

The Relationship between Creativity and Translation

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Abstract: Creativity is considered as a problem solving in the world, especially in translation, but it has been neglected and no course is taught in the university as a creativity course in the world. This study attempts to discover the relationship between creativity and translation especially translations from English to Persian. Since there will be different for and against ideas and theories about necessity of creativity or lack in translation process to reach translation product. In the present study, it has been tried to use the creative questionnaire (CQ) and a general text includes two paragraphs. 60MA translation students participated in the study to show their capabilities in translation. The results of the current paper explores that creative students have a capability to choose, find and generate new novel equivalences. The creative lexical show the importance and quality of the translated text accordingly.

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1.Introduction

Basically, translation is not just changing words from one language into another language. It needs a special skill so that the result of the translation becomes natural and easy to understand. According to New mark [1]“translation is how to replace a written message and statement in another language (p.40). It means to have a good-quality translation, a translation must convey the message that the writer of source language wants and Houbert [2] believes that the translator is a message conveyor, and he/ she must understand the message fully and can translate the text into the target language in a simple and clear way. According to the Holly book Quran, God is beautiful and loves beauty. Translator can be equaled with a painter; the more important thing is the product or output and not the translator or a painter. People observe the product or outcome of the translation not other guidelines. Really, practice makes perfect. Making or finding equivalence is not an easy task, it may take longer time. The term HitchHiker was the reason for me to follow the *creativity* and its important in my life to pursue it.it had a two line definition in English-Persian dictionary. This was the compound word that two groups of people(youth and taxi drivers)use it. I asked them they immediately respond me *taxi merci* تاکسی مرسی .but the equivalence in English Persian Dictionary was : خانمی که کنار جاده ایستاده از صاحبان وسایط نقلیه خواهش می کند که ا را سوار کنند و پس از رسیدن به مقصد به جای کرایه دان با لبخند زدن پیاده می شود.finding the functional equivalent is one of the creative capabilities in which it helps the translator to create the equivalent match the text. Since creativity is considered as a problem-solving, by using it in translation, the phenomenon of untranslatability will be removed from the world of translators. In (2002),

Dagut and Laufer [3] developed four types of equivalences: Linguistic, Paradigmatic, Stylistic / functional and Textual Equivalences. Most of the words may have some synonyms but no word can be found with the same meaning and the same function in any language. The question may spark in your mind is: what is creativity exactly? This question has often been asked. The present research pave the way for the translators and answer the question above mentioned.. Rhodes [4] determined that creativity consists of a system of four Ps; the creative Person, Process, Press (environment), and the creative Product. Later, a mathematician, Ruth Noller, developed this elegant equation: Creativity is a type of imagination, and evolution.

Dryden [5]said that the idea of creativity as divine afflatus, the breath of God, turns easily into the divine fire that ignites the imagination but consumes the thinker. To be creative, the translator requires divergent and convergent thinking. The best definition of creativity related to the science developed by Torrance [6]; the creativity is recognizing the gaps in the problem or the information, creating ideas or hypotheses, testing and developing these hypotheses, and transmitting the data. Another definition proposed by Lederman et al. [7], all the scientists uses their creativity in every stage of scientific research. So the creativity has a supplementary role in many scientific processes. On the other account, Creativity is the production of ideas, solutions, or products that are both novel and useful. For an idea to meet the operational definition of creativity, it must be judged as creative by others in the domain Hervey [8] asks: why an exact equivalence or the affect is problematic to achieve. There are three main reasons. First, it is impossible for a text to have the constant

interpretations even for the same person on two occasions. Secondly, the translation is a matter of subjective interpretation of the translators of the source language text. Thirdly, it may not be possible for translators to determine how audiences responded to the source text when it was first produced. According to these translation scholars: before one could objectively assess textual effects, one would need to have the recourse to a fairly detailed and exact theory of psychological effect, a theory capable, between other things, of giving an account of the aesthetic sensations that are often paramount in response to a text (Hervey[9], (p14). Creativity has two aspects; process and product. Process is the stage that the creative mind focuses to imagine and verify and the product is the output, as wallas(10) defines 4 steps in creativity as follows: preparation, incubation, illumination and verification.the following are the objectives of the study in which the researcher describe in details.

