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The Analysis of the Notion of Creativity in the Persian Translation of *The Remains of the Day*: a Philosophical Approach

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This research studied the creativity in Persian translation of *The Remains of the Day* by Najaf Daryabandari and the influence of creativity on a more successful literary translation. To this end, Schjoldager (2008) and Holst (2010) models were introduced and definitions of the micro-strategies and macro-strategies of these models were presented. The main questions with regard to the purpose of the study were whether the Persian translation of this novel is creative and whether creativity is influential in a more successful literary translation. In this study, the translator's creativity was studied through examples that were obtained by means of comparative analysis of the source and target texts as well as features defined in the eight creative micro-strategies of the Holst model. In addition, the features of translated text in terms of using Qajar prose were considered the macro-strategy, which was adopted by the translator. The findings of the study were as follows: The Persian translation of *The Remains of the Day* by the translator, Najaf Daryabandari, was a creative translation. In the research process, it could be inferred that the translator was able to present a successful literary translation in a meaningful and tactile manner in the target language by using creativity and by comparing and understanding the similarities of the nineteenth century classic English and Qajar dialects. Among extracted samples in this study, the most frequent one was the micro-strategy of adaptation, which was one of the most creative micro-strategies of the Holst model.

Keywords: Creativity, Daryabandari, Ishiguro, Literary Translation, Translation.

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Introduction

Translation of the story and its conversations aside from intelligence and the mental state of the characters, often include various indications such as their social status and educational level. In the narrative and the descriptive sections of the text, there are important intentions and abundant spells. Perhaps there are elements of satire or parody in prose. Prose tracks (long sentences and fluent phrases, exact and short sentences), and tone of writing (interactive styles, farewell speeches, vocabulary, folk language, language aesthetics, and sublingual use) are important figures of speech. It is obligatory for interpreters to understand the contribution of these tools in advancing the goals of the story and revealing personality, and progressing fiction (Grossman, 2010).

A unique factor in the experience of translators is that they are not only listeners of the text and they hear the author's voice with the ears of the mind, besides they are the speakers of another text, the translated effect that translators repeat what they have heard even in another language: a language that has literary tradition, cultural characteristic, vocabulary, syntax, and historical experience, and for all of them, should be as respectful as the original authoring language (Grossman, 2010, p.10).

The literary translation which is discussed in this study, is the translation of *The Remains of the Day* by Kazuo Ishiguro. Kazuo Ishiguro was born in November 8th, 1954 in Nagasaki, Japan, immigrated to England with his family at the age of six. He graduated from creative writing and he began to write at the age of 28 professionally. Most of his novels are written on the events of the World Wars (Neishabouri, Ilkhani, & Sokhanva, 2009).

The Remains of the Day, which is the most famous work of Kazuo Ishiguro, won the Booker Prize in 1989. The novel which is narrated by a waitress called Stevens, has two different narrative styles. In one layer, the story deals with the narrative of the life of Stevens in the Darlington Hall in the years between the two World Wars and then, on the other hand, the story tells of the meetings that took place before the Second World War between Nazis and English aristocrat in Darlington.

Review Literature

Literary translation allows the translators to engage in a creative process, also allows them to be known as a part of the literary world with many intellectual benefits, and also these translators can expand their potential for reading a literary work and thus they are able to validate, helps to establish long-term relationships, and opens the way for accessing different worlds (Maloku-Morina, 2013).

The concept of creativity in translation should be considered the re-production and recreation, this view has been shared by some scholars (Paul Kussmaul, 2000; Albrecht Neubert, 1997). The problem is at what level in the process of translation a translator becomes creative and how the target text would be without these creative

elements. Kussmaul (2000) states that there are successful translations in which translators use their creativity in the appropriate positions and less successful translations are the ones that do not have the flexibility (Kussmaul & Tirkkonen-Condit 1995).

Wilss (1995, p.166) also emphasizes on the importance of creativity in translation. He states: "The most competent translators possess a malleable and creative mind" that depends on the translator's "translation intelligence". Wilss defines translation as a "re-creative linguistic activity. Translation is never a creation ex nihilo, but the context-bound reproduction of a given text". From his point of view, the creativity in translation represents translator's way of expression, and this is, as any kind of creativity, a dynamic notion (Babaei et al., 2014).

