

Investigating the Translation Process: A Heuristic Framework

Postgraduate student: Ossa Londoño Sergio Iván
Thesis supervisor: Boyko Ludmila Borisovna

OBJECTIVES

Provide target users with a quality translation for them to enjoy and feel, as far as possible, the same impressions as in the original. In addition to this general objective, there are also the following specific objectives:

Distinguish and analyze the possible problems that may be faced in translation.

Define the main procedures to carry out a correct translation.

Describe the skills that a translator must-have.

Describe the different phases of the translation process.

The cognitive heuristic method of translation aims to understand the internal processes involved in translation, from the most basic to the most complex processes such as memory, comprehension, competence, learning, systematization, comparison, evaluation, problem solving, etc.

The cultural context, translator's experience and gained during the translation process are crucial to achieving a "correct" translation.

"A translator presents a hypothesis, not being sure whether it is true or not, and he/she holds on the hypothesis as long as it is enabled by facts. When the hypothesis is rejected, the translator substitutes it for another one, which can also be either proved or rejected. The search is neither linear nor streamlined. New ideas, associations and logical connections emerge in mind; various frames of knowledge are activated. Some directions of search are kept, others are blocked. The process ends with the creation of the target text" (Proshina, 2019)

STAGES OF THE C. H. MODEL

1. **Source text (original).**
2. **Cognitive context: Building a cognitive structure based on the translator's experience, and his/her knowledge of the source and target language.**
3. **Recombination of concepts Understanding: The words of the text activate their meaning in the translator's mind, to overlap them with activated subjective concepts already owned and results in understanding the text.**
4. **Target text (translation): Generation of the target text by verbalizing the cognitive structure formed in the translator's mind by the target language means.**

ANÍBAL TRESPALACIOS VILLA

BRINDIS

El bebedor incorregible alzó la copa y dijo:- ¡Me voy a tomar el último! -Vació la copa y cayó muerto.

TOAST

The hard drinker raised his glass and said:

- I'll have my last drink! - He emptied his glass and dropped dead.

ТОСТ

пьяница поднял стопку и сказал:

«Выпью последний!». Он осушил стопку и упал замертво.



| | Beer | Wine | Tequila, vodka, rum, etc. |
|---------|-------------|-------|---------------------------|
| Español | Copa (vaso) | Copa | Copa (shot). |
| English | Glass | Glass | Shot, snifter. |
| Русский | кружка | Бокал | Стопка, рюмка. |

In Spanish the expression “tomarse una copa” (to have a drink) always implies to drink alcohol, no matter what the drink is, it is with alcohol.

When it comes to translating the term into English we find no major difficulties, because “glass of” is widely accepted when referring to multiple drinks, both alcoholic and non-alcoholic. Even if it could be translated using a more appropriate concept.

In Russian, we need to make the distinction. Stemware (бокал or фужера) for wine, snifter (рюмка) for vodka, whisky, a shot glass (стопка) for spirits like tequila, rum, etc.

During the process of translation we decided to translate it as Стопка. We know that the expression «Рюмка водки» is correct, but when we think about a hard drinker, it comes to mind someone drinking in a shot glass (in the colombian context) one drink after another. Furthermore, in the Russian context to drink vodka in a snifter is more theoretical than practical, and when it comes to drink vodka, the most normal thing is to drink in a shot.

NOTE: We are talking about vodka to use the expression «рюмка водку», but the hard drinker could have been drinking any spirit, and for sure he was using a shot glass.

METHODOLOG

The process comprised five phases.

1. Choice of stories. We chose sudden stories to show a greater number of variants. Besides the fact that sudden stories have an effect that not all stories achieve in the reader, they surprise.
 2. Reading and understanding the stories. We read and analysed the stories. We searched all unknown and cultural terms.
 3. We translated the stories, taking into account all the information got.
 4. We correct possible translation errors.
 5. We analyze the entire translation process and the problems we encounter.
- Note: All these steps go hand in hand, so go back or repeat if necessary.

CONCLUSIONS

When we decided to translate the stories into English and Russian, we knew that it would be a difficult task, especially since Russian is not our native language. We chose the cognitive heuristic method intentionally, and we knew that its implementation would allow us to learn more about the target languages, about their contexts, and our translation process. Moreover, it is that translating stories that do not exist in the target languages and analyzing our translations, has allowed us to notice our mistakes, examine the possible variants for each of the terms, and which is its most "adequate" equivalent.

We hope that these stories allow our target readers to learn more about the Hispanic-American culture and that they encourage the investigation of a literature that has gone unnoticed by many.

