



Creativity as a Shared Component between Writing and Translation: An Empirical Study

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Abstract

Writing and translation are two neighbouring disciplines, which share six dimensions from the text production perspective according to Dam-Jensen and Heine (2013). They propose that these disciplines share the dimensions of “phases, strategies, contextual features, creativity, competence, and profiles”. When empirically tested, it is expected that these affinities between them are to be revealed. Thus, this research is set out to test and compare creativity as one of these shared dimensions.

Methodologically, the study falls into two parts. The first is to establish the theoretical bases through discussions of different scholarly works about creativity in writing and translation, in particular, the empirical studies. The practical part includes an experiment in which student-translators (fourth year students in the Department of Translation at the University of Basra) were recruited to participate in the study. During the experimenting process, two tasks were given: first, the participants produced multiple compositions in English about a certain topic; and second, they individually translated a text of the same theme into English. Then, the outputs were analysed according to Tan (2009) model for the creative writing and Kussmaul's (1995) model for creative translation. Judgments were examined by a jury of experts.

The findings show that the creative dimension between writing and translation is not analogous and the results show that student translators obtained higher scores in writing than in translation. It is concluded that the creative element in translation is related to and affected by some other elements than those of writing; basically to the translator's competence which is at its early stages of development among student-translators and the level varies according to each student's abilities and personal attributes.

Keywords: Creativity, Translation Strategies, Kussmaul model, Tan model

1. Introduction

Writing and translation are two apparently independent activities, but in fact, they are interrelated and share some basic attributes. Some recent studies (e.g. Dam-Jensen & Heine, 2013; Risku, Milosevic & Weber, 2016; Schrijver, 2014, St-Pierre, 1996) suggest that translation and writing share many

features and the two fields can be investigated as forms of text production. Also, Dam-Jensen (2019) and other scholars recently study the similarities between the fields of translation and writing where they mention that both fields are a process of text production.

Dam-Jensen, Heine, and Schrijver (2019, pp. 155-172) talk about the resemblances between translation and writing, for instance, the ontological factors in which they explain that the two fields depend on another entity in the process of text production, in translation, there is a source text [ST] and in writing, the writer also depends on other texts, for example, personal notes, conversations, etc. (ibid, p.158). Another two ontological factors are phases and tools. Both fields go through three phases, namely planning, drafting, and revision and also the writers and translators use nearly the same tools especially in the current industrial age, for example, the writers and translators use electronic tools and software such as CAT (ibid, pp.158-159).

Among these similarities too, are the cognitive factors involved in the process, namely, the three phases of (1) planning, (2) generating, and (3) reviewing. During these phases, the cognitive condition is affected by the writer's or translator's competence. In other words, writers or translators perform certain behaviours within the text production process, for example, the novice writers spend a little time in the planning process because they consider it as a difficult task or they lack ideas, and this also applies to the novice translators (ibid, p.159). On the other hand, the expert writers produce long chains of ideas compared to less experienced writers and this applies to translators as well, where the highly skilled translators work on larger segments in the translation process, such as at the text, sentence, or phrase levels, compared to the novice translators who work on smaller segments, namely, at the word level. In other words, professional translators work on macro-textual features while novices work on micro-textual features (ibid, p.160).

Similarly, Dam-Jensen, Heine, and Schrijver clarify that the situational factors in the working environment influence the cognitive state, for example, the physical environment at the worksite, whether writers and translators work individually, as pairs, as multilingual groups, multicultural groups at home or at the study site. This, also, applies to the uses of the sources as well (ibid, pp.160-161).

Another factor is the disciplinary nature, in which both fields of writing and translation are fed from the same sources, for example, linguistics, psychology, discourse and conversation analysis, cognitive science and cultural studies, neuroscience, and educational psychology (ibid, pp.161-162). A further factor is the pragmatic turns in which they elucidate that the history of translation and writing are comparable in terms of the recent turnarounds, for example, the shift from the study of the product to the study of the process, and this detour was called the cognitive turn (ibid, pp.162-163). Besides these similarities, Dam-Jensen and Heine (2013) suggest six shared dimensions between writing and translation. One of the shared dimensions is brought here into focus by practical application in this study



which addresses the evaluation of creativity in writing and translation at the undergraduate level to answer the following question: Are the student translators more creative in writing in the second language (L2) than in translation into L2?

2. Creativity

In the past, particularly at the ancient Greek times, creativity was originally seen as a *gift of the Muse*, as something mysterious which is granted by the goddesses or related to the guardian spirit (Bishop and Starkey, 2006 p.71; Plucker and Makel, 2010, p.49; Runco and Albert, 2010, p.5). That old view, which was associated with mystical power and good fortune, had changed and the researchers embark on practical ways to understand creativity efficiently and systematically (Runco and Albert, 2010, pp. 4-16), though, most of the investigations about creativity and its different conceptions have been conducted in the psychological field (Bayer-Hohenwarter, 2011, p. 664).

