



## RESEARCH ARTICLE

# ASPECTS OF TRANSLATIONAL CREATIVITY

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## Abstract

Translational creativity is still a fertile area of research due to the big focus of translation theories on equivalence and recently on cultural turn. This paper sheds light on the main aspects of translational creativity along with exploring the strategies involved under such aspects. Visualization is one of the most prominent aspects that can be applicable with a higher level of effectiveness especially when translating metaphorical language and idioms.

**Keywords:** Translational creativity, Visualization, Metaphoric language, Verbal idioms.

## Introduction

According to Sternberg and Lubart, creativity can be defined as the ability to produce work that is novel and appropriate (2004, p3). Similarly, Harris (2006) clarified that artistic creativity has innovative, inspirational and visionary quality (p73-74). Both definitions show that the concept of creativity is usually related to innovation and originality. In other words, to describe any work to be creative, it must introduce uncommon and original ideas that are closely useful and relevant to the situation. Creativity also can be seen as a process that can be improved and involved alternations of conscious and unconscious activities. Walls (1926) stated that the creativity process has four stages:

- *Preparation*– ‘when the problem is investigated in all directions’
- *Incubation*– a period of ‘not consciously thinking about the problem’
- *Illumination*– ‘the appearance of the happy idea’
- *Verification*– the conscious testing of the solution (p10).

This model is still influential because it is simple and deep at the same time. It takes into consideration the psychological and mental aspects. In the context of translation, Hewson (2016) mentioned that this four-phase model is applied in translation by scholars such as Mathilde Fontanet who clarified in French the activities included in each phase (p.17). Activities such as “searching tentatively and uncertainly”, or “thinking about the historic context”, or “identifying the formal or semantic relationships between the words of the source text” are all conducted under preparation whereas activities such as switching attention to other problems or simultaneously addressing different issues are identified during the incubation phase. In this stage scenic visualizations activities may imply working on linguistic associations that play out in a back-and-forth paraphrastic movement between the two languages (Hewson, 2016, p.17). Unexpected answers to arising questions may appear later in the illumination and verification stages along with an imaginative rewriting which comes finally.

The creativity process is in large part a great ability to make a decision. For example, asking students to be

more creative can render them more creative if they believe that the decision to be creative will be rewarded rather than punished (O'Hara and Sternberg, 2001, p.197). Sternberg clarified that to be creative one must first *decide* to generate new ideas, analyze these ideas, and sell the ideas to others(2006,p4). He explains that a person may have synthetic, analytical, or practical skills but not apply them to problems that potentially involve creativity.

### **Aims of the study**

This paper aims at exploring the main aspects of translational creativity and the effective strategies that can be implemented to achieve creativity in translation. The paper is also aims to make balance between such strategies in order to find out which is more effective making shifts or adopting visualization in translating metaphoric language and verbal idioms.

### **Statement of the problem**

It is clear that the essential function of translation is to transfer the meaning of the source text into the target language. This process may sometimes distort the message of the original text or at least does not maintain the aesthetic effect of this message. To avoid meaning distortion and to maintain the effect of the original message may put translation in real need to creativity. This need becomes greater when the original text is metaphoric or includes verbal idiom because paraphrasing could lead to poor translation.

### **Significance of the study**

The significance of this article arises from the fact that it deals with the notion of creativity which is still not obvious in the field of translation studies. The study of this notion may contribute to get panorama of how translation could benefit from cognitive sciences. Creativity basically is originally related to mental capacity and intelligence.

### **Translational creativity**

Creativity in translation or translational creativity may be studied carefully from four perspectives: as creative rewriting, problem solving, visualization, and deviation standard. In the following lines these three points are outlined.

