

формулювати і доступні читателю любого образовательного уровня. Во всех произведениях “Цикла незримого” основними персонажами являются дети и подростки, испытывающие трудности, преодолевая взрослые проблемы. Но эти произведения не для детей. Было бы правильным воспринимать произведения Э.-Э. Шмитта как сказку для взрослых, как “философию на вырост”. В рассказах Э.-Э. Шмитта возвышается идея универсального гуманизма, религиозной терпимости, всеобщего прощения, единства противоположностей. Каждая из повестей “Цикла незримого” посвящена одной из религий. Прочтение произведений без знания основных принципов религий не может быть объективным.

Данное исследование определяет стремление мотивировать самые характерные свойства поэтики повестей Э.-Э. Шмитта, и даже сам последовательный анализ произведений Э.-Э. Шмитта является новизной на просторах украинской науки. В произведениях Э.-Э. Шмитта имеет место драма человеческой души, которая разыгрывается в хаотичном, многоуровневом, поливалентном мироздании. Идея повторяемости, цикличности и относительности играет важную стилистическую роль. Имеет место сведение в единое противоположных и взаимоисключающих понятий, неординарная логика понимания, сочетание трагического и комического, высокого и низкого. В произведениях поднимается вечный вопрос взаимоотношений отцов и детей, где с положительной стороны представлено воспитание ребенка, посредством взаимного общения. В малой прозе Э.-Э. Шмитта четко прослеживается дихотомия “ментор–ученик”, где взрослый человек хотя и преимущественно, но не всегда выступает в роли учителя. Таким образом, данная статья дает общую характеристику наиболее употребляемых идеологем повестей рассказов “Цикла Незримого” Э.-Э. Шмитта.

Ключевые слова: идеологема, идеологемная структура, рассказы, религия, католицизм, суфизм, дзен-будизм, иудаизм.

Anna Veremyova. The Ideologeme of the Narratives of the “The Cycle of the Invisible” by E.-E. Schmitt on the Example of Narratives “Monsieur Ibrahim and the Flowers of the Koran”, “Oscar and the Lady in Pink”, “Noah’s Child”, “The Sumo Wrestler Who Could Not Gain Weight”. The narratives of the “Cycle of the invisible” by E.-E. Schmitt have a religious background and are considered as philosophical narratives. Each narrative is devoted to a particular religion or several religions that are opposed. The writer stands on the limit of ethical experimentation, which cannot but affect the sphere of ideology and personal psychology. The texts of E.-E. Schmitt are written in a fairly simple language and are available to the reader of any educational level. In all the narratives of the “The Cycle of the Invisible” main characters are children and adolescents who are experiencing difficulties, overcoming adult problems. But these texts are not for children. It would be correct to perceive the narratives of E.-E. Schmitt as a fairy tale for adults, but as “the philosophy to grow”. In his narratives E.-E. Schmitt describes the idea of a universal humanism, religious tolerance, all-forgiveness, unity of opposites. Each of the stories of “The Cycle of the Invisible” is dedicated to one of the religions. Reading the narratives without the knowledge of the basic principles of religions may not be objective. This study identifies a desire to motivate some of the properties of the poetics of short stories by E.-E. Schmitt and even the well-grounded analysis of the narratives by E.-E. Schmitt is a novelty in the area of the Ukrainian science. In the works of E.-E. Schmitt there is a drama of the human soul, which is presented in randomly layered, polyvalent universe. The ideas of repeatability, circularity and relativity plays an important stylistic role. Opposite and mutually exclusive concepts are united, one can find extraordinary logic of understanding, a combination of tragic and comic, high and low. The eternal question of the relationship between fathers and children is risen, where the upbringing of the child, through mutual communication is presented in a positive way. In the narratives by E.-E. Schmitt clearly the dichotomy of “mentor-student” is observed, where an adult, although mostly, but not always plays the role of the teacher. This article gives a general overview of the most used ideologemes of the narratives of the “The Cycle of the Invisible” by E.-E. Schmitt.

Key words: ideologeme, ideologeme structure, stories, religion, Catholicism, Sufism, Zen Buddhism, Judaism.