In accordance with Neubert's statement, Newmark (1991) discussed the element of creativity in translation. "The translator may have to improvise or import, both of which are creative acts. So the translator starts denting, distorting the target language, breaking Toury's translation norms inserting another culture" (Newmark 1991, p.7). Regardless of translator's method to reproduce the authorial style, the traces of his own style will inevitably remain in the translation.

Another notable issue is that the literature of the Qajar time is complicated and elegance and therefore the researchers have different and controversial points of view about it. The Persian language of the Qajar period is different from the language used today in terms of lexical, structural, and spelling (Mahmoodi Bakhtiari, 2016). So far, various articles have been published about proverbs and idioms of the Qajar period, but since the focus of these texts is on the vocabulary more than the form of sentences, they cannot provide a clear definition of the "spoken Persian language" of this time. However, there are some features illustrate the translator usage of this particular dialect. The use of Arabic terms, combinations, phrases, and sentences in Qajar period prose is very much, the most important features of Qajar prose associated with this feature is the use of nunation. Nunation is specific to Arabic language and does not exist in Persian. In terms of the structure, Persian of this era tends to use Arabic plural suffixes. This tendency is not only noticeable in the combination of Arabic words, but they are also evident in Persian forms (Mahmoodi Bakhtiari, 2016, p.4).

Another structural feature is separating the components of compound verbs by inserting various elements such as objects and adverbs and so on, which is less common in Persian today. For example, applying /râ/ as the object marker into components of the compound verb, this kind of application is widely seen in the prose of the Qajar time (Mahmoodi Bakhtiari, 2016).

Other important characteristics of the Qajar prose is the variety of orthography, which indicates that the orthography of this time is not accurate (Mahmoodi Bakhtiari, 2016).

Purposes

The problem that formed the idea of carrying out this research which is still the concern of many theorists and researchers of translation studies discipline is that literary translation is still considered to be a secondary activity. Since literary translation is considered an artificial process with the only purpose of conveying meaning, there is no room for creativity. This study also takes into consideration that the original opus can be exceeded through literary translation.

The study aimed at answering the following questions:

1. Is the Persian translation of *The Remains of the Day* a creative translation?
2. Does creativity have influence on a more successful literary translation?

Methodology

This research constitutes an empirical case study of Persian translation of *The Remains of the Day* by means of a comparative analysis of the source text and target text. A review of the text has been done line by line. Then the researcher tried to distinguish the narrative of the source text with the target text in order to go beyond abstract changes, to show an integrated version of a newly constructed text. After the first comparison and identification of the new structures in translation, the findings were compared with the classification of the Holst model to determine the degree of translation creativity. In fact the Holst model divided the 12 categories of Schjoldager model about micro-strategies in translation into two main categories of creative and non-creative, and the focus of this research is on the first category which is creative translation.

In addition, this model determines the degree of the translator's creativity through the more or less creative micro-strategies, it also specifies the macro-strategies adopted by the translator. Macro-strategies are also divided into target-oriented and source-oriented categories. The features of micro-strategies and macro-strategies models are presented in the following sections.

It should be noted that the extracted samples from the novel were obtained randomly and through line by line comparisons of the original text with its Persian translation. Each sample were placed into its suitable category according to the definitions in the model.

During the process of evaluating the micro-strategies, the macro-strategy translation which was studied to be target-oriented based on some characteristics of samples and which particularly refers to the use of Qajar prose was investigated. It is worth mentioning that in order to explore the use of Qajar prose in the text, seeking

some signs such as utilizing compound verbs, adverbs with nunation, Arabic and outdated plural nouns were of great help. Therefore, the creativity of the Persian translation of *The Remains of the Day* by Najaf Daryabandari has been studied in reference to extracted samples and their detailed descriptions that were related to the characteristics of the model.

Macro-strategy

The general approach has been chosen by the translator for his translation is the translator's Macro-strategy. In the other words, whenever a translator intends to translate an opus, he must decide on an overall method to accomplish it. Such decisions are taken by professional and experienced translators directly and normally. According to Anne Schjoldager (2008), macro-strategies are divided into two types: Source Text-oriented and Target Text-oriented.

