
RESEARCH ARTICLE

The Use of Translation Creative Microstrategies by University Students in Selected Text Types

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ABSTRACT

This study aims to examine the degrees of applying creative microstrategies in translating selected types of texts (journalistic, business and literary texts) by 36 translation male and female graduating students, and comparing them with those of professional translators. It also seeks to identify the level of students' creativity and the decisions taken to produce a creative translation. 108 students' translations were analysed and 6 students were interviewed randomly, in which four open questions were asked. The findings of the study have shown high frequencies of using both pragmatic and semantic creative microstrategies by all categories of students, who interacted creatively with the three texts when compared to the professional translators, despite the differences in quality and accuracy. The study highly recommends providing students with sufficient knowledge about the different translation strategies to facilitate finding the best equivalents and create interaction between the translator and the text through investigation and deep analysis. The outcomes are expected to help both learners to overcome translation challenges, and instructors to better assess their performance to ensure that the output of the translated work is accurate, creative, and of high quality.

KEYWORDS

Creativity, Equivalenc, Macrostrategies, Microstrategies

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1. Introduction

Since ancient times, people tended to overcome any foreign language barrier by finding a person who can speak both languages to facilitate communication and ease understanding by providing equivalents of words and meanings within a process called translation. Translation has been defined as: "The replacement of textual material in one language by equivalent textual material in another language." (Schjoldager 2008, p.17). Meanwhile, most specialists in translation will argue that the translation process is much more than replacing a word with another.

The act of translation can be described as transferring a text from one culture into another through a path in which you preserve essence; adopt changes, and overcome challenges. Given that translation has various purposes and different audiences, translators deal with numerous texts and become readers of one language and writers of another by using several methods and strategies.

Given the process and product of translation, Jaaskelainen (2005) affirmed that translation strategies can be divided into two core categories including those which relate to what occurs to texts while others relate to what occurs in the process; to be more specific, the strategies can be varied from focusing on either the final product or the procedures applied before it.

The translator ensures conveying the text to readers from the source language into the target language while preserving its syntactic, semantics, and pragmatic features, taking into account the cultural boundaries, different historical backgrounds, and unique lexicon. Yet, do graduating students of translation consider using the option of being creative while dealing with different types of texts like professional translators? This study will try to respond to this particular question.

The concept of creativity was reviewed differently by various scholars. Zawawy (2008) defined the process of creativity as formulating unprecedented strategies for dealing with popular issues in lexical, syntactic, and formal fields. Wilss (1996) viewed creativity as a problem-solving process that can be used in many fields, and although he described it as a smoke-screen concept, he adds it is gaining increased attention in the field of translation studies.

In addition, O'Sullivan (2013) presented the disagreements among scholars' views where some of them consider creativity as a fundamental pillar of translation quality, whereas others think that it goes beyond the everyday translation process. Despite the various stances and definitions proposed by scholars regarding the use of creative strategies in translating different text types, the majority agreed that it is essential to implement them in the process of translation to meet the requirements of proficiency and high quality. This is achieved through employing macrostrategies that focus on the text as a whole entity and microstrategies that focus on its specific components.

This study focuses on exploring degrees of applying creative microstrategies in translating selected text types by translation graduating students, compared to those employed by professional translators. The aim is to examine the level of the students' creativity when dealing with different text types based on the classification proposed by Schjoldager's (2008) model of translation microstrategies. In addition, creativity concerning the variables of students' gender and GPA is also investigated.

1.1. Statement of the Problem

The problem that generated the idea of carrying out this study is a question running subconsciously through the minds of both students and teachers of translation alike, which is how to translate a text by the students, and how to assess the outcome or the final translated target text by the instructors. Translation steps, chosen words, taken decisions, and applied strategies are essential pillars in the process of translation, especially during the learning phase in which translation students' competence is being developed and established. Thus, they are an important subject for investigation and the outcomes will help both learners and instructors.

For years, English language students enrolled in the Department of English Language and Literature at the University of Bahrain have been taught various types of translation texts in legal, scientific, journalistic, literary and business courses, and their performance has been evaluated only on the basis of their final product without paying any thoughtful attention to the strategies employed or the decisions made during the translation process. Moreover, the element of creativity has never been addressed at either the teaching or the learning levels. Therefore, it is imperative for such translation strategies, especially the creative ones, to be examined and assessed to find out how skillful the students are in using creative microstrategies when dealing with different types of texts. This study attempts to answer questions regarding the creative performance of graduating male and female translation students with high and low GPAs compared to professional translators, who are used as a model with high levels of competence.

1.2. Significance of the Study

The study will clarify the extent to which graduating students of translation are applying creative microstrategies in the process of translating the three selected types of texts (journalistic, literary, and business) compared to professional translators. Furthermore, the study completes the picture of students' performance by shedding light on the variables of gender and achievement level.

The findings are expected to fill a gap in this area of knowledge and provide instructors, educational institutions of translation as well as curriculum designers with significant insights and a clear vision of students' current academic and future performance. Such information will contribute positively to developing teaching materials and modifying teaching methods to equip students with the required skills while being trained to become professional translators.

1.3. Research questions

This study seeks to answer the following questions:

1. What are the creative microstrategies employed in translating journalistic, literary, and business texts by graduating translation students compared to those of professional translators?
2. What is the difference between female and male translation students in the use of creative microstrategies compared to professional translators ?

3. What is the difference between upper-level and lower-level translation students in the use of creative microstrategies compared to professional translators?

2. Theoretical Framework

2.1 Translation Equivalence

Choosing to use the most suitable word in the most suitable position with the most adequate meaning is a very important process that translators go through back and forth. Harris (1961) affirmed such a fact by stating that the importance of the right word to the writer equals the right note to the composer.