УДК 81’25:378.147

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TRANSLATOR TRAINING: TEACHING CREATIVITY IN TRANSLATION CREATIVELY

The article highlights the issues of teaching translation, translator training, theoretical and practical aspects of teaching translation/interpretation in the system of university education. The emphasis is laid on the creative and competence-based approaches to translator training and the principal competences to be developed. The authors suggest several possible ways to make the most of the positive aspects of the European experience in the system of training highly-qualified translators and solution of the challenges faced by the translator trainers concerning the problem of how to design the content of training process aimed at the development of special skills and creativity. When modeling

development of a translator's competence and acquisition of the wide range of skills an emphasis should be placed on the following items: communicative competence in source and target languages, subject-matter competence and tools competence. In terms of the pre-service translator training the process requires intensive creative approach to teaching. The study has revealed that in the context of translator training the following creativity-boosting methods are quite effective: Mind Mapping, translation workshops, multiplicity in translation, creative controversy, the Frisco Method, Syntectics, etc. The issue of multiplicity of translation as a tool of creativity development has been studied in direct connection with the analysis of creative mechanisms of translation activity. The key findings of the study prove that although teaching creativity in translation is an ambitious task it is easily attainable with the creative approach to training.

Key words: translator training, creative and competence-based approaches, translator's creativity, translator's competences, creativity-boosting methods.

Formulation of the research problem and its significance. Translating process is undoubtedly a subtle art craft. Translator is a “*wordsmith*” (metaphor characterizing translator's job was introduced by A. Pattison) [16, pp. 84–94] and like a goldsmith or any other craftsman, he/she ought to possess numerous skills and competencies to become a real professional in his craft. These competencies and skills are obtained through life-long training/learning and practice, creativity being the key approach to creating the workmanship masterpiece. According to R. Mackenzie [13, p. 201] such an approach to translation process means using problem-solving strategies: “Many of the problems that face translators are of the open-ended kind, i.e. there is no pre-determined solution, they cannot be solved consciously under controlled conditions, and the solutions cannot be subjected to absolute verification. Thus their solution requires the use of problem-solving strategies that are creative in nature”. [12] Translator like a witness on the stand should hold up his right hand and swear to “tell the truth, the whole truth and nothing but the truth.” The quote is taken from the book *The Letters of Henry Wadsworth Longfellow*, a prominent American poet [11]. In the history of Ukrainian translation of the twentieth century there are some bright personalities who confirm the truth of this statement; figures, who have postulated and predetermined translation craft development for many years to come. “Ukraine can be proud of having such pillars of artistic translation as Grygorii Kochur and Mykola Lukash. No European country can boast of such high-grade translators, able to translate from more than three dozen languages. Here Ukraine holds the precedence/championship”, said Efim Etkind, an outstanding Russian translator, former dissident, speaking at the International Conference in Kyiv in 2000 [7].

Over the last decades research on translator training has strongly demonstrated that it is rather a controversial issue to teach translation. Many of the studies place importance on searching an answer to the question if translation is teachable at all. The problems of teaching translation, translator training, theoretical and practical aspects of teaching translation / interpretation in the system of higher education are highlighted in the works of the Ukrainian and foreign scholars: L. Chernovatii, O. Rebrii, A. Gudmanian, V. Karaban, L. Latishev, Iu. Rybinska, R. Mackenzie, P. Kussmaul, Ch. Nord, A. Pattison and many others.

Translator training has become extremely popular these days and educational institutions offer a great variety of competence-based training programs, courses, workshops with particular reference to the European Standard of Translation EN 15038:2006. It is important for Ukraine to revise curricula for the preparation of translators, taking into account global trends in the specialization of translation activities, where the issue of creativity or transcreativity is in the focus of attention. Thus our major task is to make the most of the positive aspects of the European experience in the system of training highly-qualified translators.

Although there is an increase of interest to the translator training programs at the universities, still we have to admit that there are few attempts to generalize the experience of the countries of the world with a view to utilize it in Ukraine for improving the efficiency of the translation competences formation and development. For instance, the Canadian experience may appear to be especially valuable. This country is reasonably considered “a translation country”. Due to the special attention given to the translators training in this country, they are rightfully recognized as one of the best in the world in the field of functional (pragmatic) translation [5].