Runco and Alberts talk about the scarcity of practical studies about creativity before the 1950s and they refer to a study that is conducted by Guilford in 1950 which inventoried more than 121,000 Psychological Abstracts about creativity. His results show that only 186 out of them have dealt with creativity (2010, pp.3-16). Moreover, creativity is still hard to define (Eysenck and Kean, 2000, p.468). Amabile (1983, p.358) emphasizes that "Psychologists have a long history of disagreement over the definition of creativity, variously defining it in terms of the creative process, the creative person, and the creative product". Amabile suggests a definition for creativity that is built on the product, for several reasons, for example, the product is the fruit of the creative process and creative person and it is also common in most definitions of creativity (ibid, p.359). However, speaking about creative products comprises two things, the creative products -the finished works- for example 'novel', 'poems', or 'stories and the second is the activities that we engage in (Harper, 2010, p.2). So, many contemporary scholars settled on a definition for creativity as "the ability to produce something novel and valuable" (Amabile, 1983, p. 360; Amabile, 2012, p.1; Cohen and Ambrose, 1999, p.11; Eysenck and Kean, 2000, p.468; Ohlsson and Kershaw, 2004, p.505; Boden, 2004, p.1; Dawson, 2005, p.22; Duffy, 2006, p.19; Sternberg, 2006, p.90; Plucker and Makel, 2010, p.49; Lubart, 2010, p.266; Poutanen, 2013, p.208; Langlotz, 2015, p. 41).

2.1 Creativity in translation

Few scholars discussed creativity in translation studies and most of their studies began to emerge in the 1990s and onward, especially empirical studies (Hewson, 2016, p.9). According to Kussmaul (1995, p.39), "One might have thought that creativity would have been a popular topic in translation studies, but to my knowledge, there have been no data-based studies in this area until now". Bayer-

Hohenwarter (2011, p. 665) asserts that the first conference was held about translation and creativity was on 12th November 2005 in Portsmouth.

Furthermore, the creative dimension in translation has been a topic of heated controversy and the reason behind that is balancing between creative writing and fidelity to the ST (Risku, Milosevic and Rogl, 2017, p. 455). On the one hand, some scholars have looked at the notion of creativity with suspicion, and this apprehension all around the creativity in translation is for two causes, the indeterminacy and the frequent impression that creativity shows less accurate translation (Aranda, 2009, p.23). On the other hand, some considered the writing of the ST is creative but not its translation (Malmkjaer, 2003, p.84: Benjamin, 1923, pp. 19-20). Newmark (1991, p.9) also describes the creative dimension in translation as a restricted element. Also, Bassnett (2016, p.39) talks about the debate between faithful translation and creative translation and clarifies her attitude towards creativity and stresses the existence of creativity in all of the text types including the legal texts, instruction manuals, tourist brochures but to a certain degree. As regards, the degree of creativity in text production in translation, Kamal Osman (2016, p.50) points out that the degree of creativity; whether too little or too much can cause undesirable translation. In other words, too little creativity leads to weak translation and too much creativity leads to inaccurate translation or possibly will misplace the intention of the original author then turn into unfaithful translation. Another attitude towards creativity in the translation is explained also by Boase-Beier (1999, p.1) who presumes that people speak commonly about translation as a less creative act than the original writing for several reasons, for example; the supremacy of the original, the translation as a derivative act from the original, the absence of the appropriate tools to assess creativity in translation and the complicated nature of creativity (ibid, p.2). Schrijver (2014, p.1) mentions another assumption about creativity in translation and presumes that translation is more bound by constraints, so it is a less creative act.

This disagreement among scholars continues between those who see creativity as the basic need for effective translation and scholars who see it as something that exceeds the practice of everyday translation (O'Sullivan, 2013, p, 42). Bassnett (2016, p.40) assigns this to the old debate around the faithful and free axes. This swinging between the creativity pole and faithfulness pole and the scant number of researches about creativity in translation will keep this up to be a fuzzy notion (Aranda, 2009, p.33). This topic is extended to the teaching of translation in the classroom where some trainers discuss the creativity in the translation and others do not even refer to this phenomenon (Hewson, 2016, p.10). Some scholars do indeed discuss creativity as an essential operation in the translation whereas others choose to stay away from this path. The empirical studies which perceive translation as a creative operation, not as a mechanical act are approached here and the first study is Kussmaul's study (1995), together with other related studies that are going to be explored.



Kussmaul is a pioneer investigator in the creativity of translation (Hewson, 2016, p.12). He explores creativity by adopting a cognitive approach and a four-phase model (*preparation, incubation, illumination, and evaluation*) and aims to observe the creative processes in translation to utilize them as models in translation teaching. So, Kussmaul models three steps to measure the creativity in translation; the first, is identifying the problem in the translation, the second, is solving that problem by creating something related to the problem in a clear and vivid image, and the third, is evaluating the translation by an expert. Other studies have been carried out to investigate the creativity in translation concerning certain reasons, for example, Holst in his study (2010), explores the variance of the creative element in translation according to the text types. So, he selects different texts; journalistic texts, advertising texts, tourism texts, and technical texts (Danish texts and their English translation), then he analyses them according to Anne Schjoldager's (2008) model of macro and micro strategies to observe the degree of creativity. Holst infers that types of texts play an essential role in creativity and it varies according to those types. For example, the technical, medical, legal texts, and partly journalistic texts are special and they need to be translated as closely to the ST as possible but the tourism texts and advertisement texts have an extent of creative space, as long as there is less focus on form and content and their purpose focuses on persuading people, so the genres allow translators to be creative.