Li (2018) noted that since the introduction of the concept of equivalence in translation studies by Andrei Fedrov in 1953, it was discussed from different perspectives by many scholars and became an essential theory in translation. For Kenny, equivalence is "the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place". (1998, p.77)

In a deeper description, Catford (1965) stated that the core meaning of translation is based on the process of solving the problem of equivalence by finding and replacing equivalent written constituents from one language (ST) to another (TT). To achieve such a goal, translators should have sufficient knowledge about the two languages' cultures and rules to reproduce the ST effectively. In addition to that knowledge, finding the best equivalence requires adequate language competence. Vinay and Darbelnet, (1995) noted that it is possible to transmit meanings from one text to another in entirely different stylistic and structural ways. Baker (1992) clarified various types of equivalence that can vary on many levels, including grammar and pragmatics, which translators should know.

In terms of creating classifications regarding equivalence, Nida's (1964) concept of formal equivalence versus dynamic equivalence focused mainly on the texts' perspective and their reader responses. For formal equivalence, the centre of attention is the source text, its form, content, and original message which must be preserved. In contrast, dynamic equivalence pays more attention to the target text by making it appear like originally written in the target language for the recipient.

It is essential to emphasize the fact that there is no existence of totally exact equivalence in translation from one language into another due to various reasons. In the case of Arabic and English languages, being derived from different origins is one of the most vital factors that make their lexical and grammatical systems different from each other, a fact that might lead to a slight loss of meaning during the translation process. As a result, translators should reduce the occurrence of such loss of meaning units by knowing which features, components, and information of SL that must be preserved and which of them can be omitted. To solve this dilemma, Sarikas (2006) suggested that when an equivalent for meaning is not found, it is preferred not to translate it to avoid misleading results or lexical ambiguity, especially when a single word has more than one meaning.

2.2. Translation Strategies

During the process of finding the most accurate equivalents of the ST to render into the TT, translators need to apply various translation strategies. The concept of these "Translation Strategies" is as dynamic and evolving as the translation itself.

Zaharia (2014) noted that the historical negotiations regarding translation strategies date back to the Roman Cicero's corroboration of sense-for-sense translation in 46 BC, which was inherited later by churches' fathers as well as both medieval and Renaissance translators, followed by the scholars of recent years.

Translation Strategies attracted various scholars to analyse their aspects and contribute to their variations; Owji (2013) stated that extensive research has been conducted regarding translation strategies, adding that scholars have dealt with them in different contexts and meanings.

Along with other researchers, Lörscher (1991) and Chesterman (1997), defined the main characteristics of the translation strategy, stating that it is conscious, goal-oriented, and problem-centred, which necessitates taking coordinated decisions and includes text management.

Molina and Albir (2002) distinguished between "strategies" that focus on finding methods to translate a component, and "techniques" that are considered solutions. Along with techniques, Sun (2012) stated that the term "strategies" in the field of translation was labelled as procedure, method, tactic and approach, which all share vast similarities and minor differences in their definitions.

Different translation strategies can pave the way for the translator to produce an equivalent text in the target language.

Ageli's (2020) and Krings's (1986) definitions of the term strategy will be adopted in the current work. They considered translation strategies as conscious plans used as a solution to solve translation problems.

The following sections introduce two main types of translation strategies that are relevant to the analysis in this study.

2.2.1. Macrostrategies vs Microstrategies

In her study, Jääskeläinen (1993) described translation strategy as an adopted procedure during the translation process to achieve the aspired outcome. She provided a classification of the translation strategies employed by professional and non-professional translators. The macrostrategies are called global strategies which focus on the overall style of the target text. The microstrategies, namely the local strategies are used by non-professional translators who seem to prefer them as they focus on the actual operation of translation of certain structures and ideas. Chesterman (1997), agreeing with Jääskeläinen (1993), stated that global strategies are referred to as macrostrategies and local strategies as microstrategies. On the other hand, the two strategies were described by Schjoldager (2008) as ST-oriented macrostrategy and a TT-oriented macrostrategy.

2.2.2. Macrostrategies

Macrostrategies deal with the text as a whole entity. They focus on the larger unit of discourse and consider it as their target. While using Macrostrategies, the translator focuses on the content of the ST and, consequently, adopts the appropriate approach. Macrostrategies were thoroughly classified and described by various scholars.

Schjoldager (2008) clarified that some scholars describe the two strategies as ST-oriented macrostrategies, in which the semantic approach is adopted, and TT-oriented macrostrategies in which the communicative approach is adopted.

2.2.3. Microstrategies

Unlike Macrostrategies, Microstrategies work the other way around. Deciding to use Microstrategies makes the translator focus on the effect of the source text and adopt a communicative approach.

Yang (2010) described Schjoldager's (2008) microstrategies taxonomy as very specific and thorough, noting that it can reveal the levels of translation creativity. Nugroho (2013) studied the microstrategies of translation proposed by Schjoldager (2008) and applied them to the undergraduate students of English studies at Dian Nuswantoro University. His method will be followed in this work, as he included the variables of students' level of education and gender.

2.3. Creativity in Translation

Transferring a text from a certain language and specific culture into a different language with unsimilar culture while preserving its essence and avoiding literal translation can be described as the core concept of creativity in translation as viewed by many specialists. Creativity in translation is a process in which the translator, who is doing both a professional and artistic job, deals creatively with the ST by adding, deleting, or sometimes providing a whole new text or TT. Such an act requires true knowledge, effective exposure, and a fully equal understanding of SL and TL systems. Both Kussmaul (2000) and Neubert (1997) shared the same point of view regarding the concept of creativity in translation, considering it as a process of recreation and reproduction in which the translator's creativity should be applied in the most appropriate places to serve various purposes. Neubert (1997, p. 19) realized the importance of creativity in solving translation problems and overcoming its obstacles, stating that "Creative uses of the target language are the result of the various problem-solving strategies applied to any piece of SL text."

According to Newmark (1988), translation is based on taking decisions as well as solving many minor problems within the context of a large one. Therefore, creativity is the key solution that can be used to solve those problems and overcome the challenges of translation along with language competence. Agreeing with that view, Aranda (2009) considered creativity as an important and unavoidable part of the translation process, which involves problem solving on the individual level and leads to innovation on the social level.

