1036 / *RumeliDE* Journal of Language and Literature Studies 2021.22 (March)

A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique / Ü. Albiz (pp. 1036-1051)

## 66. A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique

**Ümmügülsüm ALBİZ**[1]

### Abstract

With the appearance of translation whose existence is quite old in scientific field and with the establishment of the departments under the names of translation studies or translation and interpreting, the doors of these departments have been opened for would-be translators, and thus the adventure of academic translation has started for the scholars and the students. Based on the fact that translation can be taught, classes that have the quality to provide translation competence in these departments have been incorporated into the eighth semesters curriculum. In macro level, it is intended to make students acquire many competences such as language, culture, and text in the way of what we call translation competence. In this study, creative drama technique is suggested as a method for the classes of language acquisition that constitutes one of the essential steps of translation competence in academic translation education. The foci of this study are the usage of creative drama technique that has a high importance in foreign language education in the classes aiming at language acquisition as a method and its contributions to the language learning process.

**Keywords:** Academic translation education, language acquisition, creative drama technique

### Akademik çeviri eğitiminde dil edinç sürecine katkı olarak bir yöntem önerisi: yaratıcı drama tekniği

### Öz

Varlığı oldukça eski olan çeviri etkinliğinin bilimsel mecrada yer alması ve üniversitelerde "çeviribilim" ya da "mütercim-tercümanlık" adı altında bölümlerin kurulmasıyla öğrenciler için bu bölümlerin kapıları aralanmış ve böylelikle, akademik çeviri serüveni, mevcut bölümlerin öğretim üyeleri ve öğrencileri için başlamıştır. Çevirinin öğretilebilir olduğu gerçekliğinden hareketle, bu bölümlerde çeviri edincini sağlayacak nitelikte dersler, 8 yarıyıllık ders izlencelerine konulmuştur. Makro düzlemde çeviri edincine giden yolda dil edinci, kültür edinci, metin edinci gibi birçok edincin öğrenciye kazandırılması amaçlanır. Bu çalışmada ise akademik çeviri eğitiminde çeviri edincinin önemli aşamalarından birini oluşturan dil edincine yönelik koyulan dersler için yaratıcı drama tekniği öne sürülmektedir. Yabancı dil öğretiminde önemli yeri olan yaratıcı drama tekniğinin dil edinci kazandırmayı hedefleyen derslerde bir yöntem olarak kullanılması ve dil öğrenim sürecine sağlayacağı katkılar, çalışmanın konusunu oluşturmaktadır.

**Anahtar kelimeler:** Çeviribilim, akademik çeviri eğitimi, dil edinci, yaratici drama tekniği

| Adres | Address |
|---|---|
| *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi* | *RumeliDE Journal of Language and Literature Studies* |
| Osmanağa Mahallesi, Mürver Çiçeği Sokak, No:14/8 | Osmanağa Mahallesi, Mürver Çiçeği Sokak, No:14/8 |
| Kadıköy - İSTANBUL / TÜRKİYE 34714 | Kadıköy - ISTANBUL / TURKEY 34714 |
| **e-posta:** editor@rumelide.com | **e-mail:** editor@rumelide.com, |
| **tel:** +90 505 7958124, +90 216 773 0 616 | **phone:** +90 505 7958124, +90 216 773 0 616 |

RumeliDE Dil ve Edebiyat Araştırmaları Dergisi 2021.22 (Mart)/ **1037**

Akademik çeviri eğitiminde dil edinç sürecine katkı olarak bir yöntem önerisi: yaratıcı drama tekniği / Ü. Albiz (1036-1051. s.)

## Introduction

Translation, which is as old as the existence of words, the necessity of communication and agreement, has always existed in human life, which is a part of society. The fact that translation transferred its existence to the scientific field brought about professional translation. The emergence of the concepts, professional translation, and professional translator has been recognized with acknowledgement of translation at the academic level. The institutionalization of translation education has necessitated the start of translation education at universities, and administration of this process systematically within certain frameworks. The foreign language acquisition process, which is the main element in the actualization of the translation act, has to be integrated into the translation education. During this process, it has been intended to make students acquire the  language with different methods and techniques. Within the scope of the study, it is recommended to teach the language competence in translation education with creative drama technique as it is a more effective and different method. It is clear that the suggested technique not only notably contributes to the language acquisition process, but also to individual and social development. Using the data collection and analysis techniques of descriptive research methods, this study aims at exploring academic translation education process, the necessity and importance of the language competence in this process, and the creative drama technique in terms of its contribution to it  and act as a teaching method.

## 1. Academic translation education

The historical process of translation is quite long; however, the history of academic translation and academic translation education dates back to recent times. The reasons for the emergence of the ever-present translation in the field of education are worth questioning as while communication among the languages continued through translation, there was not much need for training. Based on the fact that anyone with more or less command of two languages is able to translate, there was no need for special training for translation in universities in the past (Kautz, 2002: 419). However, there were relatively first translation schools in different countries of the world. The translation school established in the capital of the Tang Empire of China in the seventeenth century, the House of Wisdom of the Caliphs of Baghdad in the 9th century and the famous translation school in the Medieval Toledo can be considered among these first translation schools. In the colonies where the demand for translators for the communication between colonies and indigenous people is quite large, educational opportunities have always existed (Kautz, 2002: 420). A limited number of translation schools in certain parts of the world were founded concerning the needs of the period and the aim was to meet the needs of that time. Durukan stated that translation education has evolved in line with historical developments, current conditions, current needs, and the dominant paradigm (Durukan, 2018 : 16). This thus reveals the fact that translation education changes according to the needs of the age. Kautz (2002) argues that there are important reasons for a special training specific to translators, and that the rapidly increasing international communication in the modern knowledge-based society also increases the need for translators and interpreters at the same rate. After World War II, numerous translations and interpreting schools were established in all industrial countries, partly in universities and partly in separate institutions. Meanwhile, in most of the developing countries, especially since the early 80's, there have been very professional or semi-professional educational institutions (Kautz, 2002: 420). As Akalın and Gündoğdu (2010: 82) have pointed out, it can be understood that Hönig, similar to Kautz, bases the emergence of translation education on the developments after the World War II .The fact that many states are at war revealed the importance of linguistic and cultural agreement.