Cho (2006) performs a study to observe the effects of the creative factor on translation quality between Japanese and Korean. She concludes that the linguistic similarities such as the vocabularies and syntax between Japanese and Korean languages have effects on the translator's ability to be creative, thus the ST has effects on the creativity in translation and restricts it.

Jody (2006) carries out a study to measure creativity from the technical translation point of view. He shows that creativity in the SL is sometimes undesirable in technical translation such as using unusual phrases, examples, linguistic or stylistic devices. So, replicating the author's creativity in the translation through using identical wording can confuse the readers.

Rodriguez (2008) also conducts a study on creativity in advertising translation. She deduces that advertising texts have problems and difficulties raised by the ST and that will allow the translators to only solve those problems by applying creative strategies.

Bayer-Hohenwarter (2011) talks about the measurement of the ability to depart from the ST structure to TT structure by applying the creative shifts (*paraphrase, new creation, and adaption strategies*) as a means of measuring creativity in translation. He suggests that there are clear differences between professional translators and students, where they use double creative shifts compared to the latter.



Navidina, Younsi, and Ozhan (2015) carry out a study to measure the degree of using creative strategies in translating Iranian tourism websites and brochures. One of their results is that the non-creative outputs are produced by using direct or oblique strategies.

Motevasel and Nemati (2015) perform a study to measure creativity in humour translation and they assume that the text type needs some degree of creativity during the translation to produce equivalent humorous effects.

Mattioli (2017) carries out a study to determine the degree of creativity in the cultural translation. He selects fifty translated novels and analyses them according to the techniques used by the translators such as (*borrowing, transposition, naturalization, literal translation, neutralization, paraphrase, omission, equivalent, and addition*). He concludes that the transposition of cultural elements is rigorously related to creativity.

Dorri (2018) performs a study to measure creativity in journalistic texts. She chooses 1000 English sentences from different sources; press releases, news articles, political articles, texts within the journalistic type with their Persian translations. Then, she deduces that the level of creativity changes from creative to very creative, and it does not just vary according to text type but even within a similar text type.

Shoubash (2018) examines the relationship between fidelity and creativity in literary translation to show the balance level between them. He picks up some literary texts from certain websites and analyses them according to the well-known axes (word for word and sense for sense translation). Then, he concludes that fidelity and creativity can go along in literary texts. Other studies explore and analyse the scope of creativity in other positions such as Varela's study (1998) in which he explores creativity in audio-visual texts. Ghazala (2014), too, explores creativity in literary texts. Hubscher-Davidson (2006) and Rojo and Meseguer (2018) inspect the creative dimension from the personality-centred perspective and explore the role of individual personality traits in the translation process.

2.2. Creativity in writing

Academically, the first lesson of creative writing was taught at Harvard College in the United States by the American scholar Barrett Wendell in the 1880s within the literary studies (Ramey, 2007, p. 43). This subject had developed and become institutionalized within the academic field in the 1920s (ibid). However, this development was within intellectual movements like New Humanism, Progressive Education and Criticism (ibid). Yet creative writing became now an academic pursuit in the US and it has established itself as an academic program expanding more widely (Sander, Leahy, and Cantrell, 2007, p.14-15). That development of the creative writing field had risen and brought creativity as a pedagogical challenge and put the field at serious risk (ibid). The challenge was how to teach creative

writing and operate it on the students' minds (Dawson, 2005, p.6). That kind of debate topic resembles the question; can literature be taught? And also because of the old heritage that we have such as the ancient aphorism "Poets are born, not made" (ibid, p.7).

Also, in the 1960s and 1970s, some scholars and academics discussed creative writing and argued that the idea of teaching the mysterious and fascinating creative process in the syllabuses is something difficult, so they gave no place for it in the universities (Newman, 2007, p. 24). Morley (2007, p. 85) confirms this point of view: "It is true that creative writing has traditionally been seen as individual and subjective". Similarly, the critics have been reluctant to judge the 'creative process' and to define the student's performance in writing (ibid). Peckham (2011, p.85) comes up with some notes within his study in grading his students in which he mentions that creative writing is an art and art can't be graded. Sak (2004, p.216) mentions that teaching creativity among scholars is a controversial topic. Swander, Leahy, and Cantrell (2007, p.15) argue about the correlation between teaching creativity and its assessment, "if the creative writing cannot be taught, then it might also follow that student work cannot be evaluated (...)".