#### **Translational creativity as creative rewriting:**

This section is started by metaphorical description of translation as afterlife of the source text. The afterlife of the source text could be possible only because of the inherent feature of translatability that the original text naturally offers (Benjamin, 2000, p.16). Translation should not be regarded as a reproduction, but rather as harmony as a supplement or a complement to the original text language (Benjamin, 2000, p21). Thus, the translator's task is illustrated "it is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work". (Benjamin, 2000, p.22)

The duty of translator, then is to liberate the ideas imprisoned in the source text rather than reproduction or transferring and this argument can be supported by the fact that translator's task is to go through the whole decision-making process when he recreates the liberated ideas in accordance with the norms, structure, culture of the target language. Nida and Taber (1969) used the word restructuring in the three-stage system of translation (p. 33) , but it does not mean that the translator only deals with rebuilding the ideas of the original text to be fit for structure or the grammar of the target language. Instead, translator deals with whole system of both languages including phonetics, phonology, morphology, syntax, semantics, and pragmatics and how to recreate textuality which cannot be fulfilled until it meets seven standards suggested by Beaugrand and

Dressler as cited in Slembrouck (2011) namely: cohesion, coherence, Intentionality, acceptability, Informativity, Situationality, and Intertextuality (p.157). The recreated text should be able to communicate effectively with the target reader in his language and culture.

The word re-creation in the quotation above is rendered by the translator Rendall (1997) into rewriting (p.163). Rewriting in itself makes the translator involved in a complicated process in which he is an author, but he has no full freedom to write as he likes because of the fidelity to the original. However, the item "re-creation" is more related to creativity due to the morphological fact that both of two lexical items have the same stem. Both creative writing and translation as textual transformation of thoughts, words *and* worlds share a renewal ability and energy (Perteghella, 2013, p. 195). Therefore it can be said that translatability, which by its virtue the original text is given "afterlife", leads to the fact that the original text undergoes a change because the term afterlife basically means transformation and renewal of something living (Benjamin, 2000, p. 17).

The similarity between translation and creative writing can be traced in two points. The first point is that it is now widely common that no text could be written in a socio-cultural or linguistic vacuum, i.e. all writing is intertextually related, genres of creative writing being no exception. The second point is that if we consider translation of any type as the creation of an act of communication rather than as an act of transfer, then the translator is acknowledged to work in a decision-making space related to both the construction of meaning in the Source Text (ST) and the creation of meaning in the Target Text (Rogers,2011,p42-43). This idea is strongly supported by Perteghella & Loffredo in the book Translation and Creativity:

Texts do not occur out of nothing, but recur as altered forms of pre-existing texts – as intertexts; there are no origins and there is no closure, but an ongoing textual activity consisting of a host of complex transactions, in which texts are assimilated, borrowed and rewritten. (Perteghella & Loffredo, 2006, p.4).

The translatability characteristic also controls the relation between the original text and its translation on the basis of uniqueness and invention. Octavio Paz cited in Bassnett (2002) stated that:

Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the nonverbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text (p. 46)

Language in reality is a way to interpret the non-verbal world around us and every word or phrase can be replaced by its synonyms or equivalents and even sentences could be paraphrased. Therefore, translation is given the same originality of the source text instead of secondary position by the merit of the language nature. Another feature that creative translation is characterized with is the invention. In other words, creative translation can produce something novel without going far from the intended meaning.

### **Creativity as problem solving demanding:**

The need for creativity appears when a real translation problem arises in the way of rendering a source text. Levy (2011) mentioned three stages in the translation process:

1. Apprehension of the source
2. Interpretation of the source;
3. Re-stylisation of the source. (p.31 )

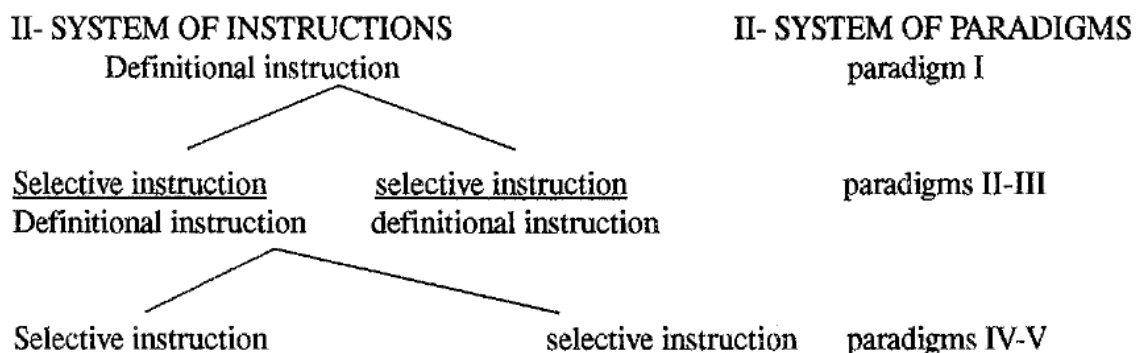
Re-stylisation may seem similar to restructuring in Nida's three-stage process of translation, but the focus here is more on the style which can be defined as any specific way of using language (Baldick, 2001, p. 247),

or the characteristic manner of expression in prose or verse (Cuddon, 2013, p. 688). In this stage, Levy (2011) discussed two types of solutions: Stereotyped solutions and those solutions that includes Opportunities for inventiveness and choice. The former means that translators inclined to use routine patterns or expressions current in their domestic literature in a reproductive way, whereas the latter means that a number of stylistic options are available to the translator to choose from in the light of the context of the original text. (p. 53-55). The reason of such alternatives is the wording or paraphrasing of translation which means that one expression in translation represents not the mandatory version, but only one of a several possible choices. Translators who adopt Stereotyped solutions are called mechanical translators and those who are able to think of a number of stylistic solutions are called creative translators (Levy, 2011, p 34). The main difference between the two groups of translators is clarified by (Levy,2011) “creative translators are able to imagine the realities they are expressing, reaching beyond the text to identify the characters, situations and ideas that lie behind it, whereas non-creative translators merely perceive the text mechanically and merely translate the words” (p. 34). According to Levy's argument, reproductive translation does not take more care of realities it is dealing with and doesn't make effort to delve deeply in the source text to get a complete portray about the characters, situations and ideas that underlie the surface structure.

Moreover, Levy (2000) payed great attention to the idea that translation is a process of decision-making. He distinguishes between teleological and pragmatic viewpoints about translation. From the teleological viewpoint translation is process of communication and from the pragmatic viewpoint translation is a process of decision. The former regards that the objective of translating is to impart the knowledge of the original to the foreign reader. The later considers translation as a series of a certain number of consecutive situations which imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives (Levy, 2000, p.148). Levy (2000) illustrated three components of the decision problem:

1. The situation: (i.e., an abstraction of reality, which, in a formalized theory, would be expressed by means of a model).
2. Instruction I defining the class of possible alternatives: A definitional instruction gives form to the paradigm, and a paradigm is the contents of its definitional instruction. A paradigm is, of course, not a set of completely equivalent elements, but a set ordered according to different criteria (e.g., stylistic levels, connotative extensions of meaning, etc.); otherwise, no choice would be possible.
3. Instruction II directing the CHOICE among the alternatives. This instruction is derived from the context. The alternatives may be different in character (in analogy to the definitional instructions): semantic, rhythmical, stylistic, etc. (p. 149-150).

Levy (2000) explained that the selective instructions are included in their definitional instructions on the basis of a system and its subsystems or a set and its subset relation. Then a subset from the set of alternatives circumscribed by the definitional instruction is eliminated by the selective instruction to become in turn the definitional instruction of this subset, and so on, till a one-member paradigm is reached (p.150). The following diagram clarifies Levy's model:



**Fig. 1:** Levy's Model of Decision-Making (Levy,2000,p.150)

The process of choosing of a lexical unit or larger unit of language is controlled these system of conscious or unconscious instructions. The instructions can be either objective -when dependency is on linguistic materials- or subjective in the case of dependency is on translator's memory, translator's ideology, his aesthetic standards, etc.