Katan (2004) described translators as players of active and creative roles in the process of translation, noting that they are not copiers of the STs. Exploring creativity in translation involves deep analysis of the applied strategies and procedures to understand how the translator recreates ST in the TT with the highest levels of quality and accuracy. This involves incorporating an exceptional amount of skills, one of which is being creative by using creative microstrategies.

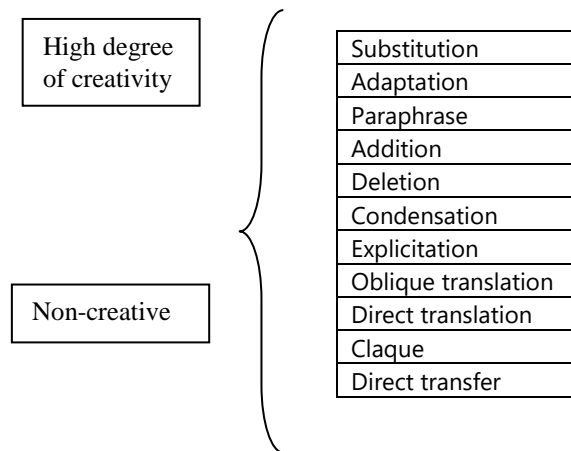
2.3.1. Creative Microstrategies

As shown in the following table (3), Holst (2010) classified Schjoldager's (2008) creative microstrategies into a high degree, a low degree, and non-creative. Through his model of creativity, Holst (2010) categorised the microstrategies of "Explicitation", "Condensation" and "Deletion" as slightly creative, because they only include elaborating on the existing meaning, shortening text, and withdrawing parts of meaning. Meanwhile, the first five strategies i.e. "Substitution", "Permutation", "Adaptation", "Paraphrase"

and "Addition" consist of rewriting the semantics of the ST as well as adding pieces of meaning, which cannot be directly drawn from the ST. Holst's model was chosen as the theoretical framework of this study since using it can precisely indicate accurate degrees of creativity for each microstrategy.

Borrowed from Vinay and Darbenet's (1958) taxonomy of translation procedures that consisted of seven procedures between direct and oblique translation, Ageli's (2020) addition of "Transposition" as another creative microstrategy will be adopted in this work since his investigation of undergraduates' translations revealed a considerable use of this microstrategy.

Table (1) Holst's (2010) Model of Creativity (p.9)



Based on Holst's (2010) Model of Creativity, the following brief about each microstrategy aims to present a clear idea about their concept and use, starting from the ones with a low degree of creativity and moving towards the highly creative ones. The focus of the current work will only address the creative microstrategies as they cause syntactic, semantic, and pragmatic changes in the TT.

- Transposition

Vinay and Darbenet's (1958) described "Transposition" as the applied changes in TT on the word class level to provide stylistic elegance to it while preserving the meaning of the ST. It is considered a less creative microstrategy as its use does not result in changing the semantic aspect of the ST.

Ex: من غير الممكن أن تخوض هذه الدول حرباً فيما بينها وضد العدو في الوقت ذاته

Translation: These countries cannot **be at war** with themselves and with the enemy at the same time

-Explication

Since some texts contain cultural features and require prior knowledge by the reader to understand it, the translator will try to turn implicit information in the ST into explicit by using the "Explication" microstrategy to help the reader understand the TT as Ingo (2007) suggested in his theory, but without adding new information. As evident from the name itself, this strategy is used to clarify any incomprehensible part of the text by adding a unit of meaning which can be inferred from the ST; this, as noted by Schjoldager (2008), is what makes it a creative microstrategy.

Ex: اختلطت عليها

Translation: **Mixed in her mind**

-Condensation

Schjoldager (2008) did not consider "Condensation" microstrategy as a highly creative one. The fact that the translator shortens the unit of meaning in the source text while fully preserving the information that it carries makes his work require less effort of creativity but not less analysis of the ST.

Ex: الوطن ومواطنيه ومقيميّه

Translation: the country and **its people**

-Deletion

Unlike "Condensation", "Deletion" microstrategy permits taking out units of meaning provided by the ST. The omission of parts of the information during the translation process is considered slightly creative according to Schjoldager (2008).

Ex: ومع بداية ظهور تداعيات جائحة كوفيد-19

Translation: At the outset of the Covid-19 pandemic

- Addition

Schjoldager (2008) labelled the process of inserting a supplementary unit of meaning to the TT, which is not previously mentioned in the ST, as "Addition". She clarified that both "Addition" and "Explication" are used to overcome language barriers and ambiguity, but the difference between them lies in the fact that the use of "Addition" as a creative microstrategy provides new information to the TT, which cannot be inferred from the ST. This makes this microstrategy more creative when compared with the previously mentioned ones.

Ex: منذ الهيمنة التركية

Translation: Since the **days** of the Turkish hegemony

-Paraphrase

While ensuring that ST's components of meaning are firmly preserved, more freedom is granted to the translator when he chooses to apply "Paraphrase" as a creative microstrategy. Schjoldager (2008) considered this microstrategy as more creative than the previous ones due to the exerted effort by the translator to render the meaning implied in the ST.

Ex: زبائنها التقليديين على مستوى الدول الأوروبية

Translation: its **European** visitors

- Adaptation

Vinay and Darbelnet (1995) introduced the term "Adaptation" to describe the use of a certain strategy within a particular situation where the ST and TT refer to the same meaning, but with different stylistic or structural conditions. Besides, Schjoldager (2008) considered "Adaptation" as a very creative microstrategy that can perfectly be used to overcome cultural differences. With "Adaptation", the translator adapts ST's culture to that of the TT.

Ex: الأيام السوداء

Translation: **Dark** days

-Permutation

Due to linguistic and stylistic factors, the translator can apply this microstrategy to preserve the meaning of the ST by placing its effect in the TT in a different position. Schjoldager (2008) described this process as recreating the effect of ST in a different place within TT.

Ex: عند منتصف الليل استيقظت، كما اعتادت أن تستيقظ في هذا الوقت من كل ليلة

Translation: **As she is used to**, she woke up at midnight

-Substitution

By using this creative microstrategy, the semantic meanings of ST's components are changed when translated into TT. For Holst (2010), "Substitution" tops his Model of Creativity as the most creative microstrategy that translators can use in the rendering of ST.

