

## **ÇEVİRİDE YARATICILIK: İRAN TURİZM WEBSİTELERİ VE BROŞÜRLERİNİN ÇEVİRİSİNDE YARATICI STRATEJİLERİN KULLANIM DERECESİNİN İNCELENMESİ**

### **TRANSLATION CREATIVITY: ANALYZING THE DEGREE OF USING CREATIVE STRATEGIES IN TRANSLATING IRANIAN TOURISM WEBSITES AND BROCHURES**

Hossein Navidinia\*

Armin Younesi\*\*

Amir Raies Ozhan\*\*\*

#### **Abstract**

Creativity is considered as a unique trait of human being. Due to this reason, in recent years, scholars in Translation Studies have paid much attention to this issue and have conducted many studies in this area with different text types. The purpose of this study is to analyze the degree of using creative strategies in the translation of tourism websites and brochures in the Iranian context. For so doing, twenty official brochures and ten webpages were selected as the data, and 255 sentences were randomly selected as the corpus of the study. Holst's (2010) model of creativity was chosen as the theoretical framework of this study. According to the results, 81.56% of the sentences were rendered in non-creative way and 18.43 % of the sentences were rendered in a creative way. Also, the main adopted strategies were direct and oblique translation. It was concluded that opposing to the nature of tourism discourse and language, which should be both evoking and informative, these translations could not be persuasive and meet the requirements of a tourism discourse.

**Keywords:** Creativity, creative strategies, tourism, translation.

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\* Assist. Prof., Applied Linguistics, University of Birjand, Department of English Language.

\*\* M.A. Student of Translation Studies, University of Birjand, Department of English Language.

\*\*\* M.A. Student of Translation Studies, University of Birjand, Department of English Language.

## **1. Introduction**

It is claimed that “the most distinctive trait of human translation is its creativity” (Delisle 1988: 37). According to Glăveanu (2010), creativity has been theorized in various fields such as: behavioral approaches (Epstein & Laptosky 1999) the cognitive approaches (Martinsen & Kaufmann 1999) and problem solving (Weisberg 1988). Along the mentioned disciplines, creativity could find its way in translation studies although it is considered as a rather new element in this discipline. Wills (1998) stated that although psychological discipline of creativity was proposed in 1950, creativity in translation was limited to the so-called dichotomy of word for word and free translation until 1990s.

Previous studies have defined creativity differently, for example, Zawawy (2008) defined creativity “as coming up with novel strategies for dealing with familiar or common problems, whether on the lexical, syntactic or formal levels” (1). Likewise, Neubert (1997) maintained that creativity in translation is rooted in source text: “A translation is not created from nothing; it is woven from a semantic pattern taken from another text, but the threads- the TL linguistic forms, structures, syntactic sequences- are new” (17). Additionally, Snell-Hornby (1995) points out that language norms are the unlimited source of creativity in translation. So a translator should use the language norms in a creative way. Along these lines, O’Sullivan (2013) mentions, “There is a tension between scholars who see creativity as the bread-and-butter of translation—in other words, a basic requirement for effective translation production—and scholars who see it as something which exceeds everyday translation practice” (42).

The first steps to unravel the ways in this field were taken by Wilde (1994) who tried to analyze the relationship between Language for Specific Purposes (LSP) and creativity; he concluded that there is a trace of creativity for even those students who are learning a language for specific purposes. Albeit, with the advancement of research done in the area of translation process, creativity became a prominent subject for studying. Similarly, extended series of investigations done by Kussmaul in the 1990s reinforced the role of creativity, his pioneering investigations (1991; 1993; 1997; 1998; 1999; 2000a; 2000b; 2000c; 2004; 2005; 2007a; 2007b) based on experiments and observations in the classes, demonstrated the vital role of cognitive and psychological aspects of translation and translator training.