Kusssmaul (1991) stated that texts that deviate from general linguistic norms and have a very complex structure such as set patterns, fixed collocations or typical idioms are especially suited to test the translator's creativity (p.92). Kusssmaul as cited in Hewson (2016) pointed out to three key stages in creative translation: (i) the existence of a translation problem, which, in the hands of the translator, is (ii) solved by something "new", with this result being (iii) approved by an expert (p.13). Thus it is necessary to face a real translation problem in order to stimulate the translator's mind to think of some options from which he can select a creative solution. In addition to being new and appropriate, the potentially creative solution is one that is at variance with those usual linguistic forms, and it remains potentially creative until validated (or not) by the expert (Hewson, p 14). In his article the vexed question of creativity in translation, Hewson (2006) illustrates that producing new translation solution means to adopt additions strategy or radical changes while appropriateness means to consider the necessary adaptation(p.7). Radical changes on one hand are necessary adjustments to avoid awkward usage in the target language, and to help the target reader to grasp the original message. Appropriateness, on the other hand, refers to the need to produce natural and easy expressions in the target language. Snell-Hornby (2006 ) mentioned that the three theorists of translation: Dryden, Tytler and Dolet stated basic conclusions reached by their own work as translators in two points: the need for mastery of both source and target language, for understanding the author's intended meaning, and for translating in an appropriate and idiomatic style with all the ease of the original composition(p.19).

### Visualization as a main way of translational creativity:

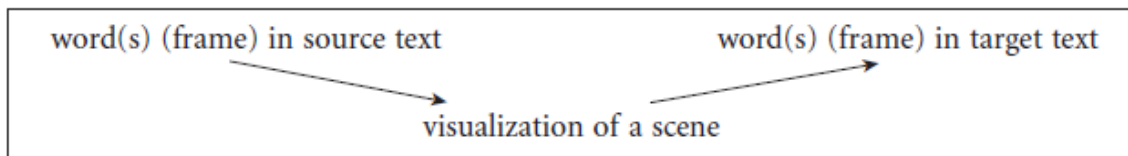
According to Chomsky (1965) 'creativity is the essential property of language that provides the means for expressing indefinitely many thoughts and for reacting appropriately in an indefinite range of new situations (p.6). Language in itself has potential abilities to inspire creativity, but the translator should make effort to discover such abilities. Koestler (1966) as cited in Kusssmaul (2005) formulated the hypothesis that creative thought is visual thought(p.379). By application of frame and scene theory in translation, Snell-Hornby (1995) is a pioneer in posing the argument of needing to visualization in translation. She states that translation based on equivalence theories would be a mere frame-frame activation (1995, p81). She clarifies the translation process interpreted in terms of the scenes-and- frames theory can be explained as follows:

The translator starts from a presented frame (the text and its linguistic components); this was produced by an author who drew from his own repertoire of partly prototypical scenes. Based on the frame of the text, the translator-reader builds up his own scenes depending on his own level of experience and his internalized knowledge of the material concerned. As a non-native speaker, the translator might well activate scenes that diverge from the author's intentions or deviate from those activated by a native speaker of the source language (a frequent cause of translation error) (Snell-Hornby ,1995, p.81)

Snell-Hornby (1995) also illustrated that when applying such theory and depending on the scenes he has activated , the translator must find suitable TL frames. The translator will be able to produce a nice translation because of two reasons. The first reason is that he involves in a constant process of decision-making whereby his proficiency appears. The second reason is that the scenes-and- frames theory does not merely work with words and structures, but with a more holistic principle of interrelated textual elements, experience, perception and background situation (p.81).