Analysis of the research into the problem. Modern approaches to the translation process and accordingly to the translator training process are mostly based on the assumptions that translation / interpretation is both a creative and active communicative process. The translator's profession is quite versatile, it requires extensive erudition and high level of knowledge in a particular field (in which a translator specializes and works), well-developed communicative skills of inter-ethnic communication, fluency in both foreign and native language.

Good language skills are necessary but they are not enough to make a good translator, a true “wordsmith”, whose mastership is achieved through practice and training. In order to maximize the development of communicative abilities of future translators it is advisable to bring the communicative model of the learning process closer to the real conditions of working in a multinational environment. The western system of translator training is of the applied nature as it is based on the principles of creative and functional approaches to training. One of the strong adherents of this approach Nord (2009) emphasizes that translation teaching should be similar to the real practice of translation with the focus on the formation of the professional practical translation skills [13]. The theoretical disciplines are intended for the acquaintance with the basic translation concepts and expansion of the conceptual thesaurus of future translators. Thereby the emphasis is laid on the practical improvement of text activities in the native/target language [1].

Translator trainers face the challenge how to design the content of training process aimed at the development of special skills and competences, including creativity, which is of crucial importance for a professional translator and which enables him/her to be more competitive when entering the professional market.

Jayne Fox in her recent article (2017) entitled “Developing the skills to succeed as professional translator” argues that three principal skill sets for translator are: translation skills, writing skills and subject-matter skills.

O. Kovtun suggests to consider the content of teaching translation through the categories of *knowledge, skills and competences (-ies)* [3].

According to the scholars the major goal in the translator professional training is developing *special skills*. The most important of them are the following:

1. The ability to perform parallel actions both in source and target language, switch from one language to another. This ability partially arises spontaneously with the development of bilingualism, but it is necessary to bring it to the professional level, which is achieved through teaching translation equivalents and translation techniques through permanent bilingual actions – translations of texts and their fragments.

2. Performing parallel actions in two languages in the translation process requires the ability to move from the surface structure of the utterance to its deep structure and vice versa. If it's not possible to use a similar surface structure of the statements in target language. A translator looks for a deep structure in the source language trying to answer the question: what's the essence of the phrase? What did the author want to say? Then the translator seeks out to identify the ways this deeper meaning can be expressed in the target language.

3. A special skill that can be described as the ability to “depart, but not move away” is of particular importance. If it is impossible to apply a direct equivalent a translator is forced to “depart” from the original, but he tends to keep to its original meaning as close as possible. Such strategy of “least loss” is achieved primarily by varying the linguistic form, and by using the closest synonyms.

4. Translation competence includes the ability to select and properly use the techniques of translation and overcome difficulties associated with lexical, phraseological, grammatical and stylistic peculiarities of the source language [4].

The basic translation skills when brought together facilitate the development of the ability to analyze the source text, identify standard and nonstandard translation problems and choose the most appropriate solutions per each particular act of translation. The ability to edit one's own and others'

translations, identify and resolve semantic and stylistic errors, convincingly criticize and evaluate the suggestions are closely related to the major tasks of developing creative competence of the future professional in the translation domain.

Ie. Gakova, speaking about a successful competent professional translator of professionally oriented texts, argues “that formation of the professional competence should be formed in the course of creative didactic environment promoting formation and development of not only professional competences necessary for a future professional, but also behavioural competencies, such as creativity that promotes further effective activity. Creativity is: “not only the basis of all professional actions of a translator, but also his main privilege. Creativity is directly connected with a personal and psychological portrait of a translator, it is his vital foundation and accumulation” [2, p. 14].

According to PACTE Group there are six subcomponents of translation competence, which can be listed briefly as:

1. *Communicative Competence in two languages*, including linguistic, discourse and sociolinguistic competence.

2. *Extra-Linguistic Competence* composed of general world knowledge and specialist knowledge.

3. *Instrumental-Professional Competence* composed of knowledge and skills related to the tools of the trade and the profession.