Furthermore, Hatim (2004) maintained that the language of translated tourism brochures is unique, for this reason, several researchers such as Newmark (2001), Gotti (2006), Pierini (2007), and Capelli (2008) considered the discourse and language of tourism and their translation. In this light, Dann (1996) maintains that the tourism discourse tries to persuade people by using adjectives. Similarly, Hickey (2004) maintains that “the language of tourism aims to persuade people to become tourists” (60-61).

Also, creativity in different types of texts has been the cornerstone of different studies, for instance: technical texts (Durieux 1991), audiovisual translation (Gel 1997), legal texts (Nida, 1998), popular music (Kaindl 2005), Think-aloud protocols (Cho, 2006), advertisement translation (Rodríguez 2008), and literary text (Motevasel & Nemati 2015).

Cho (2006) used think-aloud protocols (TAP) method to investigate the influence of the source texts’ vocabulary and syntax on the ability of the translator to be creative. This study was done in Japanese/Korean contexts and the translations were produced by 13 translators. The findings indicated that the translators’ ability to be creative was negatively influenced by the linguistic similarities between Japanese-Korean languages. He concluded that “in order to eliminate these negative elements, the concept of creativity on the part of a translator should be understood and emphasized in translation education” (387).

On a different article, Rodríguez (2008) conducted a study on the subject of translator’s creativity on translating advertisements. The researcher tried to bring some examples from translated advertisements to show the failure and success of the translator. In the conclusion, he suggested that some courses should be included in the translation studies programs in order to develop the sense of creativity among translators.

Furthermore, Hohenwarter (2011) tried to measure the creativity of professional translators and translation students in terms of their creative shifts. In the conclusion, he summed up that there is a significant difference in the usage of creative shifts among professional translators and also there is a certain trend of development in the process of developing creative competence. In the domain of literary text, another study was done by Motevasel and Nemati (2015). They focused on two translations of

'*Adventures of Huckleberry Finn*' by Twain (1884) into Persian, in terms of translator's creative decisions toward its translations. The researchers used Holst's (2010) model of creativity as their theoretical framework which categorizes twelve micro-strategies (i.e. Substitution, Permutation, Adaptation, Paraphrase, Addition, Deletion, Condensation, Explicitation, Oblique translation, Direct translation, Calque, and Direct transfer) from the highest to the lowest degrees of creativity. Holst (2010) believes that the use of the last 4 strategies results in translations which are not creative as they cannot change the source text "linguistically" or "semantically". Having counted the number of the strategies used by each translator and by using Chi-square test, the authors of this study concluded that the first translator (DaryaBandari) used more creative micro-strategies than the second translator (Soleimani).

However, in the domain of tourism, due to its importance around the globe, translators' creativity can be extremely vital in translating cultural-bound tourism texts. Creativity can be defined in various forms according to the situation and the text type (Kemble, 2006) but generally, it can be defined as using strategies in translation which can depart the reader from the ST so as to enchant, attract and convince him/her to keep reading. In this light, the type of text which is translated for the tourists should be both vocative and informative.

Many studies have been conducted in the domain of tourism texts. For example, Kristensen (2002) examined the localization part of tourism translation. Her focus was on the localization of Danish and English translation brochures. She claimed that localization shares some features with adaptation. Her view on localization is that it has established itself in various disciplines in professional language work "But the specific nature of the way localized language products are realized calls for a reconsideration of the relationship between translation and culture as well as of some central concepts of translation and adaptation" (p. 1). Moreover, Dastjerdi and Delforouz (2013) conducted a study on the translation problems of tourism industry guidebooks. For so doing, English tourist guidebooks and multimedia compact discs were analyzed in terms of semantics, syntax and pragmatics. Thus, 300 sentences were extracted randomly. In the conclusion the results of this study showed that one third of the total number of sentences translated into English were syntactically,

semantically or pragmatically erroneous.