Ex: على المستوى الرسمي والشركات

Translation: in the public and **private sectors**

-Modulation

Although not mentioned by Holst (2010) and Schjoldager (2008), Vinay and Darbelnet (1995) considered "Modulation" as the most creative microstrategy which occurs when translating the ST's unit of meaning from a different perspective in the TT. They noted that it is a variation of the form of the message that can be divided into fixed or obligatory modulation as well as free or optional modulation.

Ex: من السهل

Translation: **It is not difficult**

This work focuses only on creative microstrategies as their use requires close interaction as well as deep analysis of the ST, which goes beyond language competence or background knowledge. It is important to note that the above creative microstrategies have pragmatic, semantic, and syntactic classification. The pragmatic microstrategies include Substitution, Adaptation, Addition, and Deletion. The semantic ones include Paraphrase, Permutation, Condensation, and Explicitation. The only syntactic creative microstrategy is Transposition.

3. Review of Literature

The concept of creativity has attracted various translation scholars to explore its relationship with translation. Many of them consider translation as a creative process in which cognitive and deep analysis of the ST are integrated to produce the most accurate TT. This section deals with the reviewed studies that have examined a range of text types in terms of applying creativity and using it to overcome the challenges of translation.

Based on Schjoldager's (2008) model of microstrategies, Ageli (2020) examined 15 graduating translation students from the University of Bahrain in the use of creative microstrategies while translating a news text from Arabic into English and compared it with the translation done by one of Bahrain News Agency professional translators. He found that translation students were inclined to focus more on the syntactic microstrategies rather than on the semantic and pragmatic ones. He attributed that to the students' lack of deeper analysis of the text, unlike that of the professional translator. Ageli's study was limited in its data as it examined only one type of translation text.

Dorri (2018), also inspired by Schjoldager's (2008) model, applied it to journalistic texts, similar to Ageli (2020), with more genres of this text type. She conducted a descriptive-analytical corpus-based study addressing creativity in the translation of journalistic texts, including a press release, a news article, and a political article from English to Persian. She concluded that the degree of creativity in translation was complex as it varied not only in different text types but also within each type. She emphasized that the degree of creativity was difficult to predict and its results, though useful in investigating the various genres of journalistic text remain limited and confined to one text type.

Translation of psychological texts was investigated by Nogruho et al (2016) who examined the use of creative microstrategies while translating a text from English into Indonesian by two visually impaired translators. The text consisted of 15 sentences from a book entitled "Theoretical Approaches to Psychology". The investigation revealed that "Explicitation", "Paraphrase", "Addition" and "Deletion" creative microstrategies were used mostly by the translator with less English proficiency and experience in translation, while the other trained and skilful translator was found to be less creative than the former as he used fewer creative microstrategies, yet his translation was more accurate and had fewer errors. The study indicated that the translator's high level of creativity did not necessarily result in a high-quality translation. This is an interesting result; however, the data is very small and needs to be done with more participants and more representative samples to give credibility to the findings.

Similar to the type of text chosen in the current work, the use of creative microstrategies in translating humour transference of literary texts was investigated by Motevasel and Nemati (2015). Using frequency tables and the Chi-square test, they compared two translations of "Adventures of Huckleberry Finn" novel by Mark Twain into Persian, with a focus on creative decisions taken by the translator. Results showed different levels of application of creativity by the two translators, leading to the conclusion that humour translation required utilizing a certain number of creative strategies to help the translators produce equivalents of humorous effects in the TTs. This study addresses creative strategies in the literary text only from the humour perspective; hence the findings in the use of creative strategies were limited to one genre of the literary text.

Besides, Adnin (2014) used a qualitative approach to conduct a study examining the translation strategies found in the English-Indonesian short story *Some Words with a Mummy*. The study revealed that the semantic strategies were the most frequently used, followed by the pragmatic and syntactic strategies. Such a tendency was justified by the need to make the text more comprehensive for readers in TL. The study is different from the current work as it examines only one genre and one text type i.e. the literary text.

Moreover, a study on the applied strategies used in the translation of "The Simpsons" English movie into Persian was conducted by Amirian et al (2014). It showed that the most commonly used strategy was "Transfer", while "Deletion" and "Substitution" creative microstrategies were among the least strategies used.

In addition, Nugroho (2013) used Schjoldager's classification to explore how translation microstrategies were applied in the translation of a news text by 13 female and 7 male Indonesian undergraduate students at Dian Nuswantoro University. The GPA of 9 students was above 2.75 while the other 11 students' GPA was below that. The study showed that the students used only 6 microstrategies in their translation including 4 creative ones, namely "Explicitation", "Paraphrase", "Addition", and "Deletion". It revealed that low achievers were more creative than high achievers, and males were more creative than females. This study is similar to the current study in terms of the type of text, gender, and achievers, however, the sample is very small; the syntactic microstrategy of "transposition" and a professional translator as a model were not included in the methodology and analysis.

The comparison between students and professional translators levels in the application of creativity attracted some scholars. Bayer-Hohenwarter (2011) analysed 4 scientific (experimental) texts translated by 11 students of translation and 5 professional translators. She found clear differences in their interaction with the text and a certain trend for developing creative competence. Although her sample was very limited, her work on scientific texts resulted in a significant starting point for pedagogic research. However, it is different from the present study in terms of the type of text and variables.

Using an empirical method that did not include providing the participants with a written translation task like previous scholars, Cho (2006) analysed transcriptions collected by using Think Aloud Protocol (TAP) from 13 Japanese-Korean professional translators to evaluate their strategy use. The analysis revealed that the use of creativity is restricted due to the lack of educational encouragement. He recommended offering new teaching approaches that would encourage using creativity in translation. TAP was also used by Atari (2005) who explored the strategies used by undergraduate Saudi translator trainees. He found that language-based strategies were more frequently used than knowledge-based strategies.