Despite these contradicting opinions about evaluating or teaching creativity, other scholars encouraged that and debated about creativity and teaching it or nurturing it, for instance, Morley (2007, p.5) asserts that creative writing, like any craft, can be learned like any game and he resembles this to an individual who can become a good writer just in the same way to become a good carpenter. Newman (2007, pp. 24-25) states that "many tutors assert that [evaluation] criteria for creative writing should be no more difficult (...)" and he offered a chapter to explore the assessment of creative writing. Tan (2009, p.332) mentions that creativity in writing can be developed and begin with the mastery of basics and she proposes a model as an assessment tool for creative writing to encourage the students to understand the assessment principles and how to use them to enhance their learning and thinking. Bishop (2006, p.72) asserts that "highly creative people are made at least as much as they are born". He gives an example; Shakespeare and Mozart could never have shown their creative genius if they were not taught how to read and write. So creativity does not occur in a vacuum and without education and socialization; the fascinating inborn faculties simply cannot exist (ibid). Hains-Wesson (2013, p.329) asserts that creative writing is closely bound to the human experience. Also, Creative writing does not differ that far from other writing forms (Bishop, 2006, p.72). Similarly, any act of generating language or writing a composition in a novel way is a creative act (Sharples, 1970, p.2; VanDeWeghe, 2007). Consequently, persistent training, reading, and learning the writing techniques through workshops or classes in an academic environment can nurture creativity in writing. Newman (2007, p.24) indicates how tutors can foster creative writing in the academic climate by accessing libraries, conferences, and other resources like painters or musicians and he explores different types and processes for creative writing assessment.



According to the above opinions, creative writing can be taught and assessed, so this study approaches the empirical studies that attempt to explore creative writing.

Sharples (1999) proposes a model for creative writing in which the students' creative writing can be analysed by the four stages: contemplation, planning, reflection, and reviewing. This model has been used by Izadi in his empirical study in 2014 to evaluate the creativity in the writing of EFL Iranian students.

Tan (2009, p.332-350) also conducts an empirical study in Singapore to foster creative writing for students who study Chinese as a second language. She adopts the following five aspects; *creativity, novelty, imagination, expression, and grammar* to assess creative writing. She concludes that the students should understand the essence of the assessment criteria because it helps the students to write creatively and enhance their learning and thinking.

At the high school level, Luqman has conducted four studies associated with creativity in EFL writing. Two of them are exploring the strategies of creativity and how using these strategies helps to enhance creative writing in EFL writing. While the other two (2013 and 2017) attempt to explore the level of creativity and the factors that hinder the students to develop creative writing in English. Luqman concludes that 65% of the students are at a moderate level, 19 % at the low level, and 16 % at the high level who were considered creative students.

There are other studies which attempt to assess creative writing, such as Morris and Sharplin's (2013) in Australia, which is used to evaluate creative writing in English courses. Vasezi and Raezei (2018) publish a study for evaluating creative writing by assessing the short stories and novels.

Mozaffari conducts a study in 2013 in which he applies four assessment criteria; *image, characterization, voice, and story* to assess creative writing in the short stories and he suggests a model as an evaluation instrument for the Iranian English syllabus.

2.3. The Adopted Models

Tan (2009) proposes five criteria to assess creative writing; first, the *Creativity*, in which she assesses the creativeness of the essay; second, the *Novelty*, in which she assesses student's ability to create something new, original, and unique word choice, third, the *Imagination*, in which she assesses the student's ability to use vivid images; fourth, the *Expression*, in which she assesses the student's ability to produce clear sentences, and fifth, the *Grammar*, in which she assesses the student's ability to produce well-constructed sentences.

Kussmaul (1995, P. 41) models three stages to evaluate the creative element in translation and clarifies the novelty criterion in his empirical study, as translators are not free to produce novel ideas like writers because the translation is tied down to the ST. However, he stresses that it does not mean



that there is no creativity or novelty, since translation is a re-creative act rather than creative. So, Kussmaul explicates the novelty feature in the translation, which can be found by identifying the problem first, then gathering the relevant information about the problem, and finally solving the problem (ibid). Kussmaul, also, suggests a method to help translators to reach a creative translation, which he names as a *visualisation method* (2005, pp. 378-391). Visualisation method is explained as the ability of the translator to form mental images when he/she hears or reads the words of the ST which will help him/her to produce the translation. Kussmaul assures the importance of this method and states that "it seems that visualising details of a scene helps translators to arrive at creative translations" and also confirms that "In creative translation visualisations lead to shifts, transpositions, modulations, etc." (ibid pp.378-379). Bayer-Hohenwarter (2011, p. 673) specifies the visualisation method and states that "(...) understanding of the source text directly triggers a non-structure-oriented primary association that leads to creative shifts, perhaps via certain imaginative reflexes".

2.4. Translation Competence (TC) and Creativity

This section is an attempt at the description of creativity as a basic element in TC. Neubert (2000, p.5) identifies seven elements of TC which are "complexity, heterogeneity, approximation, open-endedness, creativity, situationality, and historicity". The creativity component is best explained by the fact that the translator is always encouraged to pursue and create new ways of uttering something by an ST (ibid, p. 4). He also brands this feature as guided creativity in which he means that the translator is always searching for equivalence in new ways. This guided creativity can become a new-creation when translators attempt to find different ways from the ST to suit the requirements of the target audience (ibid, p. 4). Also, other scholars have explored TC and posited that the creativity aspect is a basic feature in translation competence (Orozco, 2000, p. 201; PACTE group, 2003, p.59; Hurtado Albir, 2015, p. 268).