1038 / *RumeliDE* Journal of Language and Literature Studies 2021.22 (March)

A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique / Ü. Albiz (pp. 1036-1051)

Translation education has a history though it is not comprehensive; however, based on the view of Kautz that translation education should be scientifically based it seems possible to claim that the paradigm change in the field of translation in the 1980s constituted a very important step in the process leading to academic translation education in a professional context (Kautz, 2002: 421),. While the current paradigm bases the translation work on scientific data in the light of theories, it has also revealed the necessity of questioning many factors such as culture, text, sociology, and psychology. Hereby, more information was needed on this, and as Akalın and Gündoğdu (2010) stated, translation education has emerged today as a product of needs. It was also within the scope of the need for translation, which brought out the view to train translators who are specialized in different fields and who will primarily meet the need for agreement (Akalın & Gündoğdu, 2010: 81). Since different periods have generated different requirements in translation, the needs of the period, social needs and political relations with the outside world have also been determinants in translation education.

Even if translation education emerged partly due to the results of the Second World War, the inclusion of the translation education as an academic field in Turkey was between 1982 and 1983. It was first established with the name of Translation and Interpretating Studies at Boğaziçi and Hacettepe Universities. However, today, Hacettepe University continues its education without any change in the name of the program while Boğaziçi University accepts students under the name of Translation Studies. Dilek Doltaş (2019), one of the academics who founded the first Translation and Interpreting Department in the country, describes the establishment process as follows.

> With Arthur Hughes, who is an applied linguistics professor at University of Reading and an instructor at School of Foreign Languages, we both started to investigate academic degree-granting universities in translation field and to get feedback from academic board of the School of Foreign Languages and people working as professional translators in Turkey. In the academic framework, we first contacted universities in England... We got information about the translation programs, the aims, and priorities of the universities in European Union member countries...(Doltaş,2019: 15).

It is understood that the establishment process of the first program was based on a very detailed research, many foreign-based supports were received, and universities from different countries were contacted. An exemplary institution, document and program has not been available in Turkey. During research for the set-up phase of the department, Doltaş (2019: 15) emphasized that a training plan, the Turkish students' profile, and their needs were considered. Also, she highlighted that there is a need for longitudinal studies, more patience and investment in terms of how to create academic staff. Therefore, at the universities in Turkey, the very first departments providing translation education were established, and professional training was started for students who wanted to be a translator and interpreter. Then, Translation and Interpreting Studies departments were established in universities such as Yıldız Technical and Istanbul University, and today Translation Studies[2] or Translation and Interpreting departments have continued to be established and provide education in many universities' School of Foreign Languages or Faculty of Literature.

Establishing the first Translation and Interpreting programs institutionally made it necessary to determine certain prerequisites, learning areas, goals, and objectives in translation education. Within this scope, there has been an expectation that the 8-semester course programs will be created. Regarding the learning in translation education, Akalın ve Gündoğdu (2010) state that when the

---

[2] Within the scope of this study, the term, translations studies has been used. It should be noted that the curriculum of the translation and interpreting and translation studies departments is the same, and only their names are different.

*RumeliDE* Dil ve Edebiyat Araştırmaları Dergisi 2021.22 (Mart)/ **1039**

Akademik çeviri eğitiminde dil edinç sürecine katkı olarak bir yöntem önerisi: yaratıcı drama tekniği / Ü. Albiz (1036-1051. s.)

education programs of the departments providing academic translation education at the university level are examined, it can be observed that they focus on two main subjects;

1. To train translators and interpreters who are knowledgeable about their own and foreign culture, who have theoretical and critical awareness in the field of translation and who can translate at oral and written level in the light of theoretical and applied studies.

2. To provide a broad and multilingual education by improving native and foreign language awareness, to conduct scientific studies that can shed light on the complex nature of translation and to raise awareness about the phenomenon of translation (Akalın; Gündoğdu, 2010: .86).

Since the theoretical paradigm requires cultural studies, and theoretical data are significant, the courses in this scope are included in the curriculum, and thus it is understood from the aforementioned statement that the courses for specialization are included in the curriculum. The courses that will improve native and foreign language skills constitute another subject of learning.

As stated by Margret Ammann the most important message given by the paradigm change to researchers working in the field of translation studies is that translation education is not a language education. According to Ammann, a translator does more than just working with languages in the translation job, and the realization of this reality has been realized with contemporary research and theories recently that have been introduced in the field of translation and have focused on the problems arising due to cultural differences. According to this new approach, the prerequisites for education and profession in the field of translation are not only "enjoying the language" and "language ability", but a serious interest in the culture and foreign cultures that people are a member of, and their approach to the people and their behaviors with "sensitivity" (Ammann,2008: 22). As Ammann's statements refute the view that anyone who knows a language can translate, it is understood that language is only a tool in translation education, and the main point is to emphasize the importance of being aware of and having information about the cultures. According to contemporary translation education approaches, Eruz also pinpoints the importance of the fact that translation education should not be a language education, that the students who take translation education should know at least two different languages both in writing and orally and have had experiences in the cultural environments of those languages. However, in her later statements, she mentioned that the education program should be formed in a way to improve the language awareness of the students during the education process as it would be unreasonable to assume that the student of the translation department can use both languages functionally when the conditions in Turkey are taken into consideration (Eruz, 2008: 54). Foreign language proficiency similar to competence in native language level has been discussed. Nevertheless, when students studying at Translation Studies or Translation and Interpreting Studies departments in Turkey are examined with a realistic approach, it is seen that the students do not know the foreign language well enough or do not know it at all, and even they have sufficient competence at their native language.