Based on this model, a translator must always determine which macro-strategy is applicable to TT with regard to the ST and also the translator should consider some aspects in order to adapt a macro-strategy. Anne Schjoldager (2008) classifies these aspects into three categories as in the following table:

Table 1: *A Model of Macro-strategies (Schjoldager 2008)*

ST-oriented macro-strategy	Focus on source-text form and content
	Communication of somebody else's communication
	Overt translation
TT-oriented macro-strategy	Focus on target-text effect
	Mediation between primary parties in a communication
	Covert translation

As shown in the table, the effect of the TT will be considered in applying TT-oriented strategy, the translator's task is considered as to be a mediation of the two parties and, as a result, the translation will be a secret. This task was initially carried out by the translator of *The Remains of the Day*. The translation of this novel resulted from a TT-oriented Macro-strategy because Daryabandari focused on recreating the effect of the original text for Persian readers as the target audiences. By discovering the similarities between the sound of story-teller and the sound of the lords and servants in Qajar period, Daryabandari found an applicable "sound" for his translation.

Micro-strategy

In this study, the micro-strategies proposed by Schjoldager, Gottlieb, and Klitgard (2008) are used. It is worth mentioning that micro-strategies affect the larger unit and they work the other way round which means micro-strategies affect a certain level. Moreover, Chesterman (1991, as cited in Yang, 2010, p. 29) describes “local strategies at a specific level and the problem to be solved in translation is something like “how to translate this structure/this idea/this item”. Schjoldager micro-strategies have been used because they are more specific and precise. These micro-strategies are shown in the table below:

Table 2: *A Taxonomy of Micro-strategies (Schjoldager 2008)*

Direct transfer	Transferring something unchanged
Calque	Transferring the structure or makes a very close translation
Direct translation	Translating in a word-for-word procedure
Oblique translation	Translating in a sense-for-sense procedure
Explicitation	Making implicit information explicit
Paraphrase	Translating rather freely.
Condensation	Translating in a shorter way, which may involve implication (making explicit information implicit)
Adaptation	Recreating the effect, entirely or partially
Addition	Adding a unit of meaning
Substitution	Changing the meaning
Deletion	Leaving out a unit of meaning
Permutation	Translating in a different place

According to Holst (2010, p. 8), these micro-strategies differentiate two types of translation, translation with high degree of creativity and non-creative translation. Therefore, the aforementioned micro-strategies constituted by Anne Schjoldager (2008) can be assigned to two categories of more or less creative strategies. Micro-strategies that mark a high level of creativity include substitution, permutation, adaptation, paraphrase, addition, deletion, condensation, and explicitation. Non-creative translation micro-strategies are categorized into four categories: oblique translation, direct translation, calque, and direct transfer. These micro-strategies are used to form a number of macro-strategies of a text; i.e., creative or non-creative translation.

In line with Holst's theory (2010), it is verified that these strategies are not seen from the point of view of SL and TL-orientation, but there is a tendency to translate the text with more complex and deeper analysis. The following classification makes the distinction between creative and non-creative translations clear:

Table 3: *Model of Creativity*

High degree of creativity	Adaptation	Recreating the effect, entirely or partially
	Paraphrase	Translating rather freely
	Substitution	Changing the meaning
	Addition	Adding a unit of meaning
	Deletion	Leaving out a unit of meaning
	Explication	Making implicit information explicit
	Permutation	Translating in a different place
	Condensation	Translating in a shorter way, which may involve implication (making explicit information implicit)
	Oblique translation	Translating in a sense-for-sense procedure
Non-creative	Direct translation	Translating in a word-for-word procedure
	Calque	Transferring the structure or making a very close translation
	Direct transfer	Transferring something unchanged

Data Analysis

The creativity and the success of the author's translation was investigated with the help of the Holst model which is based on Schjoldager model, using the present samples in the translated text. It is worth mentioning that the micro-strategies and the macro-strategy in the prose of the Qajar period were analyzed simultaneously. In another word, both features of micro-strategies and macro-strategies were taken into account while analyzing each sample.