Kusssmaul(2005) presented that there is no direct path from source-text word to target-text word when there is a problematic case. Therefore, the translator should try to visualize a scene fitting the word, and this scene will stimulate a target frame (p.382). This creative process of translation can be shown in the figure below:





**Fig. 2:** Kussmaul's Visualization Process (Kussmaul,2005,p.382)

Kussmaul (2005) clarified that more than one scene may be suggested by a frame (p.384). The example provided by Kussmaul that he asked his students to translate a text from Newsweek into German language, and this text was about medical profession's obsession with technology. The difficulty appeared when the students tried to translate the word "touch". The students suggested two equivalents in German "berühren" and "abtasten"(385). The second alternative is just mentioned finally when the professor asks the students to imagine a visit at a doctor's surgery. The professor explains that the frame "touch" here evokes two scenes (a) a scene where a doctor examines a patient and (b) a scene where a person makes sexual overtures to another person. If we had translated "touch" by *berühren*, only the second scene would have been evoked.

Based on Langacker's notion of figure/ground alignment in combination with scenes-and-frames theory, Kussmaul (2000) also developed his theory of translational creativity depending on the idea that changing the perspective and changing the focus of looking at things are ways of finding new ideas can be applied in translation to come up with creative solution to translation (p.118-119). Accordingly, Kussmaul classified translational creativity into five types. These types are summarized as follows:

*Chaining categories:* in this type, the relation between the original semantic categories and its translation can be understood only by looking at them within an overall scenario. For example, the character in the Asterix comics the Druid's name in the French original is Panoramix, but in the English version he is called Get-a-fix and in the German version he is called Miraculix. The German version may focus on this character's fighting against Romans, whereas the English version may focus on the effect of a special type of booze. However, the original French emphasizes more on another feature of such character, that is planning and looking ahead. (Kussmaul,2000,p121)

*Picking out scene elements:* here, one particular element of the scene is viewed and then mentioned in the translation. The example is taken from T.S. Eliot and its German translation:

For he isn't the cat that he was in his prime;  
 Though his name was very famous, he says, in its time.  
 He is no longer the cat that he was before  
 When one could read about him in the papers every day. {back translation}

According to Kussmaul (2000), the word "name, famous, in its time" are the frames, but the imaginative reading leads the translator to focus on one element of fame: reading about him in the papers every day. Whether this element is the core of the notion fame or not, the translation is creative because it is adequate and new. (p.121-122)

*Enlarging a scene:* in this type of creative translation, kinds of elements can be added to a scene without getting into another scene. The example is also from T.S. Eliot:

His coat's very shabby, he's thin as a rake  
 And he suffers from palsy that makes his paw shake  
 His fur's very shabby, he's merely skin and bones  
 With trembling paws he's at death's door {back translation}

The death is not included in the original scene, but we all know that sickness and old age usually take

someone into the grave in most cases if not all. Therefore, the translator here makes the scene wider and more obvious by adding death. (Kussmaul, 2000, p. 123)

Framing a scene: it is the replacement of a scene element by a frame. The example from Eliot is as follows:

He can pick any card from a pack.

His card tricks are very popular.

The phrase Card Tricks is a frame that can cover many things including the scene comes up to mind when reading the source text here. The scene itself consists of many elements, and the focus is not on one particular element, but the phrase mentioned includes all of such elements. The translators in this type zoom out until they reach the frame that allows the scene to appear in the picture. (Kussmaul, 2000, p. 123-124)

*Thinking up of a new frame:* a frame is already existed for the scene suggested by the source text. This frame is the usual one that people mention for the kinds of mental images suggested by the source text. On contrary, a new frame is chosen as a neologism instead of the usual frame. Kussmaul uses the following example:

Starch is cheap and filling, so sausages composed chiefly of bread seem somehow right.

is translated into German equivalent "Brotwurst" which means in English "bread sausage"

Kussmaul presented that using the word "Brotwurst" is a creative translation because this word – by implication- comprises the elements: cheap, filling, composed chiefly of bread, but with more focus on the last one (Kussmaul, 2000, p. 125).

All of these types are arisen from changing of focus or perspective, and the aim of such changing is always to capture the scenes of the source text in terms of one element or more or at least zooming to the frame because creative solutions are usually linked with visualization. Here an example to show how visualization is effective.