Earlier than the above scholars, Durieux (1991) investigated how creative solutions could solve the problems of technical texts' translation. He affirmed that every translator should be creative while translating technical texts, in which transparency, efficiency, and functionality must be preserved.

Having reviewed some studies that have addressed the issue of creative strategies, it becomes clear that the present study is different in some aspects of the research methodology. Besides, not only will it fill a gap in knowledge in such studies lacking in the Bahraini context, but it will also provide some valuable insights into the study of creative microstrategies applied by university students and assess the pedagogical implications arising from such an application.

4. Methodology

To answer the questions of this study and obtain reliable results, a mixed approach was adopted to explore the participants' use of creative microstrategies in translating three selected text types compared to that of professional translators. The collected data contained three translation tasks and recorded interviews that consisted of four open-ended questions.

4.1 The Participants

The selected sample in this study consisted of 54 male and female students who were studying English with a minor in translation in the Department of English Language and Literature at Bahrain University. The graduating students were in their 2nd semester of the 4th year of the academic year 2020-2021. They had completed all compulsory translation courses as part of the bachelor's degree programme. The total number of analysed texts was 164. However, some students were excluded for not providing complete texts, while others used Google Translate to do the translation tasks. As a result, the sample was reduced to 36 students with a total of 108 texts, representing the three translation types. The participants were divided based on their GPA (higher than 2.75 "upper level" and lower than 2.75 "lower level"), as well as their gender (male or female). For the interviews, a random sample of 6 students, (3 males and 3 females) took part in answering 4 open-ended questions.

4.2 Data Collection and Analysis

The students were asked to translate 3 selected types of texts (journalistic, business, and literary) from Arabic into English. Due to the pandemic circumstances, the three translation tasks were distributed to the students online through email and Blackboard. They were informed that they could use soft or hard copies of dictionaries, but not translation websites. Each segment of the texts translated by the students and the translators was examined and the creative microstrategies were identified based on their equivalents in English. To find and differentiate between the types of microstrategies employed by the students and the professional translators, every translated segment in each type of the three Arabic texts was compared with their equivalents in the translated English texts. Two professors specialized in translation in the Department of English Language and Literature were consulted in identifying the various types of microstrategies and their equivalents in the texts. Then the students and the translators employed microstrategies were classified according to the model proposed by Schjoldager (2008). "The "Transposition" syntactic creative microstrategy, mentioned by Viany and Derbenet (1958) was added based on Ageli (2020) who, being a professor of translation in the same Department mentioned above, indicated in his study findings that students had a high percentage of

this syntactic microstrategy. To find the similarities and differences, all the students' and the translators' microstrategies employed in the three texts were compared. The percentages were calculated based on the following equation: The total of each strategy's use was divided by the total of all strategies' use and multiplied by 100. The three types of texts, which were already translated by professional translators were published in Al Sharq Al Awsat Newspaper, by Bahrain News Agency, and by Anchor Books Publication.

5. Results and Discussion

The target text of the students translation task in addition to that of the professional translator were examined to identify the used creative microstrategies which were previously classified in terms of the level of creativity according to the scale proposed by Schjoldager (2008), in addition to "Transposition" creative microstrategy which was introduced by Vinay and Derbenet (1958). Accordingly, the texts were analysed and the following results were obtained.

Table (2): Comparison of Using Creative Microstrategies by the Professional Translator and Students- Business Text

Creative Micro strategies	Transposition	Explicitation	Condensation	Deletion	Addition	Paraphrase	Adaptation	Permutation	Substitution
Professional Translator	10.7%	0	0	25%	3.5%	17.8%	0	0	42.8%
All Students	16.3%	5.2%	13.4%	12.2%	3.8%	13.7%	0	7%	27.4%
Female Students	18.8%	5.5%	16%	13.3%	1.3%	11%	0	5.9%	27%
Male Students	12%	4.8%	8.8%	10.4%	8%	18.5%	0	8.8%	28.2%
High- Level Students	16.2%	5.4%	12.6%	14.4%	5.4%	15.3%	0	10.8%	19.8%
Low- Level Students	17.8%	5.6%	15%	12.2%	3.2%	14%	0	5.6%	33.8%

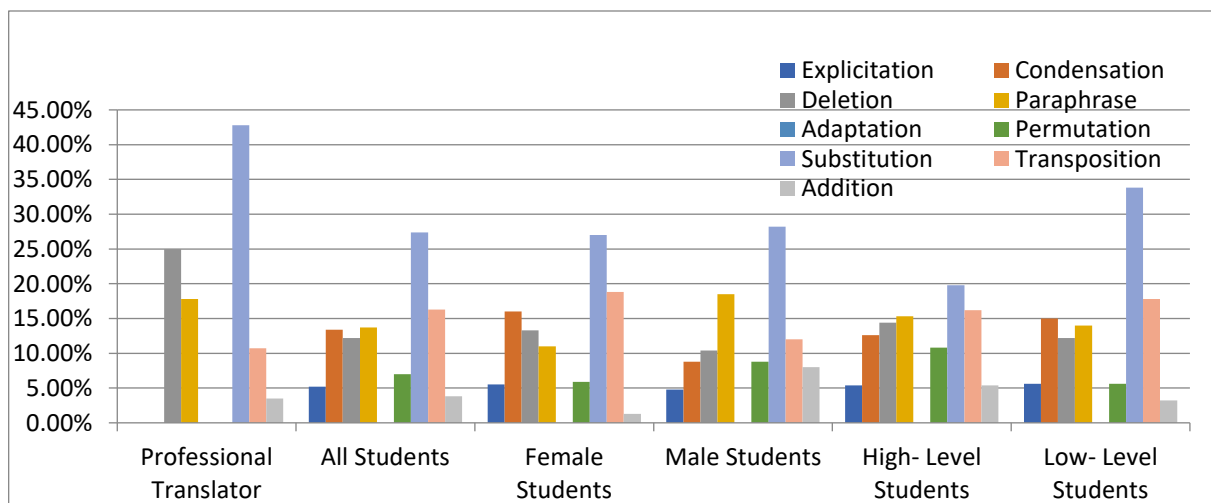


Figure (1): Comparison of Using Creative Microstrategies by the Professional Translator and Students- Business Text

It is noted that the professional translator of the business text used only 5 creative microstrategies, compared to all translation students who used 8 out of 9 microstrategies. Same as the professional translator, the "Substitution" creative microstrategy, which requires a deeper analysis of the ST, was shown to be higher in its use by both male and female translation students. This indicates that male and female students have put in considerable cognitive effort in dealing with this text type. Students with lower GPAs also tended to use it with a higher percentage than those with higher GPAs. Such scores lead us to conclude that high achievers

are not necessarily more creative than their counterparts. The same observation was found by Ageli (2020) who noticed that high achievers in the English language do not need to be high achievers in translation.