4. *Psycho-Physiological Competence*, “defined as the ability to use all kinds of psychomotor, cognitive and attitudinal resources” including “psychomotor skills for reading and writing; cognitive skills (e.g. memory, attention span, creativity and logical reasoning); psychological attitudes (e. g. intellectual curiosity, perseverance, rigour, a critical spirit, and self-confidence)”.

5. *Transfer Competence*, which is “the ability to complete the transfer process from the ST (source text) to the TT (target text), i. e. to understand the ST and re-express it in the TL (target language), taking into account the translation function and the characteristics of the recipient”.

6. *Strategic Competence*, which includes “all the individual procedures, conscious and unconscious, verbal and non-verbal, used to solve the problems found during the translation process” [15, pp. 101–102].

Summing up the ideas of the researches into the problem under discussion we can draw the conclusion that when modeling development of a translator’s competence and acquisition of the wide range of skills an emphasis should be placed on the following items: communicative competence in source and target language, subject-matter competence and tools competence. In the terms of creativity skills formation associative competence (in other words, transfer competence) is extremely important. B. Harris and B. Sherwood (1978) have termed it as “innate translation ability” [9]. It must be encouraged so that it could become an element of translator’s self-confidence, a defining psychological feature of any successful professional.

Statement regarding the basic material of the research and the justification of the results obtained. Teaching creativity to future translators is an ambitious task and hotly debated issue. The creative approach concerns both teachers and students, teacher being a facilitator of the training process. Teachers should teach creatively if they want their students to be creative. It means that teachers using inventive approaches make learning more attractive, appealing, stimulating and efficient. The methods of teaching are aimed at developing student’s personal creative judgments and behavior. P. Kussmaul states in “Training the Translator”: “The emotions favorable for creative thought suggest that self-confidence is also one of the prerequisites for creative translation” [10, p. 51]. It is very important to like both the text which has to be translated and also the process of translating. Teachers should select texts with an appropriate level of difficulty for the specific stage of translator education” [10].

Creative translator trainers consistently encourage their students to explore creatively the potential of their mother tongue. L. Hewson suggested a *brief definition* of creativity in the translation classroom, having defined it in this context as “the ability to exploit the resources of both source and target languages in order to produce unpredictable micro-level translation solutions that are coherent with the macro-level interpretation of the text and are compatible with external parameters”.

In terms of the pre-service translator training the process requires intensive creative approach to teaching. Creativity is inherently personal and through a personal translation style translators manifest their creative approach. Translators do not read superficially. They assimilate and elaborate information as an integral part of their work process. Besides sufficiently developed competence in both source and target language future translator must be aware of various information-providing sources and know how to use them, e. i. to acquire skills of information literacy, which leads to the development of information competence – the ability to carry out in-search and critically work up the information. To obtain a creative learning product (a translated text) future translators learn different ways of processing information: classification, systematization, association, semantic guess.

All above mentioned translator's competences can be regarded as the key components of creativity as such. The most potent way to develop student's creativity is to be a role-model for them: students develop creativity not when you tell them to be creative, but when you demonstrate it to them.

The areas in which translator trainer should be competent are: professional translation practice (to work, for example, as a freelance translator); translation studies as an academic discipline; teaching skills.

Translation-oriented text analysis is an excellent creative translator's tool. Ch. Nord suggests three-component model of text analysis: 1) analysis of extra linguistic factors; 2) analysis of intralinguistic factors; 3) analysis of the effect. According to the scholar rereading of the text in the course of text analysis promotes creative understanding of it. This activity predetermines and facilitates self-confidence to be creative [14].

Translation is a re-creation or an actual creative writing in another language based on an original and thus can be regarded as a transmutation of the original. This naturally suggests that excellent writing skills are crucial. In translation, the "writing" element is the basic raw material translators use for their work. A creatively written text is a text creatively translated. To develop translation-oriented writing skills one should be exceptionally strong in target language creative writing and spend plenty of time reading texts written in their native language concerning the field the text under translation comes from.

It is in the classroom where future professional's translation competence formation begins. Modern technologies, aimed at the development of professional competences with an emphasis on the creativity skills, suggest a great variety of methods and strategies. In the context of translator training the following creativity-boosting methods seem to be quite effective: Mind Mapping, Brainstorming, Stellar explosion, The Method of the Thinking Hats, The Carousel, Multi-voting, Round Table, Group Interview, Creative controversy, The Frisco Method, Synectics, The Delphi Method etc.