Considering all of the previous studies in different fields and text types, one can see the paucity of research on the issue of creativity in translation of tourism texts. It is important to consider that tourist texts should grab the attention of tourists while offering information. To this aim, for translating tourism texts a translator needs to exploit a combination of techniques with a specific purpose. So this study tries to fill this gap in the related literature. More specifically, it focuses on the role of creativity to make a text appealing for foreign tourists, and also it analyzes the degree of translators' adopted creative strategies in rendering tourist texts.

## **2. Methodology**

### ***2.1 The Data***

The data of this study include twenty official brochures which were collected from Cultural Heritage, Handcrafts and Tourism Organization of Iran. It is worth mentioning that the brochures were collected from different regions of Iran.

Also, ten translations of official Iranian tourism bilingual websites, which are designed for international tourists, were scrutinized. Both mentioned websites and brochures serve the same purpose i.e. attract tourists while offering information. Below the internet addresses of the sites used as the data are mentioned:

<http://www.tourismiran.ir/>

<http://isfahancht.ir/MainTourismEn.aspx?p=64>

<http://www.samita.com/>

More specifically, twenty webpages were selected randomly as the corpus of the study. The unit of translation in this study is sentence; so 255 units were compared and contrasted from both sources to find creative and non-creative micro-strategies. In more details, creative strategies are those which are used by the translator to depart from the ST in order to influence and persuade the readers the most, however, non-creative strategies are assumed to be not attractive ones that a translator uses to stick to the ST.

The whole numbers of words taken as the corpus were 2865. Thus, for analyzing the translators adopted strategies (i.e. the strategies used by the translator) and also measuring the degree of creativity for rendering the text, Holst's (2010) model of creativity was employed. Holst had categorized Schjoldager's (2008) micro-strategies from high degree of creativity to non-creativity. Further, Holst maintains that the upper eight micro-strategies are creative because the lower four strategies do not bring linguistic changes to the translation.

High degree of creativity	<b>Substitution</b>
	<b>Permutation</b>
	<b>Adaptation</b>
	<b>Paraphrase</b>
	<b>Addition</b>
	<b>Deletion</b>
	<b>Condensation</b>
Non-creative	<b>Explicitation</b>
	Oblique translation
	Direct translation
	Calque
	Direct transfer

**Table 1:** *Holst's (2010) model of creativity (p. 9)*

As it is shown in Table 1, there are eight creative strategies which translator can adopt in rendering a text. The strategy with the highest degree of creativity is substitution, here, it involves changing the meaning of a ST unit. The next one is permutation which translates ST effects in a different place. Adaptation is the third creative strategy in which it recreates the effect of a ST item in the TT. Here, paraphrase involves rendering ST meaning quite freely. Addition strategy adds a unit of meaning to the translation. Conversely in deletion strategy a ST unit of meaning leaves out from the TT. Condensation translates a ST unit in a shorter way and explicitation makes implicit information explicit. On the other hand, in the bottom of the table, there are four strategies considered as non-creative strategies. The first one is oblique translation which translates in a sense-

for-sense procedure. In contrast, direct translation will translate in a word-for-word procedure. Calque transfers the structure or makes a very close translation and direct transfer will transfer something unchanged.

It is worth mentioning that, for analyzing the ST and its translation, the unit of translation was taken as the sentence, i.e. not above that. Thus, ST and TT were compared and contrasted in order to find the degree of creativity in translations.

### **3. Results**

In order to find the micro creative strategies (which was defined in the previous part) in the mentioned websites and brochures, 255 sentences were compared and contrasted randomly from twenty brochures and ten webpages. In Table 2 the degree of translators' creativity is demonstrated.

**Table 2:** *The frequency of creative and non-creative micro-strategies*

<b>Creative</b>	<b>Non-creative</b>
47	208
18.43	81.56

Table 2 demonstrates that only 42 segments out of 255 were rendered with creative strategies, which leads to 18.43 percent of the total. On the other hand, 213 segments were rendered using non-creative strategies which indicate a very significant difference between creative and non-creative strategies, i.e. 81.56. Furthermore, to be more exact and see which strategy has been mostly used by the translators, the frequency of each strategy is shown in Table 3 and Figure 1.