1. "In fact, when I bring in the afternoon tea, Mr. Farraday is inclined to close any book or periodical he has been reading, **rise and stretch out his arms** in front of the windows, as though **in anticipation of conversation with me.**"

«در واقع وقتی که جای عصرانه را خدمتشان می‌برم، آقای فارادی غالباً کتاب یا مجله‌ای را که در دست دارند، می‌بندند و جلو پنجره کش و قوس می‌روند، طوری که پیداست سردماغ هستند و مایل‌اند سر صحبت را باز کنند.»

In this sentence, the translator made use of a very special verb in the target language, «کش و قوس رفتن», which refers to the word «بازوان». Nevertheless, he deleted this word from the sentence. In addition, «سر دماغ بودن» is an idiom which is added into the sentence to make the sentence more effective and make the context closer to the target culture. The last thing that can be asserted about this part is the use of the

compound verb «سر صحبت را باز کردن» which is an equivalent for the literal meaning of «به گفتگو تمایل داشتن».

The micro-strategy is Paraphrase.

2. "She had, naturally, aged somewhat, but to my eyes at least, **she seemed to have done so very gracefully**. Her figure remained slim, her posture **as upright as ever**."

«بدیهی است که میس کتن قدری پا به سن گذاشته بود؛ ولی دست کم به نظر بنده این طور می آمد که بالارفتن سن خیلی هم به ایشان می آمد. هیکلش باریک مانده بود و قدش مثل همیشه خدنگ بود.»

The idiom «پا به سن گذاشتن» which is unique to the target language, is used by the translator. Furthermore, in the next sentence the translator has included «بالارفتن سن» in order to ease the way for the readers to realize the reference of the verb «به او می آید» which is exploited instead of the adjective «برازنده». He also employed the antiquated verb «قد راست بودن» for «قد راسب بودن».

The micro-strategy is Paraphrase.

3. "On descending, I found the kitchen on the brink of pandemonium, and in general, an extremely tense atmosphere amongst all levels of staff. However, I am pleased to recall that by the time dinner was served an hour or so later, nothing but **efficiency and professional calm was exhibited on the part of my team**."

«پایین که رفتم دیدم در آشپزخانه محشر کبری برپاست، و به طور کلی میان همه‌ی مراتب خدمه مناسبات بی اندازه ناراحتی برقرار شده، ولی خوشبختانه می توانم عرض کنم که تا حدود یک ساعت بعد که شام را کشیدیم از جانب کارکنان بنده چیزی به جز کفایت حرفه‌ای و آرامش کامل به‌ظهور نمی‌رسید.»

Daryabandari made use of the interpretation «در آشپزخانه محشر کبری برپاست» which is unique to the target language to convey the meaning of the simple expression «آشپزخانه در آستانه‌ی غوغاست» in the source text. What's more, the utilization of the choice of plural Arabic words such as «مراتب» and «مناسبات» and the

use of the compound verb «به‌ظهور نرسیدن» are the signs of the translator's usage of Qajar prose and as a result, this can show that the translator macro-strategy is target-oriented.

The micro-strategy is Adaptation.

4. "This she did, however, rather rapidly and the next moment I found she had overtaken me and was standing before me, **effectively barring my way.**"

«ولی این کار را نسبتاً به سرعت انجام داد و لحظه‌ی بعد دیدم که خودش را به من رسانده و مثل

سد سکندر جلوم ایستاده.»

Daryabandari made use of the idiom «مثل سد سکندر جلوی کسی ایستادن» which is unique to the target language to convey the meaning of the simple expression «به‌طور مؤثر مانع راهم شد» in the source text much stronger.

The micro-strategy is Adaptation.

5. "Resolved not to waste further time on account of this childish affair, I contemplated departure via **the French windows.**"

«بنده به این نتیجه رسیدم که بیش از این وقت را بر سر این قضیه بچگانه تلف نکنم، و به فکر

افتادم که از راه پنجره‌های تمام‌قد رویه حیاط از آنجا بیرون بروم.»

Here in this sentence, the passage of a person from the French window would not seem strange to the readers of source text because of their background knowledge, while it would be certainly obscure for the Persian readers. Therefore, Daryabandari has used the adjective «تمام‌قد» for it. Furthermore, the expression «روی به حیاط» has been added to the translated text for better illustration of the narrator's location.

The Micro-strategy is Explicitation.