Unlike "Substitution", "Addition" creative microstrategy was not widely used by both students or the professional translator in translating this type of text. Those with high GPAs and male students were shown to be more confident to add new information when translating the ST, compared to female students, students with lower GPAs, and even the professional translator. It was noticed that one of the male participants justified the addition of new information to the TT in the interview by saying that he preferred to use the free translation for all texts except the legal ones.

The professional translator tended to take out units of meaning using the "Deletion" creative microstrategy, but students avoided such an act and preferred to use "Condensation" instead. This act seems to be done out of the students' fear of skipping important information or ST components that might be essential. The lack of knowledge about ST's background information that can be omitted in the TT might be another reason behind the avoidance of using "Deletion" by students. It is worth mentioning that dealing with background information requires a sort of editing that students are not familiar with.

Moreover, all categories of students showed a significant tendency to use the "Explicitation" creative microstrategy to convey the message more accurately, but the professional translator did not follow the same path. Along with "Explicitation", the second semantic microstrategy "Paraphrase" was mostly used by the professional translator and male students, while female, as well as both high-level and low-level students preferred to use it with fewer percentages. One of the female students emphasized in the interview that she was familiar with business terminologies, and considered translating a business text an easy task. This shows that knowing terminologies can perhaps justify the lower use of the "Paraphrase" creative microstrategy.

In terms of using the pragmatic creative microstrategies of "Permutation", translation students showed more creativity than the professional translator by using it to facilitate understanding of ST's author's purpose.

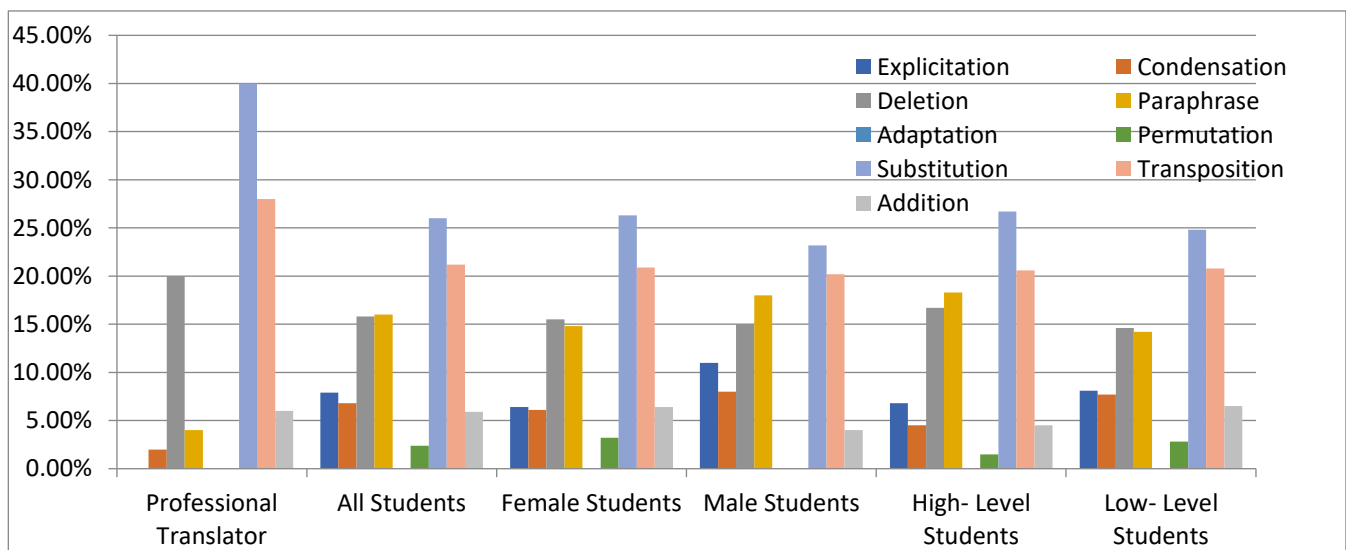
The tendency of using both semantic and pragmatic microstrategies more frequently was also indicated by Adnin (2014) who considered it as a way to make the TT more comprehensive. This was also found by the researcher while analysing this type of text. On the other hand, the syntactic creative microstrategy of "Transposition" was less used by the professional translator compared to the students, while female and low-level students used it more than other categories.

Even though all creative microstrategies were used by translation students and the professional translator, none of them used the "Adaptation" creative microstrategy. This is because the business text contained economic information about tourism in Tunisia, with no cultural differences that should be overcome during the translation process by using the "Adaptation" creative microstrategy.

Generally, the analysis of the business text translated by both the professional translator and the students has shown that the students have used more creative microstrategies than the professional translator, who used only "Substitution", "Deletion", "Paraphrase", "Transposition" and "Addition". However, in terms of the percentages of their use the professional translator had the highest percentages of all the students in the most creative microstrategy i.e substitution whereas students had slightly higher percentages than the professional translator in most of the other microstrategies.