Translation workshops on how to use translation creativity proved to be fairly effective to learn best practices to enhance one's own creativity. The most productive moments in translation workshops occurred when the students united their efforts in brainstorming the alternatives for a particularly difficult word, phrase, or idea for the target text. This activity often involved talking around or paraphrasing the problem before one of the students stumbled on what all the "co-authors" recognized as the best alternative.

We have successfully employed *mind mapping technique* in the translation practice classes and have ascertained that this creative method is really beneficial for developing students' creative thinking and skills. The main advantage of mind mapping is providing a student with the possibility to see the studied information as a whole. This technology is efficient in both teaching theoretical and practical subjects and in new ideas generation. It develops creative thinking and imagination that is definitely necessary for both translators and interpreters. Translators and interpreters have to deal with a great amount of information therefore they need to know the tools to process it and mind mapping suits the goal in the best possible way.

The use of mind mapping method is of even greater importance when students analyze a text they are to translate. Taking part in group discussions they present main ideas, key words and terms of the text in their interconnections. Mind maps help to divide the source text into some logical parts

and find appropriate approaches to their translation. In case students do not know the proper target language equivalent, using mind maps they can write it in source language not to halt or inhibit the creative flow by searching the equivalent. Mind mapping liberates from preconceived choices that limit the freedom of creativity in translation and its fidelity. With mind maps (in terms of T. Vorobiova: Maps of associations/associative maps) students are encouraged to explore different creative pathways to faithful translation of source language messages [17]. This method facilitates error correction, provides further opportunities for the analysis of pitfalls, etc. The study revealed that mindmapping is all-important and even indispensable for translator training and should be encouraged so that it could become an element of his “translator’s self-confidence”.

Multiplicity in translation is undoubtedly of great advantage too, fairly beneficial and rewarding in the translator training classroom. The problem of multiplicity of translation should be studied in direct connection with the analysis of creative mechanisms of translation activity: “Artistic translation can not live without creative competition; the final translation can not be “Final” because plurality is a natural attribute of artistic translation, associated with the notion of a creative personality, talent competition” [6, p. 173].

It is one of the best ways to get feedback on your work. In the classroom we suggest students to analyze the available translations of the source text, carried out either by the recognized professionals or made by their groupmates individually. Comparing the source and target language versions, the trainees consider what they might have translated differently or argue the translators’ findings and gaps. It is advisable to introduce the learning course “Translation Criticism” into the university curricula which would stimulate development of creativity in translation.

Conclusions. The creative approach to translator training process imposes a very hard responsibility on the trainers whose goal is to develop translator’s creative competence and educate translator-professional, to ensure that all students gain skills useful to their future professional activity. Hence they ought to make use of a number of methods to teach activities that help to acquire appropriate translation techniques. The results of the case study of the strategies aimed at the development of creativity in translation convincingly testify that translator trainers should teach their trainees creatively, to be role-models for them, stimulate a creative environment in the classroom, using methods and techniques to generate ideas and analyze them. Although teaching creativity in translation is an ambitious task, the findings of this study show it is easily attainable with creative approach to training. It is important for Ukraine to revise curricula for the preparation of translators, taking into account global trends in the specialization of translation activities, where the issues of creativity are in the focus of attention.

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Воробйова Тетяна, Смалько Людмила. Підготовка перекладачів: навчання креативності в перекладі. У статті висвітлено питання навчання перекладу, підготовки перекладачів, теоретичного та практичного аспектів навчання перекладу в системі університетської освіти. У центрі уваги креативний та компетентісний підходи до підготовки перекладачів і ключові компетенції, які слід сформулювати. Автори пропонують кілька можливих способів максимального використання позитивних аспектів європейського досвіду в системі підготовки висококваліфікованих перекладачів та аналізують проблеми, з якими стикаються викладачі у процесі формування змісту навчального процесу, орієнтованого на розвиток спеціальних професійних компетенцій май-