## 1.1. Importance and purposes of academic translation education

### 1.1.1. What is education?

The concept of education, which is seen to have many definitions in the literature review, is defined by Mehmet Arslan under several headings as follows:

- In a broad sense, it is all social processes that are effective in individuals attaining society's standards, beliefs, and ways of living.
- It is all of the processes in which a person develops abilities, attitudes and other forms of behavior that have value in the society he or she lives in.
- It is a social process that ensures social competence and optimum individual development under the influence of a chosen and controlled environment, especially the school.
- Education is a system of planned effects that helps to achieve certain improvements in people's behavior based on predetermined principles (Arslan, 2009:11).

In addition to definitions mentioned, it is inevitable that many more definitions have been developed regarding education. As can be understood from the definition, social processes, behavioral styles, individual developments fall within the limits of the concept of education due to its wide scope. Durukan (2018: 63) emphasizes that teaching[3] is a planned process that includes teaching and learning for a specific area with a specific purpose. This definition carries the concept of education to a more specific field. Within the framework of the that definition, it is possible to define the academic translation as the education provided with the teachings of the related field or branch in line with certain purposes in a particular field. Teaching objectives, assessment and evaluation methods of the current field or branch of science have an important place in academic education. Thus, considering the content of the study, it is necessary to talk about academic translation education.

### 1.1.2. Academic translation education and purposes

Academic translation training, which we assume that it emerged as a result of the needs, provides the opportunity to take the diploma required to become professional translators to those who want to receive training in this field, as well as the opportunity to train qualified translators for the market. Therefore, it is possible to argue that the importance of academic translation education is shaped in accordance with its goals.

In the 80s when translation education was not institutionalized in Turkey, Dilek Doltaş who was dealing with establishing a department of Translation and Interpretating Studies, stated that they were aware of the fact that these departments were planned to provide vocational education unlike literature and linguistics undergraduate programs and had an interdisciplinary quality even at these times. According to Doltaş undergraduate education should not only convey the general problems, theories, and practices of the translation discipline to the students but also introduce the basic knowledge and terminology of these disciplines by guiding them to the courses of the fields of translation after graduation (Doltaş, 2019: 19). The professional planning of translation education, the student's both theoretical and practical training, and the training to gain expertise in some areas are within the scope of the goals that are valid in today's contemporary translation education. However, apart from the known specific goals, Durukan mentions some very important questions that need to be taken into account when setting goals for translation education. While setting goals in academic translation education, it is necessary to answer many important questions about what social qualities students of the translation department have, what responsibilities they will undertake in the society they will be in after graduation and with the diploma they have, the relationship between society and the translation or interpreter, what rights students of the translation department will have with the diploma they will acquire, the readiness levels of students in the translation department and what learning habits they have, and especially what knowledge and skills they will be equipped with in the

---

[3]    Durukan (2018) states that she does not prefer to use the concept of education in her book titled Teaching Translation - Target and Measurement, but instead uses the concept of teaching.

*RumeliDE* Dil ve Edebiyat Araştırmaları Dergisi 2021.22 (Mart)/ **1041**

Akademik çeviri eğitiminde dil edinç sürecine katkı olarak bir yöntem önerisi: yaratıcı drama tekniği / Ü. Albiz (1036-1051. s.)

context of language and culture (Durukan, 2018: 72). Paying attention to these questions definitely reveals what is aimed with academic translation education. Setting the limits in translation education within the scope of certain questions also facilitates the process of reaching the targeted result. Kautz lists the questions of what is aimed at achieving in translation education, such as teaching students new things, creating problem awareness by confronting students with problems and showing that they can solve problems with their intuitions, but apart from these, it is obvious that the main goal is to train a translator . Indispensable components for the translation competence are general skills such as analyzing, decision-making, judgment and creativity and language and cultural knowledge in the native and foreign languages (Kautz, 2002 : 142).

In addition to all these aims listed for translation training, another purpose is to provide translation skills to translator candidates according to Akalın and Gündoğdu. Hence, the answer to whether the translation competence is acquired during the education process or not either justifies the existence of translation departments or makes them unnecessary. In order to clarify this issue, the question of whether translation is learned through translation or whether the approaches emerging through the translation department contribute to the translator or translator candidate while translation can be centralized and discussed (Akalın, Gündoğdu, 2010: 83). This problem, pointed out by Akalın and Gündoğdu, makes us question the fact that we know that translation cannot be learned through the practice of translation[4], and it also discusses whether the translation competence is acquired during the education. However, it is obvious that not every student in translation departments can achieve all of these goals at the desired level. It should be noted that this fact concerns not only the translation studies departments but also all academic education fields. Even if the level of qualification in the achievement of the goals that are dependent on many factors[5], it is certain that students who graduate from the field will benefit from the contributions of their education in the process of translating if departments of translation studies determine their goals to improve translation skills.

**1.2 Translation competence in academic translation education**

The concept of competence based on the word acquiring, which means to acquire, to gain, has an important meaning in the field of translation studies. On the way to translation, it is necessary to have certain achievements in order to acquire translation competence. The most basic stage in the formation of the translation agent is finding meaning with the word competence. According to Wills, competencies are not congenital, as previously thought. Wilss (1992:10) states that human beings are born without competencies by grounding on the ideas of Rubinstein. To argue that competencies are not innate means supporting the argument that they can be learned later. This can be achieved through training, regular exercise and practice.