In the TS field, the definition of TC has been a long sought-goal (Alves, 2007, p.41). Furthermore, there is an observed conflict among scholars about its definition (Al-Emara, 2014, p.22). However, some definitions have a common agreement about the use of terms such as "knowledge, skills, and abilities" to describe TC (ibid, p. 22). Bell, (1991, p.43) defines TC as "the knowledge and skills the translator must possess to carry it out". According to Munday (2009, p. 63), Bell is the first scholar who defined TC. Another definition of TC by the PACTE group (2003, p. 58) is "the underlying system of knowledge needed to translate". Faber (1998, p.10) defines TC as "the knowledge need to translate well". Alves (2007, p.43) defines it as "all knowledge, abilities, and strategies a successful translator masters and which lead to an adequate performance of translation tasks". And he calls it the general translator's competence.



Bell (1991, p.43) remarks that the translator resembles other communicators and he ought to have the knowledge and skills that are familiar to all communicators to translate well. He displays three pieces of knowledge as an example, and confirms that the translator must have, for instance; (a) the semantic knowledge or how propositions are structured, (b) the syntactic knowledge of how sentences can be constructed to transfer propositional content implanted in them and (c) the pragmatic knowledge or how the sentences can be understood by the hearer or reader as information-carrying text after decomposing it into sentences. Further, Bell adds that any lack in these three cases or lack in their control means that the translators could not translate. Schaffner and Adab (2000, p. 10) explain that TC and its sub-competencies are linked to other concepts such as knowledge, skills, awareness, and expertise. Also, Bayer-Hohenwarter (2011, p.665) debates about the connection between creativity and expertise in translation and confirms that few studies have been conducted in this area, for example, Thomä (2003), Cho (2006), and Bastin and Betancourt (2005). Bayer-Hohenwarter (2011, p.665) illustrates some of the results from these studies, for instance, Thomä (2003) concluded that the creativity rate was higher in professional translators than students and also the creativity rate was higher in the translation from the foreign language into the mother language rather than the opposite direction, that is to say, creativity, expertise and direction are connected. Pietrzak (2015, p.326) stresses that experience in translation is an essential part to recognize the problem in the first place before decision-making. Accordingly, the creative dimension in translation means two things; the first is a problem-solving, and the second is decision-making (ibid). Also, Munday (2009, 64) confirms that TC contains several components (linguistic and extra-linguistic knowledge, and documentation skills, etc.), situated at different levels, one of these is a strategic component that involves problem-solving and decision making.

3. Methodology

The methodological part of this study presents an elaboration on the applied procedures and the experimental design which includes description of participants, instruments, procedures, data, evaluation dimensions, raters, statistical tools, and conclusion.

3.1. Participants

The participants of this study were 15 native speakers of Arabic student-translators, at the fourth-year undergraduate level in the Department of Translation, College of Arts at the University of Basra.

3.2. Instruments

The following instruments were used to collect the data for the current study:

3.2.1. Participants' Background Information Sheet (PBIS)

PBIS was used to collect the data about the students' writing and translation proficiency levels to be used later as a guide in the assessment form.



3.2.2. Test Description (TD)

The raw samples for writing and translation tests were selected by the researcher and handed over to the scientific committee to select the most suitable samples and to be amended in a way to best suit the level of the participants to evade subjectivity as much as possible.

3.3. Procedures

The methodology of the present study has five phases: first, the diagnostic phase or (consultations phase) which is used to confirm that the test samples intended to be taken by the student-translators are valid. It aims also, to assess some important elements such as feasibility, time, and adverse effects. Consequently, this phase helps to diagnose the drawbacks of the procedures and to improve the test design and facilitate the task before its implementation. The diagnostic phase was conducted by the researcher in coordination with the supervisor of this study and with the scientific committee (Experts in translation studies in the Department of Translation at the University of Basra) to select the suitable test samples. Second, the writing test which involved writing a minimum of 150 words about the question *"The Internet allows people to access information in an instant. How has the speed of this technology changed peoples' behaviour?"*. The third, the translation test which involved translating a text of 165 words based on the same topic of the writing test. The fourth, the analysis of the writing and translation tests outputs by the researcher. In the final phase, the outputs of tests analysis were collected, arranged, assessed, coded, and handed over to the raters to be objectively examined.

3.4. Data Collection:

The data are collected by conducting two tests as follows:

3.4.1 The Writing Test:

The experiment was conducted after the researcher received the ethical approval from the University of Basra. Then, the laboratory of the Department of Translation was reserved for experimenting which took two sessions. In the first session, and before experimenting, the researcher asked the participants to partake voluntarily. As participants' acceptance was obtained, the researcher handed them a package which includes the consent letter, the description of the experiment, a background information sheet, a writing test paper, and blank papers to write their answers on.

3.4.2. The Translation Test:

The data from the translation test was collected online due to the pandemic (COVID 19) which prevented students from physical attendance. Accordingly, one of the instructors requested the students to participate in this experiment voluntarily after finishing one of the online classes. Thus, the data of the translation tests were collected after the participants completed the task.

3.5. Evaluation Dimensions: The results of the participants' translation tests were analysed according to Kussmaul model (1995) and Tan model (2009).



3.6. Using a rubric: An analytical rubric was used during the scoring process.

3.7. Raters

The raters are experts in the field of translation studies in the Department of Translation at the University of Basra and have taught translation and composition writing and published papers in this area.

4. Data Analysis

This part explains and analyses the data of the study to measure the creative ability of the participants in writing and translation.