6. "But the very fact that the French were the most intransigent as regards releasing **Germany** from the cruelties of the Versailles treaty made all the more imperative the need to bring to the gathering at Darlington Hall at least one French gentleman with unambiguous influence over his country's foreign policy."

«ولی نفس این امر که فرانسوی‌ها سرسخت‌ترین مخالفان سبک‌کردن شرایط بی‌رحمانه معاهده‌ی

ورسای بودند بیش‌تر ایجاب می‌کرد که دست‌کم یک رجل فرانسوی را به جمع سرای دارلینگتن

بیاوردند که نفوذ او در سیاست خارجی کشورش محل تردید نباشد.»

In the last sample, the word "Germany" is excluded because it is assumed that the readers will understand the author is talking about Germany by following the dialogue between the narrator and his master. In addition, the utilization of the compound verb «محل تردید نبودن» and the Arabic word «رجل» is the indication of the translator's usage of the prose of Qajar.

The micro-strategy is Deletion.

7. "One should realize one has as good as most, perhaps better, and be grateful."

«انسان باید بفهمد که نصیب و قسمتش مثل دیگران بوده، شاید هم بهتر از دیگران، آن وقت باید شکرگزار باشد.»

The translator added the colloquial idiom «نصیب و قسمت» which is the irony for in order to express the intended meaning completely. It is conspicuous that excluding the given idiom can cause readers' misunderstanding and the ambiguity in what the word "one" refers to.

The micro-strategy is Addition.

8. "The day his lordship's work is complete, the day he is able to rest on his laurels, content in the knowledge that he has done all anyone could ever reasonably ask of him, only on that day, Miss Kenton, will I be able to call myself, as you put it, a well-contented man."

«روزی که ایشان تاج موفقیت بر سر بگذارند و خاطر جمع بشوند که هرکوششی را که از ایشان توقع می‌رود، به‌عمل آورده‌اند، فقط در آن روز است که من به قول شما از بخت خود راضی خواهم بود.»

Daryabandari made use of the interpretation «تاج موفقیت بر سر گذاشتن» which is unique to the target language to convey the meaning of the simple expression «زمانی که کار ایشان کاملاً تمام شود» that is in the source text.

The micro-strategy is Paraphrase.

9. "The fact that I am now here, the fact I came to be to **all intents and purposes** at the mercy of Mr. and Mrs. Taylor's generosity on this night, is attributable to **one foolish, infuriatingly simple oversight**: namely, I allowed the Ford to run out of petrol."

«این که بنده الآن اینجا هستم، اینکه امشب را در واقع از برکت لطف و سخاوت آقا و خانم تیلر در این اتاق بیتوته کرده‌ام، ناشی از یک غفلت ساده است که کفر انسان را بالا می‌آورد؛ یعنی اینکه باعث شدم بنزین فوراً تمام بشود.»

This sample is another instance of free translation which displays how the translator used his creativity to convey the intended meaning of the original text. The words “intents” and “purposes” are not actually translated, but their implicit meanings are included in the text. According to the original text, the purpose of the narrator is to stay in a room given to him by Mrs. and Mr. Taylor. The translator is make the author’s intension clear and also used the specific verb «بیتوته کردن» instead of the simple verb «اقامت کردن». The explanation of the idiom «کفر انسان را درآوردن» has already been given in another sample.

The Micro-strategy is Substitution.

10. “Miss Kenton, **you are being quite ridiculous**. Now if you will be so good as to let me pass.”

«میس کنتون، شما دارید شورش را درمی‌آورید. حالا لطفاً از سر راه من کنار بروید.»

The adjective “ridiculous” is replaced by the idiom «شورش را درآوردن» which is the irony for «کار را به‌افراط کشیدن و از حد اعتدال خارج شدن». Considering the whole meaning of the text and the lengthy conversation between the narrator and housekeeper, this choice helped the translator to make the sentence more effective and comprehensible.

The Micro-strategy is Adaptation

11. “I noticed M. Dupont apparently **guarding** them and as I approached, he said: ‘Butler, is the doctor here?’”