бутніх перекладачів та розвиток їх креативних здібностей. Встановлено, що при моделюванні технології розвитку компетенцій перекладача та процесу набуття ними широкого кола навичок у центрі уваги має бути комунікативна компетенція як у мові оригіналу, так і мові перекладу, предметна й технологічна компетенції (перекладацький інструментарій). З боку університетської підготовки перекладачів, процес вимагає інтенсивного креативного підходу до навчання. Дослідження показало, що в контексті навчання перекладачів досить ефективними є такі методи підвищення рівня креативності, як метод асоціативних мап (Mind Mapping), майстер-класи з перекладу, множинність перекладу, творчі суперечки, метод Фріско й ін. Вивчено проблему множинності перекладів у безпосередньому зв'язку з аналізом креативних механізмів перекладацької діяльності. Основні висновки дослідження показують, що хоча навчання креативності в перекладах є амбітним завданням, його легко досягти за допомогою креативного підходу до навчання.

Ключові слова: навчання/підготовка перекладача, креативний та компетентнісний підходи, творчість перекладача, компетенції перекладача, методи стимулювання креативності в перекладі.

Воробьева Татьяна, Смалько Людмила. Подготовка переводчиков: обучение креативности в переводе.

В статье освещаются вопросы обучения переводу, подготовки переводчиков, теоретического и практического аспектов обучения переводу в системе университетского образования. В центре внимания креативный и компетентностный подходы к подготовке переводчиков, а также ключевые компетенции, которые следует сформировать. Авторы предлагают несколько возможных способов/путей максимально использовать позитивные аспекты европейского опыта в системе подготовки высококвалифицированных переводчиков и анализируют проблемы, с которыми сталкиваются преподаватели в процессе формирования содержания учебного процесса, ориентированного на развитие специальных профессиональных компетенций будущих переводчиков и развитие их креативных способностей. Установлено, что при моделировании технологии развития компетенций переводчика и процесса овладения ими широкого круга навыков в центре внимания должны быть: коммуникативная компетенция как в языке оригинала, так и языке перевода, предметная компетенция и технологическая компетенция (переводческий инструментарий). Исследование показало, что в контексте обучения переводчиков достаточно эффективны такие методы повышения уровня креативности, как метод ассоциативных карт (Mind Mapping), мастер-классы по переводу, множественность перевода, творческие споры, метод Фриско и др. Вопрос о множественности перевода как инструмента развития креативности изучался в прямой связи с анализом творческих механизмов переводческой деятельности.

Ключевые слова: обучение/подготовка переводчика, креативный и компетентностный подходы, творчество переводчика, компетенции переводчика, методы стимулирования креативности в переводе.

УДК 811.111'367.322

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ЛЕКСИКО-СЕМАНТИЧНІ ТА ПРАГМАТИЧНІ ХАРАКТЕРИСТИКИ ПИТАЛЬНИХ РЕЧЕНЬ ЗМІШАНОГО ТИПУ В СУЧАСНІЙ АНГЛІЙСЬКІЙ МОВІ

Статтю присвячено дослідженню питань, які, незважаючи на те, що є загальними за своєю структурою, вимагають не лише підтвердження або заперечення свого пропозиційного змісту, але й експлікації певного його складника. Унікальність таких питальних речень, розглянутих нами як питальні речення змішаного типу, полягає в тому, що в цьому разі спеціальне питання функціонує в питальному реченні іншого типу – загальному. Необхідність роз'яснення певного компонента в таких питаннях проявляється експліцитно та імпліцитно. Експліцитне значення реалізується за допомогою експліцитного вираження всієї семантичної структури питального речення, а саме: запиту компетентності та предмету запиту. Імпліцитний запит інформації здійснюється шляхом використання в питальних реченнях цього зразка дейктичних слів, неозначених займенників, які вказують на наявність у знаннях мовця прогалини, яку необхідно заповнити відповідною інформацією.

Ключові слова: питальні речення, питальні речення змішаного типу, дейктичні слова, неозначені займенники, адресат, адресант.

Постановка наукової проблеми та її значення. Питальні речення є одним із найбільш інтенсивно досліджуваних типів речення в англійському мовознавстві. Причина цього полягає не лише в тому, що інтерогативні конструкції займають ключову позицію в процесі спілкуван-