Wilss attributes the fact that competence is acquired to its underlying features. According to her, there is no general intelligence and general creativity as well as general competence. No one is completely creative or intelligent, and this can be demonstrated by intelligence rates. Shiffrin and Dumais emphasize that there are very different acquisition processes that distinguish between "low-level sensory discrimination" and "very complex cognitive skills" depending on the on the skills, and

---

[4] Hans Hönig brought this issue to the agenda and emphasized that translation cannot be learned through the practice of translation. This reveals the importance of translation education and draws attention to the fact that the content of translation education cannot be realized with the argument of "learning by translation".

[5] Many factors such as the location of the university, the profile of the student, the language and cultural knowledge of the student when he or she comes to the department certainly affect the success rate in reaching the targeted goal in translation education.

1042 / *RumeliDE* Journal of Language and Literature Studies 2021.22 (March)

A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique / Ü. Albiz (pp. 1036-1051)

separate automatic and consciously controlled processes in the use of competencies (as cited in Wilss, 1992: 10). In the essence of all these views, competencies can be learned and developed, and after a time, it is understood that the use of competencies turns into an automatic perception that includes conscious use. In short, as also highlighted by Durukan, it is possible to claim that the concept of competence comprises many special concepts such as "skill, ability, talent, authority, competence, capacity, effectiveness" under one heading (Durukan, 2018: 47).

Making the concept of competence understandable certainly makes it easier to grasp what the translation competence is. The main purpose of translation education is to create a translation competence consisting of components such as language competence, cultural competence, and text competence. When translation competence is interpreted effectively, it is possible to talk about conscious translators. The process of the translation competence in the translation profession can be considered in two ways. First, conscious translators consist of graduated translators who are trained in their work, are aware of all the processes related to translation, are aware of the competencies and have internalized them, and second, translators consist of people[6] who have not been trained in this job, but they translate as they know the language. Translators accepted in the former group do not need experience to acquire translation skills, they need experience to specialize in translation. On the other hand, translators in the latter group need experience, perhaps years of experience, in order to acquire translation competence and gain insight into translation processes, theories and methods.

Eruz underlines that the prerequisite for translation is translation competence. According to her, an expert translator is a translator who can use translation methods properly. The first step in translation is to examine the source text, in other words, the source culture in details. This can only be achieved when the mental text that the translator creates in his own memory based on the source text takes a form. In addition to these views, Eruz states that the translator takes the source text while producing the target text, constructs the target text based on his knowledge and experiences in his memory, and in this process, the translator has to use target culture as he will produce the text for the target culture (Eruz, 2018: 216).Thus, with Eruz's expressions, cultural competence is included in the analysis process at the first stage of the translation, and the analysis of the source text is naturally in parallel with the analysis of the source culture. After this stage is completed, in the process of producing the target text, constructing the source text formed in the mind of the translator according to the world of the target culture and producing it in the form of the target text is a result of the cultural competence. All this process reveals the importance of cultural competence focused on recognizing and the culture.

In his determinations about the components of the translation competence, Eruz adds the text competence and language competence as well as the cultural competence. It is possible to examine the text competence based on the Ammann's definition. He defines it as *a person's ability to interpret texts and produce text both in a foreign culture and in his or her own culture* (Ammann,2008: 78). He connects text comprehension to one's reading habits and reading strategies. Ultimately, if it is necessary to talk about language competence, it underlies translation competence even though it is not the most important basic competent. The main cause of the fact that the text is the reason why it is built on language and the need for the act of translation requires thinking it as the most basic element among the translation competences within the scope of this study.

---

6     Naming people as translators who translate because of their knowledge in the language would be an unfair approach for educated or qualified translators who have not yet achieved complete professional independence.

### 1.2.1. The role of language competence in academic translation education

The most classical definition of language is that it is a communication tool. Kadric, Kaindl and Kaiser stated that communication covers different aspects of human behavior. All types of behaviors are affected by the social environment in which a person lives. This effect of culture on how we act and interact with people is called acculturation. As one of the most important human communication tools, language is an important conveyor and expression of culture. When we translate in writing or verbally, we are in contact with at least two languages and at least two different cultures. Kadric, Kaindl & Kaiser 2005: 26).

As stated by Heidrun Witte , according to Koller, language and cultural barriers are overcome thanks to translation and translations (Witte, 2007: 14). Witte emphasizes that the language barrier was deliberately brought forward at first since the communicative barrier is caused by language diversity and makes it difficult to understand. By giving an example, he also states that it is not cultural difference, but a bad and simple foreign language that makes communication impossible on the journey. According to Göhring, cultural difference creates a greater obstacle for intercultural communication than linguistic differences (as cited in Witte,2007: 14).

Based on all these views and classical definitions about the importance and necessity of language, when the concept of language, which is defined as a living entity that provides communication and agreement is mentioned within the translation-interpreting or translation studies departments, it takes more importance. In these departments, the concept of language, as well as being the carrier of culture, is the subject of the existence of mother tongue and foreign language or second language. Language competence in the mother tongue is of great importance for translation studies departments because the assumption that only a translator with good native language skills can produce a good translation is accurate. As well as the subjectivity of good translation, it is certainly already known that not only the native language competence but also many competences affect the quality of a translation. However, it is necessary to focus on the details of language competence, which has a very important place among other competences. According to Rahman Akalın, the components within the language competence can be discussed over the concept pairs such as "native language competence-foreign language competence" or "source language competence-target language competence". In this respect, it would be a more reasonable approach to consider and evaluate language competence in a broader scope beyond the mother tongue and foreign language that students use to translate or competence in foreign languages (Akalın, 2016: 62). Language competence is not limited to using the mother tongue or foreign language written and oral communication, instead; it is necessary to discuss content of language competence in details, especially for translation studies and translation and interpreting departments.