2. Material and Methods

The present study intended to solve the problem of new comers or translators and presented them an experimental research on creative translation. The study answered to the above mentioned questions .Some translators are not aware of creativity and its main role in translation. They think when they do not know the meaning of the words, there is nothing to convey, by the way, dictionary is not the main key in translation. The researcher intended to present the readers with an introduction on the role of creativity in translation., the current paper considers creativity as a factor that may influence lexical choices in translation and it attempted to investigate the relationship between creativity and translation and pave the way for the translators that consider creative students have the capabilities to create existed and non-existed lexical .and it's to thank God for forwarding this valuable gifts toward man. The result of the paper is hoped to benefit translation students, translation centers to follow it in translation process to be able to have a creative equivalence. The researcher as a translator sought to answers to 1) is there any relationship between creativity and translation? And 2) which groups had the best translation, creative students or non creative students? The instruments, which the researcher used in the process of the research, were a text and a creativity questionnaire. The text was a text whose content is related to "Memory" and students were asked to translate it." Memory" was selected for the sake of candidates had no previous information about the text. Translation text consisted of 3 paragraphs with 210 words. Allocated time was 60 minutes. The content of the text related more to memory and how to use lines usefully. The researcher had to find the best creative equivalence for 10 under lined words in the text and translate whole the text .both groups are allowed to use different kinds of dictionaries to look up the meanings. Sixty

minutes considered for translation of 2paragraphs.creativity questionnaire included30 multiple choice items. In this study has been tried to focus on the lexical and textual assessment. Translated text was evaluated by three professional translators from three universities of Iran. The professional raters/translators were family with the translation theory and practice and they taught English courses in the university. the translated text were evaluated based on the scoring system. They had used descriptive translation theory. After that the translation evaluated and received, the searcher started exploring the link or relationship between creativity and the translated text.

3. Results

As it was mentioned, in order to investigate the relationship between creativity and translation, the creative questionnaire analyzed and the scoring procedures followed based on, strongly agree (4),agree(3)strongly disagree (2),disagree(1),no idea(0),and for translation assessment or scoring followed by the descriptive theory rated by three English Persian translators. The following tables show that40 Ma students of translation participated in the present study. To translate the text(Table1) all the student participated.table2 show the number and percentage of the participants(39 out of 40).one of the students did not complete the creativity questionnaire.

Table 1. Percentage of Participants in Translation Test

Participant	Number of Participants	major	Percentage
Male	6	Translation	15%
Females	34		85%
Total	40		100%

Table 2. Percentage of Participants in Creativity Questionnaire Test

Participant	Number of Participants	Major	Percentage
Males	6	Translation	15%
Female	33		82.5%
Total	39		97.5%

The required data were collected in two sessions. First of all, the administration of the creativity questionnaire in which it was given to forty students and the necessary instruction as how to complete the test was given. The participants were supposed to complete each part of the test in about 30 minutes normally. However, there was no time pressure for subjects; most of them completed each part about 25 -30 minutes as expected. The results obtained from the test indicated the level of creativity and personality of the participants. The second one was administration of translation text. The students were asked to translate the text into Persian. They used different kinds of dictionary during translation .There was no time restriction, but it took about 60 minutes to translate the text. The results were analyzed to examine how creativity could play

important role in translation. The scores of the CQ are below and it shows the creative participants.

Table 3. Scores of creativity questionnaire'

Row	Strongly disagree	Disagree	Agree	Strongly Agree
1	10	10	10	10
2	5	2	8	25
3	14	-	6	20
4	--	8	2	30
5	--	-	5	35
6	8	-	-	32
7	3	3	16	18
8	2	3	10	25
9	11	-	2	19
10	--	2	5	36
11	--	-	-	40
12	5	-	5	30
13	2	-	31	25
14	--	10	1	29
15	5	5	3	27
16	--	2	8	30
17	--	-	2	38
18	20	13	3	5
19
20	20	9	5	11
21	21	10	2	20
22	5	3	3	25
23	10	10	14	2
24	25	6	2	19
25	1	7	10	30
26	9	-	-	31
27	--	12	10	18
28	2	8	6	24
29	3	-	-	37
30	--	-	-	40