Table (3): Comparison of Using Creative Microstrategies by the Professional Translator and Students- The Journalistic Text

Creative Micro strategies	Transposition	Explicitation	Condensation	Deletion	Addition	Paraphrase	Adaptation	Permutation	Substitution
Professional Translator	28%	-	2%	20%	6%	4%	-	-	40%
All Students	21.2%	7.9%	6.8%	15.8 %	5.9%	16%	-	2.4%	26%
Female Students	20.9%	6.4%	6.1%	15.5 %	6.4%	14.8%	-	3.2%	26.3%
Male Students	20.2%	11%	8%	15%	4%	18%	-	-	23.2%
High-Level Students	20.6%	6.8%	4.5%	16.7 %	4.5%	18.3%	-	1.5%	26.7%
Low-Level Students	20.8%	8.1%	7.7%	14.6 %	6.5%	14.2%	-	2.8%	24.8%

**Figure (2): Comparison of Using Creative Microstrategies by the Professional Translator and Students- Journalistic Text**

It can be seen that similar to the business text, both the professional translator and the students were creative in translating the journalistic text by choosing to use the "Substitution" creative microstrategy with very high percentages in comparison with other creative microstrategies. Such observation is different from the one reached by Dorri (2018) as she noticed while analysing the translation of journalistic texts that only the creative microstrategies of "Addition", "Deletion", "Explicitation" and "Paraphrase" were used. These microstrategies are not considered highly creative when compared to "Substitution" according to Holst's (2010) classification of creativity levels.

Along with "Substitution", the professional translator used "Paraphrase", "Addition", "Deletion", "Condensation" and "Transposition" creative microstrategies. On the other hand, students used all the previous creative microstrategies in addition to "Explicitation" and "Permutation". Such significant use of creative microstrategies is justified in the interviews as one of the male students said that the journalistic text provides more freedom in the translation process compared to other types of texts. He added that "it can showcase the creativity of the translator, while business and literary texts require sufficient knowledge in the jargon in to transfer the meaning accurately".

The significant use of the “Explicitation” and “Permutation” creative microstrategies by students reflect their tendency to interact with the text more creatively compared to the professional translator. Male and female students showed almost equal percentages in using “Transposition” and “Deletion”. Meanwhile, male students preferred to make implicit information explicit in the TT without adding new units of meaning by using “Explicitation” more than “Addition” when compared to female students who did the opposite. One of the female students said in the interview that the TT must sound coherent and deliver the same message as ST. Such a statement might justify the tendency of female students to use “Addition” as well as “Permutation” more than their male counterparts who did not use the latter creative microstrategy at all, similar to the professional translator.

As mentioned earlier, the “Substitution” creative microstrategy was the most frequently used by the professional translator as well as all categories of translation students. Meanwhile, because the “Permutation” creative microstrategy needs deeper analysis, it was the least used by students. As for the professional translator, “Condensation” was the least used because he used “Deletion” more frequently.

It was noticed that there are no significant differences in the percentages of using creative microstrategies between high-level and low-level students in translating the journalistic text. This can be justified by the confirmation of two female students and all male students in the interviews, as they noted that the journalistic text is the easiest one to translate. They said that journalistic texts are more general compared to other texts, adding that the journalistic references, in which they look for journalistic terminologies, are more familiar and understandable, unlike their business and literary equivalents which they consider harder to find.

Similar to the business text, the “Adaptation” creative microstrategy was not used by the professional translator or translation students while translating the journalistic text. This text was published by Bahrain News Agency under the title “Significant Government Efforts to Reinforce Equal Opportunity, Eradicate Discrimination Against Women”. It highlighted the Bahraini government’s exerted efforts regarding preserving women’s rights. It did not include any cultural boundaries that should be overcome by using the “Adaptation” creative microstrategy.

The provided freedom in the journalistic text as noted by one of the male students was reflected in the more frequent use of the pragmatic, semantic and syntactic creative microstrategies in translating it, compared to the result of the business text. Both the professional translator and all categories of students showed more creativity in interacting with this type of text.

Table (6): Comparison of Using Creative Microstrategies by the Professional Translator and Students- Literary Text

Creative Microstrategies	Transposition	Explicitation	Condensation	Deletion	Addition	Paraphrase	Adaptation	Permutation	Substitution
Professional Translator	5.2%	5.2%	-	10.5 %	15.7%	-	-	-	63.1%
All Students	8.1%	8.3%	7.1%	22.8 %	10.8%	14.3%	-	1.4%	26.7%
Female Students	7.9%	8.3%	7.9%	25.2 %	9.6%	14.4%	-	1.3%	24.7%
Male Students	8.9%	8.3%	3.8%	13.4 %	15.3%	14.1%	-	1.9%	33.9%
High- Level Students	8.1%	8.7%	6.2%	23.5 %	11.2%	14.4%	-	2.1%	25%
Low- Level Students	8.2%	7.9%	7.7%	22.3 %	10.5%	14.3%	-	0.9%	27.9%