Due to the quality of vocational education, Doltaş emphasize that *students in translation and interpreting studies should know at least one foreign language[7] as good as their native language, and they should have full competence in of mother tongue, Turkish, at the beginning of the program* (Doltaş, 2019: 20). Based on these statements of Doltaş, it can be deduced that the road to not the translation, but to the translation department through foreign language knowledge. Since the sole

---

[7]   It is possible to argue that Doltaş's expectation is an idealized approach since it cannot be said that students, especially in the other departments other than English, come to university with a fairly good competence of a foreign language when translation and interpreting and translation studies departments in Turkey are considered. With the preparatory education provided, it does not seem possible to obtain foreign language competence close to the ideal native language competence. However, it is ensured that students acquire a certain level of grammar.

1044 / *RumeliDE* Journal of Language and Literature Studies 2021.22 (March)

A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique / Ü. Albiz (pp. 1036-1051)

purpose of translation studies departments is not to teach languages, the level of education with students who know the language will definitely be at a much different level. Nonetheless, it is obvious that this situation will remain as an idealized approach in today's education system. On the other hand, by opposing the understanding that translation starts where language education ends, Conti emphasizes that not dealing with the language in translation education creates a deficiency in foreign language skills and this situation poses an obstacle for students in practice (Conti, 2005: 4). Even if we have the opinion that translation education is not a language education[8], the fact that knowing language is fundamental requires a change in the perspective of translation education. Students should know foreign language and be competent in as well as a native speaker as well as a native speaker, which is a subject that should not be neglected and should be considered thoroughly, and that is what will make the other stages of translation competence easier for the students. Considering that reason, it is very important to develop the curriculum contents of the course at a level that will improve the mother tongue and foreign language. It is clear that a lot of time and effort is required to acquire advanced foreign language skills. It is apparent that many cognitive and social factors are effective in the acquisition process of the foreign language competence, as well as learning and teaching factors. It is a known fact that there are methodological differences in language teaching and learning. Within the scope of the present study, creative drama technique is presented as a suggestion for language learning and teaching methods[9] in translation studies departments.

## 2. Creative drama technique

By discussing what drama or creative drama[10] is under this heading, it will be possible to make assumptions about why it is significant in education. According to citation of San from Lehmann, the word, drama, is derived from the Greek word "dran", which means "to do, to practice, to act" (San, 1990: 573). The production of the word drama based on words structured on work-oriented actions such as doing, and practicing makes the underlying purpose of the word understandable. From this point of view, creative drama means taking an action, doing a job and so being in the process.

In terms of its formation process or history, creative drama was first cited as an example of "make believe play" (pretending to be)[11] applied in the classroom by Harriet-Finloy Johnson, a village teacher abroad, and as a contribution to this, in 1954, Peter Slade initiated the use of improvisation technique in today's creative drama by including the dimension of naturalness in Johnson's of "make believe play" game. According to Özçelik and Aydeniz, implementation of creative drama in education in Turkey, is based on the last period of the Ottoman Empire. The first traces of drama are seen in the curriculum of a kindergarten in 1914. In addition, it is stated that village institutes also include activities similar to drama in their curriculum (Özçelik & Aydeniz, 2012: 232). Drama has always existed in life; however, applying it with an awareness and its incorporation into education because of the fact that because its importance is recognized, makes the concept of drama meaningful and understandable.

According to Adıgüzel, even if the field of creative drama is related to the field of theater, it consists of components that form the definition of creative drama unlike theater. Based on this view, creative

---

[8]      Margrett Ammann

[9]      It includes an interactive process of learning and teaching a foreign language, so the expressions, learning and teaching method, are included as the learning process of the student and the teaching process of the teacher are involved.

[10]     In Turkey, the terms, Drama or Creative Drama, are mostly used in the same sense. In this study, the two available words are used for the same purpose.

[11]     San also mentions the "make believe play" method and Harriet-Finlay Johnson regarding the first drama lessons of the 1911s (ibid. p. 577).

*RumeliDE* Dil ve Edebiyat Araştırmaları Dergisi 2021.22 (Mart)/ **1045**

Akademik çeviri eğitiminde dil edinç sürecine katkı olarak bir yöntem önerisi: yaratıcı drama tekniği / Ü. Albiz (1036-1051. s.)

drama in education is to enact a subject, using techniques such as improvisation and role play, and using life and experiences of a group and its members (Adıgüzel, 2006: 17). Considering role-play and improvisation techniques, as the origin of the drama, returning to the play processes of children and observing the play processes will be an adequate approach to understand the definition of drama. It is a fact that throughout a person's lifetime, assuming that the average period is 0-80 years, he or she is always in a game and always in a state of doing things. An individual takes a different role at home, at work, and adopts different roles as a spouse and a child. All of these are already a part of the process that a person has acquired throughout his or her life and the life game he or she plays by taking different roles. If drama exists in human life in a way, it is obvious that it is very important to have a place in education in terms of teaching technique. Especially in kindergartens and nursery schools that provide education to the ages of 0-6, drama technique is benefited a lot. It is not difficult for children, who already have lives based on playing games, to internalize activities performed with drama. With their spontaneous games, children are always in the process of learning with drama. However, considering the efforts of innovations in education that is constantly updated and developing today, it is observed that drama lessons from pre-school to undergraduate education have gained importance in many areas of education.

 The fact that it is a communication and interaction-oriented method that makes it possible to perform animations through techniques such as improvisation and role play makes drama important in terms of attainments in education. Üstündağ  points that the most important asset of creative drama as a way of learning that it is integrated with mental, emotional, and physical dimensions. Many skills in each learning style are acquired through participation in creative drama, and with this feature, creative drama has an aspect that can be interpreted together with the relationship between learning and sense organs (Üstündağ, 2003: 25). On the other hand, Adıgüzel states that the concept of creative drama is effective in activating a child's and adolescent's affective experiences, imagination, imaginary thinking, and active participation in learning processes in their life-learning experience. In a general aspect, creative drama in education takes place with a group by using techniques such as improvisation and role play, and by making animations based on the experiences of the group members. In these animation processes, the general characteristics of the play are used, the creative drama process is carried out with a leader, a drama teacher or instructor in a pre-determined place according to the purpose of the study and the structure of the group. Many skills such as cognitive, affective, social, and motor skills in observed many learning styles, is acquired through participation in creative drama (Adıgüzel, 2006: 21).