### Deviation Standard:

Rogers (2011, p. 43) stated that characteristic features of creativity are said to be: variation, novelty, filling in gaps, divergence, problem-solving and problem-finding, lateral thinking, making links between apparently unconnected items. One of the basic aspect is that creative processes are found when translators deviate from a mere reproduction of the source text, whereas non-creative processes essentially consist of reproducing the source text unit (Bayer-Hohenwarter, 2009: 46). However some units of source text may find easily their way to the target text, therefore, Bayer-Hohenwarter did not neglect reproduction at all. She illustrated that successful translation performance is not necessarily defined by a high proportion of creative shifts, but by "reflected decisions on the use of reproductions versus creative shifts depending on the specific demands of a particular translation unit" (2011, p. 686).

Based on Guilford's (1950) nine dimensions of creativity, Bayer-Hohenwarter (2009, 2011) developed her framework of translational creativity. This framework consists of four dimension: acceptability, flexibility, novelty, and fluency. All of the first three dimension can be evaluated through the translation product, whereas the fourth one can be assessed by examining the translation process (Lopez, Ferez, and Caro, 2021, p. 103). Acceptability is defined as a relatively error-free target text (Bayer-Hohenwarter 2011, p. 683), while novelty is defined as the uniqueness of translation when compared to other previous translations. Flexibility and fluency need to great deal of explanation as it is in the following lines.

flexibility: Bayer-Hohenwarter (2009, 2010, 2011) referred here to the term creative shifts, and She distinguishes between primary shifts which are obligatory and secondary shifts that are optional. In very general terms, primary shifts involve semantic changes in the level of abstraction. They include three main types: abstraction, concretization and modification. Primary shifts with such types could be also called

cognitive shifts because they do not take in consideration only the linguistic level, but they integrate linguistic approach with an evidence from psychological research putting both into a new perspective (Bayer-Hohenwarter 2011, p. 668). Abstraction refers to cases where translators adopt solutions that are more general or abstract than source text meaning; concretization involves expressing the source text idea in considerable detail; and modification refers to the use of a level of abstraction similar to that of the source text (Lopez et al., 2021, p.103). Secondary changes are optional and include four types: explanation, i.e., making information contained in the source text explicit; emphatization, in which a new value is added by including a novel element; change of perspective, which incorporates traditional modulation and/or transposition; and enrichment, which adds a metaphor or any other original contribution to meaning (Lopez et al., 2021, p.103).

In Bayer-Hohenwarter's framework (2009, 2010, 2011), creativity on the process is mainly measured by zeroing in on fluency which means the number of translation solutions provided for one problem by one translator in a rapid and routinized way. According to Lopez et al. (2021) the theorist Bayer-Hohenwarter implemented four parameters to measure fluency: dedication ratio, total translation time, automaticity and spontaneity.

- a- Dedication ratio: it refers to the time devoted to a translation unit in relation to the total time of translation.
- b- Total translation time: long translation time is an evidence that translation process is non-routinized while the process is consider as a routine when the time taken up is short.
- c- Automaticity : it is achieved only when the three following conditions are met:
  - 1- Automaticity happens when the translator just need less than three seconds to start writing the target text.
  - 2- The first translation output is regarded to be the final solution for a definite translation unit.
  - 3- No comment is made by the translator on TAP with reference to the translation unit.
- d- Spontaneity: it takes place when the translator is not able to solve a problem in the first place, and such problem is commented aloud on the TAP, but the condition of taking less than three seconds is still fulfilled after rereading the source text. (p103)

The efforts of Bayer-Hohenwarter are notable on the way of finding reliable method to measure the translational creativity. However, the nature of creativity as a cognitive process and the individual differences among translators' skills and capacities make the process to some extent difficult.

## Methodology

This paper depends on both comparative and process models of translation. Three models are mentioned by Williams and Chesterman (2002) causal, process, and comparative models (p.48). The researcher here chooses the comparative model in which he compares between the original and several translations for each text. Adopting directive content analysis, the data is analysed in the light of comparative and process model. According to Hsieh and Shannon (2005) directive content analysis is about existing theory or prior research exists about phenomenon that is incomplete or would benefit from further description (p.1277). Reliability is achieved by using transparent ways of analysis which based on evidence ,while validity is confirmed by combination the two models process and comparative that ensure coherent and plausible discussion and real insights.