This questionnaire is an attempt to examine the subject of altered states of consciousness in a scientific manner. The assessment system serves as a tool for investigating the incidence of various states of consciousness and life experiences, some of which may be labeled as extraordinary. Certain spheres of consciousness or types of experience addressed in this questionnaire may concern issues that one does not usually talk about. A number of items may be even labeled as "pathological". The aim is to eliminate the disrepute such experiences may have and to make an unprejudiced, scientific approach. The procedures of scoring for creativity questionnaire as follow: The correct answer for each item in creativity questionnaire was supposed to be chosen for among five choices. Every correct choice received one point. The maximum possible score for each item was equal to 4 and the total score obtained from the whole test was equal 120.(table3).

31.1 Classification of creative persons and translation The following table shows the scores of two groups (creative and less creative students) translated the text into Persian.

The participants were asked to translate the text into Persian. Moreover, 10 words chosen in the text based on six levels (Total Beginner1, Beginner 2, Intermediate 3, Advanced4, Near Fluent 5 and Fluent 6).The strategy score for each subject was calculated through the following procedures. (table4)

1. The average frequency of each strategy category was calculated by adding up the chosen frequencies of items and dividing the obtained sum by number of items in that strategy group. These scores related to six strategy types were obtained.

2. The average strategy score for each subject was calculated by dividing the sum of the six average scores by six. Each subject received a full strategy score with possible range of 1 to 6.

Table 4. The strategy score for each subject calculated through the procedures.

Row	Word	Total Beginner 1	Beginner 2	Intermediate 3	Advanced 4	Nearly Fluent 5	Fluent 6	Total 40
1	Arm	8	2	5	10	5	10	40
2	Slowly	3	-	-	2	15	20	40
3	Everyone	1	2	6	11	2	18	40
4	Seem	2	3	-	10	-	25	40
5	Poor	3	2	2	3	10	20	40
6	Can	-	5	-	5	5	25	40
7	Have to	3	1	1	-	2	33	40
8	So	-	3	-	-	4	33	40
9	All the time	6	5	5	8	2	14	40
10	Want	8	2	5	5	10	10	40

3. Discussion

At the first step, the data was transformed to the statistical package (SPSS) to be analyzed. After calculating learner's minimum, maximum, mean and standard deviation with SPSS program, the researcher used graphs in order to show the relationship between two variables, and the findings of the study in relation to the research hypothesis were discussed. We have two variables (Creativity Questionnaire and Translation), with means 104.5 and 52.3 respectively and standard deviations 12.60 and 6.46 respectively. The correlation is computed as (.588 +1). There are some short cuts, but in general the formula is tedious and we will let the computer do all this work. There is a positive correlation in this study so that creativity value and the associated translation value were above average. Then the product would be the product of two positive numbers, which would be positive. If the Creativity value and the translation value were both below average, then the product above would be of two negative numbers, which would also be positive. Therefore, a positive correlation is evidence of a general tendency that large values of creativity are associated with large values and small values of translation are associated with small values of creativity. For some situations the researcher might move the cut-off values closer to 0 (.588) and for other cases the researcher moves the cutoff values closer to 1 (1.00). The correlation between Creativity & Translation) is .588 and 1.00.

This study attempts to discover the relationship between creativity and translation. The significant correlation between creativity and translation indicated that in the process of translation, most of the participants with the creative manner and mind showed the effects of creativity in their translations and it were shown that the most creative participant was the best translator. In short, it can be

declared that creativity was a major factor in the process of translation. According to what presented so far, this question may raise; Is there any relationship between creativity and translation? The translator should be smart and creative- and without creativity any form of translation would be difficult. There are those, however, being over-creativity may be a danger to translators. Knowing when to use a dictionary equivalent and when to throw caution to the wind and choose something unique is the difference between an average translator and innovative translator (perhaps also between a safe translator and maverick translator).

4. References

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