

## LITERARY TRANSLATION AS A MEANS OF CREATIVITY

**Dr. Kamal Osman Sharfi Mohamed**

Taif University. Faculty of Education and Arts. English Department .KSA

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**ABSTRACT:** *This paper examines the Literary Translation as a Means of Creativity and it concedes it as a key by which a skilled translator deals with some of the most common problems in translation. Often, a translator will be torn between representing form versus content. Creativity is the thing that can find a harmonious balance between the two, and the whole process becomes more art than science. In addition, translations should not be literal. Rather, they need to convey the full meaning of the original text, which includes cultural context. Some languages have idioms and sayings that don't exist in other languages. Many of these are based on cultural cues which may not even exist in the culture of the target language. One of the most difficult translation tasks can be translating poetry. A straight, literal translation will simply not suffice, as there are issues such as rhyming, imagery, rhythm, and flow to consider. Therefore, this paper explores the Literary Translation as a Means of Creativity. So, the apprehension surrounding creativity in translation is in part due to the indeterminacy of the term and in part to the frequent impression that creativity articulates less than exact translations.*

**KEYWORDS:** Translation, Linguistic Uniqueness, Translator, Creativity

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### INTRODUCTION

Literary Translation as a Means of Creativity discusses the links between translation and creative writing from linguistic, cultural, and critical perspectives. The relationship between translation and creative writing is brought into focus by theoretical, pedagogical, and practical applications. As translation studies realign the definition of translation vis-à-vis the original, a number of factors inform translations: the agency and subjectivity of the translator, as well as questions of form, and the more obvious social factors. This paper addresses the Literary Translation as a Means of Creativity. While the notion of creativity in translation has been considered with some suspicion, creativity is an inevitable aspect of the translation process. Creativity is an important task, which at an individual level involves problem solving and on a societal level leads to innovation. According to Sternberg and Lubart [1]: "Creativity is the ability to produce work that is both novel (i.e. original, un-expected) and appropriate (i.e. useful, adaptive concerning task Given that translation retraces the creative impulse of the original, both writer and translator are equally constrained by "the handling and crafting of the raw material of language" [2]. A commitment to the mere equivalence of this "raw material," too often the cornerstone of translation excellence, has the ability of erasing the most outstanding features of the source text and reducing the translation to an inferior copy, making it therefore unable to live up to the original. This mechanical function contrasts sharply with translation projects such as those of the Romans or the Romantics whose translators were viewed as possessing "creative genius" [3] , capable of enriching both literature and language. A translator's creativity is an essential element in the translation process as it incorporates" the

original's mode of signification" [4] and reconciles what might seem conflicting notions: fidelity and free-dom. Translations undo the original [5] and in their rewriting require freedom to deal with the linguistic uniqueness of the source and target languages. It is only after translations are accepted for what they are translations that there can be greater freedom. In spite of the scant attention paid to creativity in translation, "the shift away from grammatical and lexical contrasts and linguistic theories of translation and increased attention paid to pragmatic, discourse and sociolinguistic factors seem to have reinforced the emphasis on creativity". Phenomena such as simplification, explicitation, or normalization are quantifiable but the conscious undertaking of these strategies versus the unconscious process of creativity reinforces the notion that creativity is inevitable in dealing with the asymmetries of translation.

## DISCUSSION

A common misunderstanding is that translation is a very straightforward process with very little input from the translator. In effect, that the translator is merely a conduit through which one language is transformed into another. However, nothing could be further from the truth. A skilled translator injects a healthy dose of creativity into their task. The act of translating and the creative process are virtually inseparable, a fact that is especially true in literary translations. The Dao De Jing, which is, by some accounts, the second most translated text in the world – after the Holy Bible is a perfect example of this. The original Chinese text is written like poetry, with certain rhythms and rhymes. It also conveys a very esoteric and elusive message. Translating that into another language while maintaining every aspect of the original is a daunting task. There are many degrees of creativity, and too little or too much can lead to undesirable outcomes. Too little creativity can result in a bland translation that is possibly inaccurate in tone, whereas too much creativity risks losing the original intent of the text and replacing it with the translator's own intent. An ideal translation would use the "Goldilocks Effect" not too much creativity and not too little, but just the right amount. Of course, pulling this off successfully requires mastery of the target language and very good knowledge of the source language. In addition, it requires excellent understanding of the culture associated with both languages. Therefore, when you are translating, you should keep in mind that it isn't just about the words. A masterful translator needs to both translate the word and also interpret the cultural context, as well. If personal involvement is a motivation that articulates creativity, the nature of self-translation is doubly motivating. "A narcissistic trial of authentication" according to [6], self-translations is some of the most interesting examples of creativity in translation as they bring together parallel creative processes and involve an elevated sense of ownership. Self-translations become second chances for authors to continue to correct, clarify and elaborate 'first drafts. This capacity to . calls subversive. In her opinion, authors who "abuse" language will take a translation to another linguistic and stylistic level because, in fact, creativity is a translation strategy that goes hand in hand with language that is unpredictable or non-institutionalized [7]. While self-translation contends with linguistic recreation, the psychological involvement of the translator with the cultures and languages of the source and target texts is an aspect which should not be overlooked. For example, as Nabokov retraces his creative self, he positions his exile squarely between his languages, an action which allows him to "capture different modes of remembering" and to "rewrite memory". Self-translation as a

translation of the self is on a par with identity based literature. To reveal the self in translation, strategies may even consist of the inclusion of new material. The following three examples have to do with the notion of originality and innovation as creative constructs. There are some authors such as Pope (2006) who differentiate between creativity, originality and innovation on the basis of unpredictability or cultural norms. The first refers to the use of the Para texts by the translator as a means of extending the text to other modes of understanding. Such is the case of Dennis Tedlock's approach to translating Native American literature into English. In what might be considered un-Zuni like translations, the explanations of gestures, stage directions and other paralinguistic categories incorporated in to Finding: Narrative Poetry of the Zuni Indians have been actually deemed great literary innovations [8]. The second and third examples illustrate the far-reaching consequences of creativity in translation. One is the interest of the West in Asian literature which spawned in part from Ezra Pound's highly personal and experimental translations of Li Po's Chinese poetry and would help define Modernism [9]. The other is the translation of stream of consciousness in China. Initially regarded as a tool to literary modernization by a handful of writers who looked to translation for creative constructs, in time it became a translation project supported by the Party. As Chinese letters turned from passive realism to a celebration of the individual, the quest for creativity in translation mirrored the political and economic changes in the country [10]. Almost always a positive notion, creativity in translation realizes the shifts which stem from the need to reformulate linguistic, stylistic and cultural particularities. In accommodating this difference, creative strategies redo originals and reposition translations in a global society wavering between the specific and the universal. Exploring creativity as part of an internationalized aesthetics or cultural co modification legitimizes the individual subjectivities which inform translations and opens up further discussion on the creative constructs in translation.

## CONCLUSION

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. The creative idea may feel 'half-baked'. It is at that point that it can be said to be in a potentiality state, because how it will actualize depends on the different internally or externally generated contexts it interacts with. Creativity was commonly thought to be fostered by a supportive, nurturing, trustworthy environment conducive to self-actualization. Theories of creativity particularly investigation of why some people are more creative than others have focused on a variety of aspects. The dominant factors are usually identified as "the four Ps" process, product, person and place. Therefore, this paper deals with the "Literary Translation as a Means of Creativity".

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