## Analysis

In this section, the following examples from the Qur'anic translation are analyzed in terms of finding whether metaphoric language and idiomaticity are maintained or not. The inherent ability in translation to



make its own originality.

Surat 6:Aya 67 **لِكُلِّ نَبِيٍّ مُّسْتَقَرٌّ ۚ وَ سَوْفَ تَعْلَمُونَ**

**Irving** (1985): Every piece of news has some purpose, as you shall realize." (p 153.)

**Yusuf Ali**(1987): For every message is a limit of time, and soon shall ye know it." (p.60)

**Pickthall** (1996): For every announcement there is a term, and ye will come to know. (p.135)

**Haleem** (2005): Every prophecy has its fixed time to be fulfilled: you will come to realize this.'(p84)

**Al-Hilali & Khan** (1999) : for every news , there is a reality, and you will come to know. (p.217)

**Quli** (2005):For every prophecy there is a [preordained] setting, (p.183)

Here the word **مُسْتَقَرٌّ** is translated into purpose, limit of time, term, fixed time, reality, preordained setting. Those translators who indicate to time try to paraphrase, but others choose to adhere to the original word in different ways of novelty. From purpose to reality and then to setting, all of them want to communicate the intended meaning making some alternatives that appear appropriate to some extent. Such alternatives show us the ability inherent in translation to invent and to keep pace with the originality that the source text seeks to monopolize. Haleem, Pickthall, and Yusuf Ali in the translations above ,concentrate on the meaning of the word **مُسْتَقَرٌّ** as fixed time, while Al-Hilali & Khan, and Quli may come nearer the intended meaning by translating such word into " a reality, a [preordained] setting" respectively. However, it is necessary to indicate here that Irving's translation seems to make emphatization shift that alter to some extent the original meaning.

Hatim and Mason(1990,p.69) stated that metaphoric use of language invariably conveys additional intended meaning and it is the semiotic status of metaphor that plays crucial role in taking decision how metaphor could be translated. To illustrate, the following example is taken from the Holy Qur'an. (17:61-62):

Surat 17:Aya 61-62

**وَ إِذْ قُلْنَا لِلْمَلٰٓئِكَةِ اسْجُدُوْا لِاٰدَمَ فَسَجَدُوْا اِلَّا اِبْلِيسَ ۗ قَالَ ؕ اَسْجُدْ لِمَنْ خَلَقْتَ طِيْنًا ﴿٦١﴾ قَالَ اَرَاۤءَيْتَ هٰذَا الَّذِى كَرَّمْتَ عَلٰى لَيْۤسٍ اٰخَرْتَنِ اِلٰى يَوْمِ الْقِيٰمَةِ لَاحْتِكِنُ ذُرِّيَّتَهٗ اِلَّا قَلِيْلًا ﴿٦٢﴾**

The image is in the threat that Satan carries out "لاحتكن ذريته" against Adam's offspring. Therefore, English translations of such clause are mentioned below:

**Irving** (1985): I shall bring all but a few of his offspring under my mastery(p.281).

**Pickthall** (1996): I verily will seize his seed. (P.288)

**Al-Hilali & Khan (1999)** : I will surely seize and mislead his offspring(p.377)

**Yusuf Ali** (1987): I will surely bring his descendants under my sway (p.281)

**Haleem** (2005) : I will lead all but a few of his descendants by the nose.'(p.179)

**Quli** (2005): I will surely destroy his progeny (p.397)

Al-Wahidi (2009) in his tafseer mentioned that Arabs may say: I cannot find rein for my camel or donkey, so I put rope between its jaws in order to lead the animal (vol. 13, p.386). Similarly Ibn Ashoor (1984) stated that the image here is a kind of analogy that clarifies that satan or Iblis wants to show his ability to bring Adam's offspring to his dark way of misleading and shame deeds (vol.15, p.151). As for the translations, only Haleem who decided to transfer the image into the target text by using the idiomatic expression "Leading someone by the nose". However, the other translators just maintained the meaning through paraphrasing. Maintaining mental images of idioms in translation is an evidence of creativity specially when the functional equivalence is performed through an image that achieves the same function of that one in the source text.