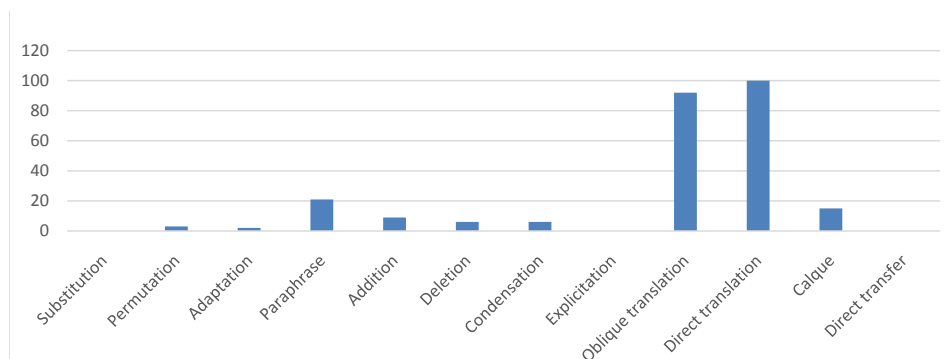
**Table 3:** *The frequency of each micro-strategy use*

<b>Micro-strategy</b>	<b>Frequency</b>
Substitution	0
Permutation	3
Adaptation	2
Paraphrase	21

Addition	9
Deletion	6
Condensation	6
Explication	0
Oblique translation	92
Direct translation	100
Calque	15
Direct transfer	0

Table 3 shows the number of each micro-strategy used by the translators. As it is obvious from the Table 3, translators have mostly used lower four strategies, which in the Holst's model are considered as non-creative strategies. The highest number of micro-strategy goes to direct translation in which 100 segments out of the whole 255 segments were rendered using this micro-strategy. Next, oblique translation leads as the second, in terms of the frequency in use by the translators, with the frequency of 92 times. Opposing to the mentioned two strategies, paraphrase which is considered as a creative micro-strategy, has the third rank in the table, and was used for rendering 54 segments. This can illuminate that translators showed a bit of tendency toward being creative. But the rest of the used strategies are not significant, to be specific, permutation strategy was used 3 times and adaptation was used only 2 times. Other remaining creative micro-strategies namely substitution and explication were not used at all, notably, the former is considered as highly creative and the latter is slightly creative strategy. Other strategies are used rarely by the translators, and the highest one is paraphrase with the frequency of 21. Calque strategy is only used 15 times and Addition only 9 times. Deletion and condensation were equal in the frequency, 6 sentences were translated using these strategies. Also, the micro-strategy with the least degree of creativity was direct transfer and it was not used. Figure 1 shows the frequency of each adopted micro-strategy and compares each of them with the other ones.





**Figure 1:** *The frequency of each micro-strategy use*

In this section, for each adopted strategy, a sample was presented. In the sample box, first ST was given, and then the TT was provided, finally if it was necessary the translation of ST was given in a word for word way to compare it with the TT.

Calque is a micro-strategy used in which translators transfer the structure or makes a very close translation. In the below extract, although calque translation is used by the translator, addition is also applied in order to make a very close translation:

رشت شهر بارانهای نقره ای است.
Rasht is known internationally as the “City of Silver Rains”.
Rasht is the city of silver rain.

Direct translation with 69 segments is one of the most adopted strategies in rendering texts, as an instance the below segment is translated in a word-for-word procedure:

استان خراسان جنوبی (سومین استان پهناور ایران) با مساحت 150800 کیلومتر مربع و با شرایط اقلیمی متنوع در شرق کشور واقع شده است
The South Khorasan County (The Third largest county of Iran) with the area of 150,800 kms square and with a different hemisphere is to the east of the country.