It is possible to assert that the greatest attainment of education and drama is the student's involvement in the learning process and the development of personal characteristics and social skills. It is almost certain that what an individual learns by doing himself or herself is more effective and unforgettable than what he or she learns with a teaching method in a classical education system in which the teacher is dominant.

Aksoy  states that those who attend creative drama courses and workshops will gain attainments such as working together with the group, creative thinking, self-understanding, verbal and non-verbal communication, using language, collaboration, developing problem solving and self-expression skills, being more sensitive to people, self-confidence, a sense of responsibility, internal discipline, development of imagination, sense of solidarity and sharing, tolerance, democratization, socialization (Köksal-Aksoy, 2003: 9-10). These skills reveal the importance of creative drama in education. It is very necessary and important for the individual to socialize, to become aware of personal development,

1046 / *RumeliDE* Journal of Language and Literature Studies 2021.22 (March)

A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique / Ü. Albiz (pp. 1036-1051)

to gain self-confidence, to be able to work individually and within the group, to be able to display appropriate behaviors based on the situation of the social or the in-group environment, to see himself productive and within the process. By providing learners with a different perspective and self-confidence, creative drama opens the door to many attainments that can be learned after education or throughout life.

## 2.1. Foreign language teaching with creative drama technique

After discussing the importance and necessity of drama in education in a general perspective, it is necessary to emphasize the importance of drama technique in foreign language learning by narrowing the subject. It is observed that many of the classical teaching methods, which require being active in the learning process, is teacher-centered and focused on the question-answer technique, do not bring the language learning process to the desired level, and instead hinders the learning. Apart from classical teaching methods, there are many techniques[12] developed for foreign language teaching such as translation method, natural method and audio-visual method. In addition to all these techniques, creative drama technique is frequently used in foreign language teaching.

The first stage of the foreign language teaching process is to help students acquire skills such as listening, reading, speaking, and writing. There are opinions that these skills can be gained with drama technique. In Schleswig-Holstein's curriculum, Monyer stated that drama education in a foreign language supports areas such as reading, writing, speaking, and listening. Maley and Duff define the certain aspects supported by drama education as follows: Spontaneous use of language and literacy are maintained, activities in drama education comprises nonverbal aspects of communication as well as verbal aspects, since the nonverbal aspect of communication is related to body language, this creates a balance between the mental and bodily aspects of learning, so language is embodied by acts of drama, and thus this strengthens the interaction within the classroom (as cited in Monyer, 2010: 15). Apart from many classical techniques that the teacher tries to teach skills mentioned previously by being in the center, it reveals the necessity of using the drama technique in foreign language education, which puts the students in the center, and which can be named as "learning by doing", "learning by living" or "learning by playing". The basis of drama is language, this can be an impromptu speech, or it may include a student reading a text that has been prepared before, and it requires conversational interaction. It naturally seems possible to support skills, which are all interrelated, with drama technique.

By highlighting that drama studies, which are a group teaching technique in foreign language teaching, are supported by motivating students by giving various roles, performing dialogues in the form of games, and improvisations, Genç emphasized that teaching foreign language through drama is a teaching technique rather than a method, with a reference to Hengirmen (Genç, 2003: 269). The use of this technique in a foreign language allows the student to develop his or her communication skills in the language that is learned and also enables him or her to enter into the learning process, which is the most important factor in language learning, and actually facilitates it by "pretending". In a lesson structured with creative drama activities, students' speaking and behaving in line with the play lower their anxiety level and also enable them to use a foreign language (Soyer, 2016: 162). Monyer also states that holistic learning is supported, and students' perception of themselves and others are taught

---

[12] There are also recommended techniques in line with the language taught. For example, the teaching techniques proposed for the teaching of German and compiled as a result of the education given at the Goethe Institute are listed. https://dildestek.com/index.php/2-almanca/2-almanca-oegretiminde-methods (Date of Access, 09.06.2020,10.59)

with play in drama education. Therefore, it can be said that a transparent and pleasant environment in which students are encouraged take risks without worrying about mistakes is given importance (Monyer, 2010: 16).

Failure in learning, which constitutes the biggest factor for stress in the foreign language learning process, can be reduced by allowing the student to experience any possible situation beforehand. In short, the perception of experience in the mind of the student and the comfort of having experienced, reduces the possible stress level and provides permanent learning. The biggest anxiety of language learners is shaped around many negative spirals such as making mistakes, being ridiculed, not being able to express themselves effectively. Elimination of this negative feelings can only be somewhat reduced with the comfort of the play environment. A student's perception that "I am already in a game" and "I learn by playing" may minimize the stress of making mistakes or being mocked.

### 3. Creative drama technique as a method proposal for the process of language acquisition in academic translation education

It is very clear that academic translation education included several components and that each of these must be quite accomplished and, they are is necessary to provide an effective education. Academic translation education structured on language, cultural and text competence, acquiring knowledge of the field of expertise and ultimately achievement of translation competence. When many curricula in Turkey and abroad are examined, while the first two years of translation education are structured to make student acquire language competence and to improve language skills, it is seen that the last two years have been planned within the scope of mostly theoretical and academical courses, culture-oriented and field-related texts. Reviews of curriculum show that available courses are taught under the same name and often under the same scope at many universities. The idea of using the drama technique in academic translation education within the scope of the study is also asserted based on the fact that the examined curricula have been almost same, and the perception of education is similar. In the first years, courses with similar names and contents such as Written Expression, Oral Expression, Grammar, Lexicology, Text Analysis[13], Written Linguistic Competence and Oral Linguistic Competence[14] are included in the curricula. It is absolutely necessary and important that the aim of the lessons in this scope is to develop language competence. Although it is known that the purpose of academic translation education is not to teach languages, it is known that it is not possible to plan academic translation education without inclusion of language competence. Based on the necessity of the existing language lessons and the importance of language competence, incorporation of the creative drama technique in the content of the courses in the aforementioned or inclusion of courses such as "Language Competence with Drama Education", "Drama", "Language Education with Games" offers the possibility of a permanent and effective language learning.