## Findings:

The results of this study is clarified in this section. the following table show the strategies adopted by the translators in the chosen texts above.

**Table 1:** Creative Strategies Used in the Translations

Translator	Text 6:67	Text 17:62
Irving	emphatization	modification
Pickthall	concretization	Perspective change
Al-Hilali & Khan	explanation	Perspective change
Yusuf Ali	concretization	modification
Haleem	concretization	visualization
Quli	explanation	Abstraction

According to the table no. 1, all the translators make creative shifts, but visualization is only applied by Haleem in the translation of the second text. It is also clear that the shifts above are not all obligatory, but some of them are optional such as explanation and emphatization. The most common strategy used is concretization, then modification, explanation, perspective change which are all used twice, whereas emphatization, abstraction, and visualization are all used once. The translator who used obligatory shifts in both texts is Yusuf Ali, while the translator who used optional shifts in both translation is Al-Hilali & Khan. The other translators in one case-text- used obligatory shifts and they moved to optional shifts in the second text translation. Using obligatory shifts may be considered as an evidence of translational creativity because these shifts are primary and regarded as cognitive shifts. Table no. 2 below clarified the frequency of creative shifts in the translation of both texts.

**Table 2:** Frequency of Creative Shifts in Translations

Creative Shifts	1 <sup>st</sup> text	2 <sup>nd</sup> text	Total	Per.
Abstraction	0	1	1	8.3
Concretization	3	0	3	25
Modification	0	2	2	16.6
Explanation	2	0	2	16.6
Emphatization	1	0	1	8.3
Perspective change	0	2	2	16.6
Visualization	0	1	1	8.3
<b>Total</b>	<b>6</b>	<b>6</b>	<b>12</b>	<b>100%</b>

The table no.2 shows that concretization occupied the first position with the percentage of 25% of the whole shifts. However, modification, explanation, and perspective change came at the second position with equal percentage of 16.6% of the total number. At the third position, abstraction, Emphatization, and Visualization are used with the same percentage (8.3 %) which indicated that the translators tend to apply concretization and modification over abstraction as obligatory shifts. As for optional shifts, translators tend to apply perspective change and explanation more than using visualization and emphatization.

## Conclusion:

Metaphoric language in general and verbal idioms specially are all still a great source of difficulty in translation. This article examines the main aspect of translational creativity with specific reference to Arabic – English translation. The paper shows that the prominent aspect of creativity in translation are four: dealing with translation as creative rewriting process, creative problem solving, visualization, and making deviation

standard that covers creative or cognitive shifts. Whether shifts lead to abstraction, or concretization, or even they lead to perspective change, they are in real need to work under the umbrella of visualization strategies. The visualization depends on image-motivated meaning or creates mental images which are usually able to convey intended meaning obviously and maintain the aesthetic effect of the original metaphoric language.

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مقالة بحثية

ملامح الإبداع في الترجمة

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المُلخَص

لا يزال موضوع الإبداع في الترجمة مجال غير مطروق بكثرة والسبب تركيز نظريات الترجمة المفرد على المرادف وعلى الدور الثقافي مؤخرًا. تسلط هذه الورقة البحثية الضوء على أنماط الإبداع في الترجمة والاستراتيجيات المتبعة وفقًا لتلك الأنماط. تخلص الورقة إلى أن الصورة البصرية هي أحد أبرز أنماط الإبداع في الترجمة ويتميز بفعالية عالية عند تطبيقه في ترجمة المجاز والكنائيات.

الكلمات المفتاحية: إبداع الترجمة، الصورة البصرية، لغة المجاز، العبارة الاصطلاحية الفعلية.

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