Furthermore, oblique translation has the second frequency among the micro-strategies, in the below sample the translator had translated in a sense-for-sense procedure:

فصل بهار به خصوص ایام نوروز که آب و هوای شهر معتدل است و نیز خبری از شلوغی روزهای عادی نیست فرصت مناسبی برای سفر به پایتخت است.
Tehran is better to be visited during the two-week Nowruz holidays from March 21 when the usual traffic chaos is replaced by relative calm.
Spring season especially Nowrooz Holidays in which the weather is pleasant and is away from regular busy days, it is a good opportunity to travel to the capital.

Among creative strategies, condensation with 6 times usage is one of the minor adopted strategies; in the following instance the ST is rendered in a shorter way. Since TT is rendered in a shorter way, deleting a part of a text is inherent part of condensation strategy.

استان خراسان جنوبی علاوه بر جاذبه های تاریخی از جاذبه های طبیعی فراوانی نیز برخوردار است.
South Khorasan County has many natural attractions.
South Khorasan County in addition to historical attractions, has several natural beauties.

Also, addition is also another adopted creative micro-strategy in which the translator adds a unit of meaning to the TT, in this sample, the translator has kept the gist of the message but s/he adds unit of meaning to the TT, i.e. naming some cities:

کمتر کسی پایتخت را به عنوان شهری گردشگری می شناسد.
Often overlooked in favor of the glorious tourist attractions of Isfahan, Shiraz and Persepolis, Tehran has numerous draws of its own to keep visitors busy.
Few people consider capital as a tourism region.

Paraphrase with 21 segments is the strategy with the highest frequency among creative strategies, in the below example ST meaning is rendered,

though quite freely, also it is worth mentioning that most of the religious words in TT are removed from the ST, so both deletion micro-strategy and paraphrase were used, the reason for deleting religious words may have roots in finding equivalence in the TT because these words are highly context specific:

وجود یکصد بقعه متبرکه و امامزاده در استان، نشانگر عمق اعتقاد مذهبی و عشق مردم این خطه به ولایت و اهل بیت (ع) میباشد.

One hundred tombs and shrines in this county show how deep beliefs in the religion are held.

The existence of hundred sacred and holy shrine and tomb in the county, shows people's deep religious beliefs and their love in this region toward Velayat and Ahl al-Bayt.

In the Holst model, adaptation is cited as a micro-strategy which recreates the effect of a ST item in the TT, in this sample it is clear that the translator has not only put the ST in perspective, but s/he tried to recreate the ST by adding information to the TT:

ساری شهر جنگل و دریا است علاوه بر اینکه جذابیت دریا را دارد از زیبایی های جنگل نیز برخوردار است.

Those who travel to the city not only enjoy the beautiful coastal plains along the Caspian Sea but also can have a glimpse on the beauties of the jungles and mountainous areas.

Sari is the city of sea and jungle, and in addition to the sea attractions, it has the beauties of a jungle.

Permutation is another creative micro-strategy used by the translators; here the translator renders ST effects in a different place:

این مسجد در بازار بزرگ اصفهان واقع شده است و داخل آن تزئینات کاشی کاری معرق دارد . کتیبه سردر آن نام (شاه عباس اول) و ( ملک سلطان جارچی باشی ) را که بانی ساختمان مسجد بود دربردارد و سال 1019 هـ . ق در آن ذکر شده است . جارچی باشی کسی بود که فرمان های شاهان صفوی را در میدان های شهر به اطلاع مردم می رساند

This mosque is in the grand bazar of Esfahan, built in 1610 AD (1019 AH). It lacks court yard and minaret and is constructed as a single praying hall mosque. The portal is designed facing the grand bazar. The ceiling is embellished with religious conceptual frescos along with fine dark blue mosaics.