It is possible to argue that theater teaches language because it is based on a theatrical process in many aspects such as drama education, stage, play and improvisation. By developing a theater language, both the theatrical and the linguistic aspects are systematically structured, and in addition to theatrical competencies parts such as verbal expression, language learning, and text comprehension are also developed . In theater or drama lessons, written linguistic competence, listening-comprehension skill, general and specific vocabulary studies are strengthened, these skills are used on stage during

---

[13]     Karamanoğlu Mehmet Bey University, Department of German-Translation and Interpretating Studies, 8-Semester Curriculum; Sakarya University, Translation Studies Department, Education Information System Lesson Plan; Marmara University, Department of German Translation and Interpretating Studies USA etc.
[14]     Istanbul University, German Translation and Interpretation Undergraduate Program, EBS Records etc.

dialogues (Jannacak, 2018: 6). The student who finds such a field of application can not only play the roles that he may encounter in life by internalizing his own staging the play, excitement, or sadness, but also will be required to master many skills such as and listening and comprehension because of the interaction emerging as a result of the group work. As an action and experience-oriented method, drama education makes it possible to enter the language with real world and the lesson aims at the formation of real communicative action within the fictional scenes (Tselikas, as cited in Wittal-Düerkop, 2018: 13). Activities related to creative action make learners or students active, and learners form part of the process both individually and as a whole group. Playful lecture scene creates a lesson atmosphere that motivates, encourages students to speak and reduces the language barrier (Wittal-Düerkop, 2018: 13-14). Language learning with drama can be remembered more. In this context, studies show that the existing four factors acquired through drama contributes to language learning; language structures and vocabulary; learning with all senses including the body; encouraging students to think about the content taught; allowing a fun and positive learning atmosphere (Giebert, 2019 : 79).

Considering all the above factors, it is possible to conclude that language learning with drama is more fun and permanent. A fun lesson atmosphere is an environment that is desired for the achievement of language competence that is aimed at making students acquire during translation education. Being on the stage can be regarded as an important step in increasing communication and developing the ability to work in the group for a translator, which is a stressful and anxious profession. It is certain that including drama education in the translation process will contribute to the drama translations as well as its effects such as facilitating and providing permanent learning. In the case of a possible drama text translation, translator candidate knows much better what to pay attention to in translation, based on what they have experienced. Knowing and liking drama can put drama and drama text translations within the translator's field of interest. Translator who is experienced and trained with dram knows what to consider in the translation of the drama text. It becomes easier to determine how to focus on verbal and nonverbal signs and where the crucial point is. The translator knows and takes into account factors such as stage management, interpretation of gestures and the reflection of cultural differences on stage.

Marta Maeteo states that the importance of the recipient audience in translation and drama arise from their interactive nature. Translation is accepted as an intercultural form of communication. It interacts with what is foreign to a culture. Since it is the receptive system that usually creates cultural communication, they imply the reception of the source text by the target culture (Heylen, as cited in Maeto, 1995: 99). The decision of a translator is determined within the poly system, usually by cultural norms and translation. With regard to drama, it can be said that "culture affects stage performances, performances recreate cultural conditions" (Bennet, as cited in Maeto, 1995: 99). A theater audience watches cultural and ideological expectations that interact with theatrical events on stage. Screenwriter or director shapes their texts and products for a certain perception in an audience (Maeto, 1995: 99). In the light of this information, it is also possible to determine the relationships between drama and translation and to get an idea about how the translator's decisions will be shaped. However, what is important here is that the experiences of the translator trained with drama and who has been on the stage before, has the power to guide nature in terms of resolving the ambiguities in drama translations. How culture and non-verbal expressions such as stage design, gestures and facial expressions are conveyed in translation is important.

*RumeliDE* Dil ve Edebiyat Araştırmaları Dergisi 2021.22 (Mart)/ **1049**

Akademik çeviri eğitiminde dil edinç sürecine katkı olarak bir yöntem önerisi: yaratıcı drama tekniği / Ü. Albiz (1036-1051. s.)

In summary, the introduction of a drama-related course within academic translation education program will both contribute to the language competence process and will be very determinant on how a translator candidate who has experienced being on the stage should approach a drama text.

## 4. Result

In line with the arguments and opinions put forward in the study, it is suggested that the language competence process in academic translation education should be based on much more solid foundations, and that a course such as "Translation" or "Language Competence with Drama", "Language with Games", Translation with Games" and "Write-Flip-Play" should be included in the curriculum of 8 semesters in order to incorporate a student-oriented learning approach into classical language teaching techniques. It is possible to briefly list the contributions of such a course to the candidate translator. A drama lesson or drama technique in academic translation education will provide many benefits to the students:

- Providing the natural learning method,

- Allowing the candidate to discover and develop different aspects of himself or herself,

- Being an individual who knows how to cooperate and who is familiar with group work and individual work,

- Providing opportunities to develop communication and social skills, which are among the most basic requirements to continue the translation profession,

- Allowing students to prepare themselves for the sector by obtaining the opportunity to establish and maintain social communication within the education years,

- Expressing himself or herself, thinking and responding spontaneously, having cognitive and physical self-control with creative drama lessons,

- Helping translator who always has to use his creativity to have a significant experience for the translator with the introduction of creativity thanks to drama training,

- The instructor's updating himself and his knowledge by leaving the role of the instructor with the drama lesson and engaging with the learning process of the student,

- Presenting the language education based on the language competence to the translator candidate in a more positive atmosphere and with the aim of making them acquire four skills,

- The translator, who has been trained by being on the stage, is given the opportunity to get an idea of how to approach possible drama text translations.