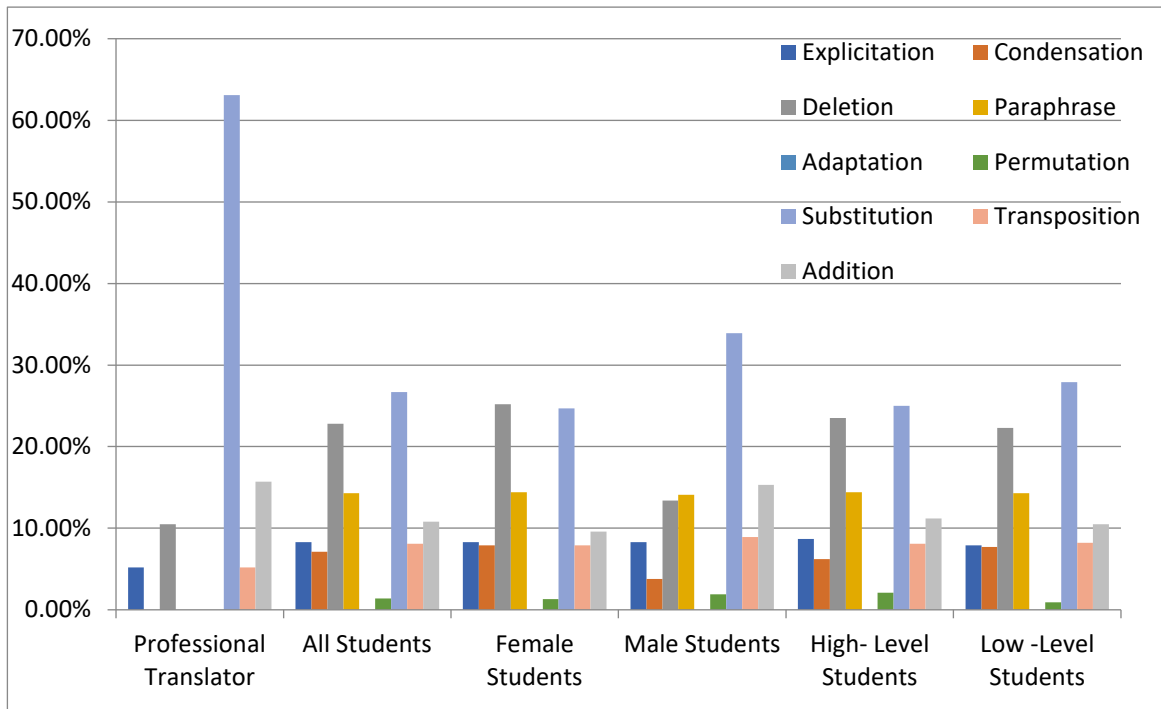


Figure (3): Comparison of Using Creative Microstrategies by the Professional Translator and Students- Literary Text

It is noticed that similar to the analysis of the two previous texts, i.e. business and journalistic, the translation of the literary text showed a high tendency by the professional translator and students to use the "Substitution" creative microstrategy. The analysis showed that both the professional translator and the male students used it more frequently compared to other categories. This observation of male students' performance in terms of creativity level disagreed with the result reached by Ageli (2020) who found that female students were more creative than male students and were closer to the professional translator in using the most creative microstrategy of "Substitution", that involves a more complex level of analysis of the ST.

In terms of using the syntactic creative microstrategy of "Transposition" and the semantic creative microstrategies of "Explication" and "Paraphrase" by both male and female students as well as high- and low-level students, very close percentages were shown in the analysis of their translation. They all had higher percentages than the professional translator. However, the pragmatic creative microstrategy of "Addition" was used more by male students, similar to the professional translator, while "Deletion" and "Condensation" were used more by female students compared to their male counterparts and the professional translator. The reason for this is explained by one of the female students who stated in the interviews that when she faced difficulty in finding equivalents of words, she would avoid translating them. In addition, one of the male students said in his answer during the interviews that for literary texts he would choose between communicative and semantic translation. The student's answer indicates that students are not aware of the differences between the macroanalysis of the text, i.e. the approaches, and the microanalysis of the text, i.e. the strategies, at the level of the smaller segments of the text.

The creative microstrategy of "Permutation" did not appear to attract the professional translator, who did not use it at all, nor did the translation students, particularly the low-level ones, who used it the least. In fact, "Permutation" is not expected to be employed very frequently because it requires a deep understanding of the ST as a whole entity. This requires the translator to know which part of the text's effect can be moved into a different place in the TT to serve linguistic and stylistic purposes. Hence, this might justify the avoidance of using the "Permutation" microstrategy.

Although the literary text contained extensive cultural features, they did not need to be foreignised by using "Adaptation" creative microstrategy by the professional translator or by the students, as the literary text contained detailed and deep insights into humanitarian, social and political life in Egypt from 1917 to 1919.

From the general point of view, the analysis of the literary text translation by both the professional translator and translation students showed that the students, especially males, had used more and a high percentage of creative microstrategies compared to the professional translator who used only "Substitution", "Deletion", "Explication", "Transposition" and "Addition". The

observation of the males' high level of creativity was also noticed by Nugroho (2013). Therefore, students were very creative in dealing with the literary text, although none of them considered it easy to translate as stated in the interviews.

5. Conclusion

The findings of this study show that the common factor among the professional translators and the students in all the translated types of texts is that all the participants have used "Substitution", the most creative microstrategy, in their translations. Although in varying degrees, the highest of which was by the professional translators. As for the students, male and female students were generally close to each other except for the journalistic text where female students were slightly higher than male students in the use of this microstrategy. Also, females had slightly higher percentages than males in the use of "Transposition", the least creative microstrategy. In terms of the students' level of competence, surprisingly, low-level students had a higher percentage than the higher-level students in the use of "Substitution" in two of the three translated texts. Apart from that, the percentages were very close with low-level students having slightly higher percentages in the other creative microstrategies except for Deletion.

Based on the findings of this study, it is noted that the students' results revealed high percentages in the use of both pragmatic and semantic creative microstrategies, compared to the professional translators. In addition, close results were shown in using the "Transposition" syntactic creative microstrategies by both students in general and the professional translators.

The use of the "Substitution" creative microstrategy by all categories of students with high percentages is a clear indication of the students' deeper interaction with the ST in a highly creative manner.

5.1 Pedagogical Implications

The researcher believes that if the students had sufficient knowledge about the procedures of using some microstrategies such as the "Modulation" creative microstrategy, they would use it more appropriately in their translations. Providing students with sufficient practical exercises about different translation strategies would be highly beneficial to facilitate attempts of finding the best equivalences and creating an interaction between the translator and the text through deep analysis and investigation. This point of lack of knowledge was raised in the students' answers in the interviews; their answers were helpful concerning text types, but for strategies, the students did not have sufficient information. In addition, familiarizing the students with the Skopos theory can give them a new perspective of thinking about the concept and process of translation and a greater role not only as translators but as creators of the target text too.

5.2 Recommendations

As this study has examined only three types of texts i.e. Business, Journalistic and Literary, further research is recommended to examine other types of texts such as legal and scientific texts to explore how creative microstrategies are used by students and professional translators. This is to reveal whether there are any similarities or differences in their use compared with the other types of texts examined in the present study. It is also recommended to interview professional translators to learn more about their experience in the use of creative strategies in general and the ones appropriate to each type of text.

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