4.1 Statistical Analysis

The statistical analysis is handled by an expert in the field of statistics and the measures which are needed involve Descriptive Statistics: Mean, Standard Deviation, and Correlation Coefficient.

In an attempt to statistically establish the relationship between writing and translation outputs from the creative dimension perspective, SPSS software has been used in this study. Thus, the results show a considerable difference between the first and second outputs. The two tables below display the Mean and Standard deviation between the two outputs.

Table (1) Mean and Standard deviation of the writing outputs

Category	Novelty	Imagination	Expression	Grammar	Writing Mechanics	Total
Mean	3.53	3.67	3.33	3.00	3.06	16.60
SD	±1.06	±0.97	±0.97	±0.92	±0.70	±4.15

Table (2) Mean and Standard deviation of the translation outputs

Category	Problem Solving	Visualization (creative strategies)	Expression	Grammar	Writing Mechanics	Total
Mean	2.40	2.66	2.66	3.40	2.93	14.13
SD	±0.82	±0.72	±0.48	±0.63	±0.70	±2.50

Also, the findings revealed that there is a non-significant relationship between these two outputs and the figures below with concise explanations describe the relationship between these two variables. For example, the results show that there is a moderate non-significant positive relationship between

scores of the Novelty criterion in the writing outputs and scores of the Novelty criterion in the translation outputs where $R = 0.47$ and $P \geq 0.07$, as shown in figure (1) below:

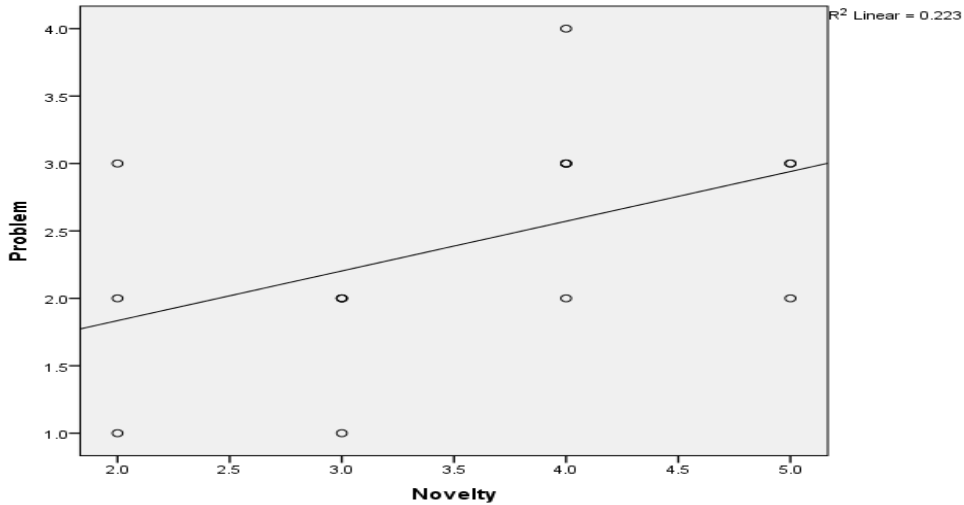


Figure (1) The correlation coefficient value of the Novelty and Problem-solving components

The results also display a weak non-significant positive relationship between scores of the Imagination criterion in the writing outputs and scores of the Visualisation criterion in the translation outputs where $R = 0.43$ and $P \geq 0.102$, as shown in figure (2) below:

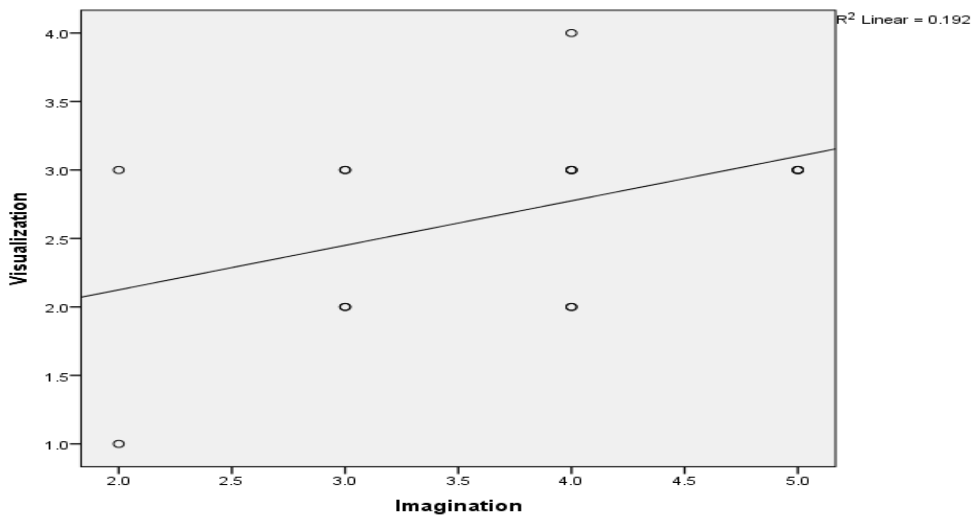


Figure (2) The correlation coefficient value of the Imagination and Visualisation components