This mosque is built in the grand bazar of Isfahan and inside of this building is decorated with mosaic. On the transom inscription, it is written the name of (Shah Abbas I) and (Malek Sultan Jarchi Bashi) who was the founder of the mosque, and also 1019 is written there. Jarchi Bashi was a person who transferred Safavid's Shahs to the people.

So, based on this figure direct translation and oblique translation are the most frequent ones, also they are all presumed as non-creative strategy. In addition, the only significant micro-strategy, in creative strategies, is paraphrase.

#### **4. Discussion and Conclusion**

This study tried to investigate the degree of creativity in the translation of brochures and tourism websites. For so doing, 255 sentence segments from twenty brochures and ten webpages were taken randomly as the corpus of the study and Holst's (2010) model of creativity was applied to measure the degree of creativity and also to find out which micro-strategies were used mostly for rendering the texts.

First point to notice is that the language, discourse and text type of tourism, based on Reiss' (1971) model of text types, should be a hybrid text, having the blood of informative and operative text in vain. It is argued that generally there are three text types namely informative, expressive and operative. So the degree of creativity could differ from one type to the other, but regarding tourism text in Iran, translators of this text type focused more on the subject of informativeness rather than on its operative function. Because of this reason, as the results showed, translators used less creative strategies, neglecting that a non-creative text cannot adequately work as both operative and informative text in the target language. In fact, the result of a non-creative text could be an informative text which cannot sufficiently persuade people to become tourists. It is opposed to what Hickey (2004) explained that language of tourism should persuade

people to become tourists. For having a text with this function, a creative translation is needed. In case of brochures, the translated text should persuade tourists to study the information they provide, due to this reason creativity is of high importance.

The findings indicated that the translators did not pay enough attention to creativity in translating tourist texts. As it is obvious from the Table 2, the results of the study are opposed to Dann's (1996) definition of tourism discourse claiming that it should persuade, attract, and convince people by using adjectives. This opposing issue is rooted in the lack of translators' creative strategies. The lack of creativity results in translating a text which may be unfamiliar to the readers. Since tourists come from different cultural backgrounds, thus, a translator should use creative strategies to domesticate and familiarize the text to the readers.

One possible reason for not paying enough attention to creativity in translating tourism text by the translators is that the commissioners, who hire them, are not aware of the vital role of tourism language and its importance in attracting tourists. Due to this reason they may hire inexperienced translators who are not familiar with tourism discourse. Another possible reason lies in the academic educational system, where there are no specific courses related to the language, discourse and translation of tourism texts in Iran. Moreover, lack of commissioners' supervision on the work of translators is another factor which leads to the production of such texts which are not adequately persuasive in the target language. Also, in order to cut some financial payments, commissioners tend to hire low-paid novice translators, which most of them are novice, and are not aware and capable of translating tourist text properly, i.e. to be creative and persuading.

Another point worth mentioning is that there were no significant differences in terms of their adopted creative strategies between translation of webpages and brochures, and due to this reason, they were not analyzed separately.

In this study the number of websites which were scrutinized was low and the whole corpus could be bigger. In addition, the number of segments for analyzing could be increased. This study has implication for other researchers in order to analyze the creativity element in extra textual factors

like using pictures and visuals and also to find out how much creativity is needed in order to have an appropriate translation.

In addition, translation of tourism texts and discourse should be included in the curriculum of translation studies programs, so by passing the related course(s) students can translate these texts more appropriately. In this way, a translator can be aware of the value of creativity in translating this text type, and can produce more eye-catching, interesting, and informative text for the reader.

This study can be informative for Tourism Organization and webpage owners in order to pay more attention to the content of their translations in order to be sure that they are understandable and persuasive enough for their audience from different parts of the world with different cultures and backgrounds.

This study tried to shed some lights on the use of creativity in translation tourism texts. Considering the importance of this issue and paucity of research in this regard, it is hoped that other researchers continue this line of research to enrich our knowledge about this topic.

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