1050 / *RumeliDE* Journal of Language and Literature Studies 2021.22 (March)

A method suggestion as a contribution to language acquisition process in academic translation education: creative drama technique / Ü. Albiz (pp. 1036-1051)

## References

Adıgüzel,H. Ö. (2006), Yaratıcı Drama Kavramı, Bileşenleri ve Aşamaları, Yaratıcı Drama Dergisi 2006, Cilt 1 Sayı 1

Akalın, R. (2016) Akademik Çeviri Eğitimi Açısından Çeviri Edinci Kavramı ve İçerimleri, Diyalog 2016/2: 56-65.

Akalın, R.; Gündoğdu, M. (2010) Akademik Çeviri Eğitiminin Temel İlkeleri Üzerine Düşünceler: Uygulanan Ders İzlenceleri Bağlamında Hedefler Ve Beklentiler,Mersin Üniversitesi Eğitim Fakültesi Dergisi, Cilt 6, Sayı 1, Haziran 2010, ss. 79-93.

Ammann, M.( 2008) Akademik Çeviri Eğitimine Giriş, Çev. E. Deniz Ekeman, Multilingual,

Arslan, M. (2009), Eğitim Bilimine Giriş, Gündüz Eğitim Ve Yayıncılık, Birinci Baskı.

Conti, N.t (2005) Spracherwerb von Translatorinnen, DA: Die Sprachausbildung von angehenden Sprachmittlerınnen - Ein Sonderfall Des Fremdsprachenerwerbs

Doltaş, D. (2019), Türkiye'de İlk Mütercim-Tercümanlık (Çeviribilim) Bölümü'nün Kuruluşu: Boğaziçi Üniversitesi, içinde Seda Taş, Çeviri Üzerine Gözlemler, Hiper Yayın,2019.

Durukan, E. (2018) Çeviri Öğretimi Hedef ve Ölçme, 1. Baskı, Hiperyayın.

Eruz, S. (2008) Akademik Çeviri Eğitimi, Çeviri Amaçlı Metin Çözümlemesi, Multilingual.

Genç, N. (2003) Yabancı Dil Öğretiminde Öğretim Tekniği Olarak Dramanın Kullanımı ve Bir Örnek, KKEFD Sayı: 8, S.267-276.

Giebert, S. (2019), Drama Elements in Teaching Academic Language – A Teacher's Critical Reflection, içinde Stefanie Giebert / Eva Göksel (Eds.) Dramapädagogik- Tage 2018 , Drama in Education Days 2018 Conference Proceedings Of The 4th Annual Conference on Performative Language Teaching And Learning, Konstanz.

Jannack, I.(2018) Theater Entwickelt Sprache, Spiele und Übungen Zur Sprachförderung Mit Theatralen Mitteln,Hamburg. www.Li.Hamburg.De/Publikationen.

Kadric, M.; Kaindl, K.; Kaiser-Cooke, M. (2005), Translatorische Methodik, Basiswissen Translation 1, Facultas Verlags- Und Buchhandels Ag.

Kautz, U. (2002), Handbuch Didaktik Des Übersetzens und Dolmetschens Goethe Instıtut, 2. Auflage.

Köksal- Akyol, A. (2003), Drama ve Dramanın Önemi, Türk Eğitim Bilimleri Dergisi, Cilt1, Sayı 2.

Mateo, M. (1995 ), Translation Strategies and The Reception of Drama Performances: A Mutual İnfluence, içinde Edited By Mary Snell-Hornby Edited By Zuzana Jettmarová; Klaus Kaındl, Translatıon As Intercultural Communıcatıon Selected Papers From The Est Congress - Prague 1995, John Benjamıns Publıshıng Company Amsterdam/Phıladelphıa.

Monyer, Y. (2010), Dramapädagogik im Fremdsprachenunterricht, Lernen durch Spielen, Abschlussarbeit, Heidelberg.

Özçelik, N.; Aydeniz, H. (2012) Yaratıcı Drama Yönteminin Üniversite Öğrencilerinin Akademik Başarılarına ve Fransızca Konuşmaya Yönelik Tutumlarına Etkisi, Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi 2012 16 (2): 231-248

San, İ. (1990), Eğitimde Yaratıcı Drama, Dergipark Ankara Üniversitesi Eğitim Bilimleri Fakültesi Dergisi, Arşiv Cilt 23, Sayı:2.

Soyer, S. (2016), Yabancı Dil Öğretim Yöntemi Olarak Yaratıcı Drama ve Etkileri, International Journal Of Contemporary Educational Studies (Intjces) June 2016 : 2 (1).

Üstündağ , T. (2003), Yaratıcı Drama Öğretmeninin Günlüğü ,Pegem.

Wilss,W. (1992), Übersetzungsfertigkeit, Annäherungen Einen Komplexen Übersetzungspraktischen Begriff, Günter Narr Verlag, Tübingen.

Wittal-Düerkop, T. (2019) Lehren, Lernen, Handeln – Potentiale und Anwendungsfelder Der Dramapädagogik im Sprachunterricht, içinde Stefanie Giebert / Eva Göksel (Eds.) Dramapädagogik- Tage 2018 , Drama in Education Days 2018  Conference Proceedings Of The 4th Annual Conference on Performative Language Teaching and Learning, Konstanz.

Witte, H. (2007) Die Kulturkompetenz Des Translators, Begriffliche Grundlegung und Didaktisierung 2.Auflage,Stauffenburg Verlag.