The results also reveal a weak non-significant positive relationship between scores of the Expression criterion in the writing outputs and scores of the Expression criterion in the translation outputs where $R = 0.40$ and $P \geq 0.140$, as shown in figure (3) below:

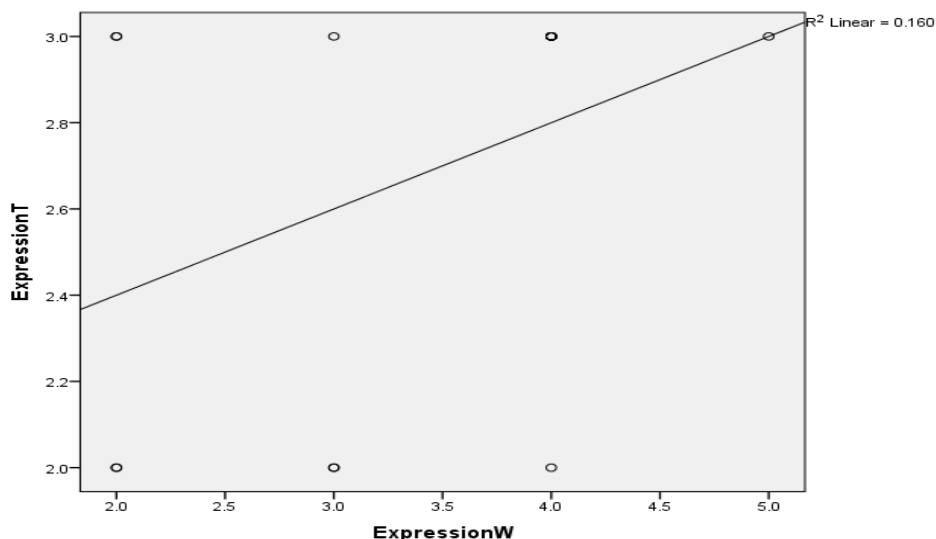


Figure (3) The correlation coefficient value of the Expression component

The results also reveal that there is a moderate non-significant positive relationship between scores of the Grammar criterion in the writing outputs and scores of the Grammar criterion in the translation outputs where $R = 0.73$ and $P \geq 0.002$, as shown in figure (4).

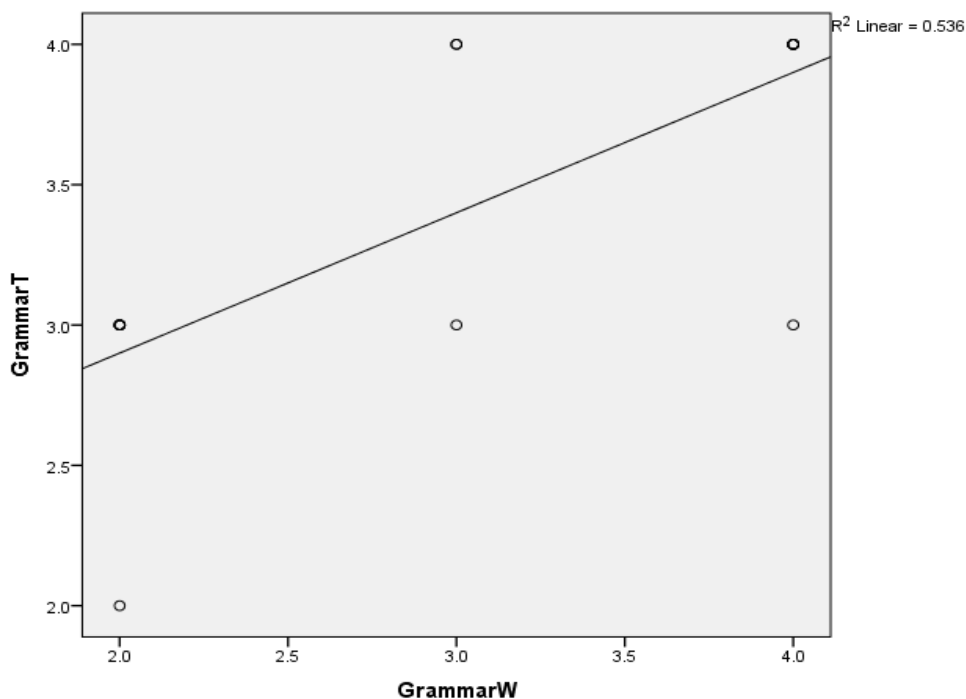


Figure (4) The correlation coefficient value of the Grammar component

Also, the results show a weak non-significant positive relationship between scores of the writing mechanics criterion in the writing outputs and scores of the writing mechanics criterion in the translation outputs where $R = 0.44$ and $P \geq 0.099$, as shown in figure (5) below:

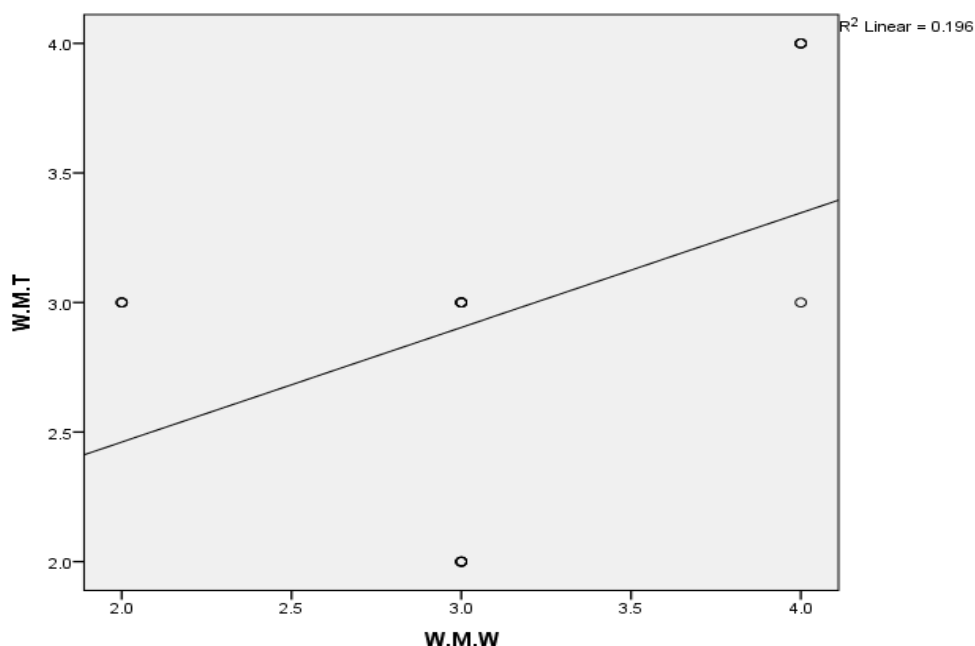


Figure (5) The correlation coefficient value of the Writing mechanics component

5. Conclusion

Through the review of previous studies in the theoretical part of this research, it is disclosed that there is a recognized relationship between writing and translation in terms of the creative component, as confirmed by Dam-Jensen, Heine, and Schrijvers (2019). Empirically, Risku, Milošević, and Pein-Weber (2016) investigated creativity between writing and translation in a case study conducted by young professional translators and they infer that the creative process is not free in writing and translation but circumscribed by various contextual and textual characteristics. This study adds another investigation about these shared features between writing and translation at the undergraduate level and the study reached the following conclusions:

1. The creative dimension in translation is more restricted than in writing.
2. The student-translators use the “*knowledge telling*” strategy (a simple linear way of recounting the knowledge) during the translation process, rather than the “*knowledge transforming*” strategy in which the writing process requires transforming the ideas during the text production in place of simply telling them (Bereiter and Scardamalia model 1987 in Alamargot and Chanquoy, 2001).
3. Most of the student-translators used the literal translation strategy, which is a default and less problematic procedure that leads to undesirable outcomes.
4. The creative dimension in translation is difficult to depict at the undergraduate level and may require more competent and professional translators to typify it.



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مستخلص باللغة العربية

الإبداع مكون مشترك بين الكتابة والترجمة: دراسة تجريبية

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مستخلص:

الكتابة والترجمة ميدانان متجاوران ومتشابهان في الاستعمال والوظيفة اللغوية وتتشركان في أبعاد ستة من حيث عملية إنتاج النص كما ترى دام جنسن وهابن (٢٠١٣) وهذه الأبعاد تتجسد في "المراحل والاستراتيجيات والصفات السياقية والإبداع والكفاءة والملفات الشخصية" المعتمدة في عملية الترجمة. ومن الممكن أن يتم الكشف عن هذه الأبعاد المشتركة عند اختبارها تجريبياً. وعليه أنطلقت هذه الدراسة لاختبار الكشف عن الإبداع بوصفه واحداً من هذه الأبعاد المشتركة ومقارنة سلوكه بين الميدانين .

تنقسم الدراسة منهجياً إلى جزئين أولهما ينطوي على الأسس النظرية التي تناقش مختلف آراء العلماء حول الإبداع في الكتابة والترجمة، ولا سيما في الدراسات التجريبية. وأما الثاني وهو الجزء العملي فيعرض التجربة التي شارك فيها طلبة من السنة الرابعة في قسم الترجمة في جامعة البصرة عينة للدراسة.

أشتملت التجربة على مهمتين قام بهما المشاركون: الأولى، كتابة نص انشائي باللغة الإنجليزية حول موضوع معين. والثانية، ترجمة نص يتضمن الثيمة نفسها إلى اللغة الإنجليزية. وتم تحليل المخرجات وفقاً لنموذج تان (٢٠٠٩) للكتابة الإبداعية ونموذج كوسماول (١٩٩٥) للترجمة الإبداعية، وقِيمت النتائج لجنة من الخبراء وفق أسس وضعت سلفاً.

وتوصلت الدراسة إلى أن البعد الإبداعي بين الكتابة والترجمة ليس متطابقاً كما يبدو ظاهرياً وأن المشاركين قد حصلوا على درجات في الكتابة أعلى منها في الترجمة. ونستنتج من ذلك أن العنصر الإبداعي في الترجمة ليس حراً بل تحكمه محددات أهمها كفاءة المترجم وأهليته وهذا الأمر يكون في بدايات تطوره لدى طلبة الترجمة ويتباين المستوى وفقاً لقدرات الطالب وإمكاناته الشخصية.