глибині Вод, чиї здіймуться груди, Мов дитячі, ніжно в сні. Й дух в розлуці так з журбою, Як люблюсь я тобою, Повний ніжністю й привітом, Мов дрімотне море літом.</p> <p data-bbox="906 1583 1273 1615">Перекладач: Віктор Марач</p>

Appendix 3.

George Gordon Byron

Lachin y Gair

Away, ye gay landscapes, ye gardens of roses!
In you let the minions of luxury rove:
Restore me the rocks, where the snow-flake reposes,
Though still they are sacred to freedom and love:
Yet, Caledonia, belov'd are thy mountains,
Round their white summits though elements war:
Though cataracts foam 'stead of smooth-flowing fountains,
I sigh for the valley of dark Loch na Garr.

Ah! there my young footsteps in infancy, wander'd:
My cap was the bonnet, my cloak was the plaid;
On chieftains, long perish'd, my memory ponder'd,
As daily I strode through the pine-cover'd glade;
I sought not my home, till the day's dying glory
Gave place to the rays of the bright polar star;
For fancy was cheer'd, by traditional story,
Disclos'd by the natives of dark Loch na Garr.

“Shades of the dead! have I not heard your voices
Rise on the night-rolling breath of the gale?”
Surely, the soul of the hero rejoices,
And rides on the wind, o'er his own Highland vale!
Round Loch na Garr, while the stormy mist gathers,
Winter presides in his cold icy car:
Clouds, there, encircle the forms of my Fathers;
They dwell in the tempests of dark Loch na Garr.

“Ill starr'd, though brave, did no visions foreboding

Tell you that fate had forsaken your cause?"
Ah! were you destined to die at Culloden,
Victory crown'd not your fall with applause:
Still were you happy, in death's earthy slumber,
You rest with your clan, in the caves of Braemar;
The Pibroch resounds, to the piper's loud number,
Your deeds, on the echoes of dark Loch na Garr.

Years have roll'd on, Loch na Garr, since I left you,
Years must elapse, ere I tread you again:
Nature of verdure and flowers has bereft you,
Yet still are you dearer than Albion's plain:
England! thy beauties are tame and domestic,
To one who has rov'd on the mountains afar:
Oh! for the crags that are wild and majestic,
The steep, frowning glories of dark Loch na Garr.

1807

Appendix 4.

Лох-на-Гар Джордж Гордон Байрон

Геть затишні парки, трояндні алеї,—
Лиш мрійникам ніжним маніжитись тут.
Верніть мені скелі у сніжній киреї,
Де воля й любов ще панують без пут.
Люблю, Каледоніє, гір твоїх кручі,
Громи й блискавиці у темряві хмар,
Там ринуть важкі водоспади, ревучи
між урвищ, де хмурий стримить Лох-на-Гар.
На скелях колись я, у пледі клітчастім,
В шотландським береті, безжурним хлоп'ям
Полеглих героїв пригадував часто,
Між сосон одвічних блукаючи там.
Я в дім не спішив, аж потьмаріє обрій
І в небі заблиснуть зірниці Стожар.
В уяві вставали ті вої хоробрі,
Що вславили хмурий колись Лох-на-Гар.
О тіні полеглих! Під бур голосіння
Хіба ж то не ваш звучав голос мені?
Десь любо в цім краї тим лицарським тіням
Гасати вітрами, немов на коні.
Де мчиться зими крижана колісниця
Крізь сніжні завої, у хаосі хмар
Вбачаю далеких я пращурів лица,
Що в бурях похмурий хова Лох-на-Гар.
Хто ж був, о хоробрі, провидіти годен,
Що доля на згубу вас всіх прирекла?
Хоча й полягли ви в боях за Куллоден,
Вам лаври звитяг не повили чола.

Та все ж ви щасливі,— донині ласкаво
Ваш сон береже у печерах Бремар,
Вас славлять в піснях дударі, вашу славу
Відлунює хмурий в віках Лох-на-Гар.
Давно я покинув ті урвища й скелі,
Не скоро вернусь я до грізних шпилів,
Та голі ті гори, горби невеселі
Миліші британських зелених полів.
Мене блиск алей, дивних парків не надив,
Зате і донині приваблює чар
Тих скель прямовисних, долин, водоспадів,
Де хмурий у славі підвівсь Лох-на-Гар.

1806

Перекладач: Дмитро Паламарчук

Appendix 5.

Відлуння Бабиного Яру

Вночі, проклюнувшись крізь темну хмару
Скорботний місяць висвітив на мент
На дні святого Бабиного яру
Лаокоон, страшний той монумент.
Схиливши віти, дерева півсонні
Ронили перли срібної роси.
І раптом в білосніжному вісоні
Звелася постать дивної краси.
Хто ти, о привиде могили сеї?
Невже на мить ожив прадавній міф,
І ти прийшла, примхлива Саломеє,
Чи з дна віків постала Суламіф?
Очам явивши небувалу вроду,
Враз постать звільна розтуля вуста:
«Я вільний дух біблійного народу,
Що людству дав Спасится — Христа.
В сирій землі присипані, не в гробі,
Всі впереміш, без будь-яких познак,
Тут, може, вбиті в матерній утробі
Нові Ейнштейн, Спіноза, Пастернак.
Цвіт найдорожчий страдниці України
Разом з євреями отут упав.
І ті хоробрі лицарі УПА,
Що нас звільняли з гетто на Волині,
Також тут свій знаходили кінець.
В заміс кривавий тіл, землі і снігу
Тут втоптані й поезії вінець —
Скатовану, нескорену Тслігу.
А скільки з нами полягло отут

Тих безкорисливих і добрих «гоїв»,
Що навіть важили дітьми й собою,
Спасаючи від гибелі наш люд?
Усім, хто накликає мсту і чвари,
Ні в чім невинний ганячи народ,
Відповідають жертви Бабиного яру:
«ЗАЦПТЕ, СУЄСЛОВИ, РОТ».
... Сховався місяць. Постаті не стало.
Запав у морок Бабин Яр увесь.
Озвалася нічна пташина десь.
А могила застогнала.

1992

Ім'я користувача:
Каталін Гнатик

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Кількість сторінок: 61 Кількість слів: 21828 Кількість символів: 143710 Розмір файлу: 1.06 MB ID файлу: 1014818564

4.78% Схожість

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Посилання 1 Сторінка 65

6.07% Вилучень

Деякі джерела вилучено автоматично (фільтри вилучення: кількість знайдених слів є меншою за 8 слів та 0%)

4.75% Вилучення з Інтернету 60 Сторінка 66

3.27% Вилученого тексту з Бібліотеки 33 Сторінка 66

Модифікації

Виявлено модифікації тексту. Детальна інформація доступна в онлайн-звіті.

Замінені символи 12