«دیدم مسیو دوپن مثل قراول جلو درها ایستاده‌اند. همین‌که نزدیک شدم، گفتند: ‘باتلر، دکتر آمد؟’»

Daryabandari made use of the interpretation to convey the meaning of the simple expression «متوجه شدم مسیو دوپن ظاهراً از آنها محافظت می‌کند» in the source text. It is noticeable that the pronoun “them” refers to the word «درها» which is utilized to specify the pronoun reference. He has also made an effort to make the text more

comprehensible for the readers by adding «مثل قراول» which is a simile to describe the position of the man described by the narrator.

The Micro-strategy is Adaptation.

12. "In a word, 'dignity' is beyond such persons."

«در یک کلام تشخص از این جماعت ساخته نیست.»

The literal translation of the sentence «در یک کلمه، وقار فراتر از چنین افرادی است» is not prevalent in Persian. Therefore, Daryabandari utilized his expertise and creativity and changed it to «در یک کلام تشخص از این جماعت ساخته نیست». The translator avoided the use of the positive verb «فراتر از چنین افرادی است» in favor of the negative compound verb «از این جماعت ساخته نیست» which is a very common expression in the target language. Another point is the translation of the word "dignity" which could be replaced by «حیثیت» or «متانت» or «وقار», but none of them separately conveyed the full sense of it because "dignity" actually contains the meaning of these words and maybe other meanings as well.

The Micro-strategy is Paraphrase.

Conclusions

The extracted samples on the basis of their analysis, which have been taken into account in various aspects, reflect the creativity of the Daryabandari in replacing appropriate equivalences for specific terms and even untranslatability phrases by very common and even colloquial idioms and terms in the target language. One of the most prominent signs of the translator's skills is his ability to use adaptation micro-strategy. In translation of this opus, the translator has used many terms and idioms which are unique to both Persian language and target culture to make the text more effective and comprehensible. In this translation, the target text-oriented approach is taken as the adopted macro-strategy by the translator. With the case study of the translation of this novel, it can be claimed that the subject of using creativity in literary translation, which is a relatively new concept in this field, can be accorded a special, acceptable, unique, and worthwhile status as the translation of this novel in accordance with the recent theories.

Finally, it can be asserted that based on the responses to the research questions it can be concluded that by expressing theories and by applying the mentioned model, and the qualitative analysis of all the samples, the Persian translation of *The Remains of the Day* is a creative translation and also a successful literary recreation. Therefore, it is of great importance to pay more attention to this masterpiece in the

field of translation studies. Also, the evaluation of the Persian translation of *The Remains of the Day* by using other models and from the perspective of other translation theorists, such as the Baker and Bremen, especially from the perspective of domestication and normalization, can reveal other aspects of the precious translation of this novel.

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بررسی مفهوم خلاقیت در ترجمه‌ی فارسی رمان «بازمانده روز» با رویکرد فلسفی

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هدف از این تحقیق بررسی به‌کارگیری خلاقیت در ترجمه‌ی فارسی رمان «بازمانده روز» توسط نجف دریابندری و نیز بررسی اثرگذاری خلاقیت در موفق‌تر بودن ترجمه‌ی ادبی است. در این تحقیق مدل‌های شولدجر (۲۰۰۸) و هالست (۲۰۱۰) معرفی شده‌اند و تعریف‌هایی از میکرواستراتژی‌های خلاقانه و ماکرواستراتژی‌های این مدل‌ها ارائه شده است. سوالات اصلی این پژوهش عبارت‌اند از اینکه آیا ترجمه‌ی فارسی رمان «بازمانده روز» خلاقانه است و آیا خلاقیت در موفق‌تر بودن ترجمه‌ی ادبی تأثیرگذار است؟ در این تحقیق، خلاقیت مترجم به‌واسطه‌ی نمونه‌هایی بررسی شد که از طریق مقایسه‌ی تطبیقی متن مبدأ و متن مقصد به‌دست آمده‌اند و نیز از ویژگی‌های تعریف‌شده در هشت میکرواستراتژی خلاقانه‌ی این مدل برخورداراند. همچنین ویژگی‌هایی که متن ترجمه به‌لحاظ استفاده از نثر قاجاری حائز آن‌هاست به‌عنوان ماکرواستراتژی اتخاذشده توسط مترجم بررسی شد. یافته‌های این مطالعه به‌شرح ذیل است: ترجمه‌ی فارسی رمان «بازمانده روز» توسط نجف دریابندری ترجمه‌ای خلاقانه است. در این تحقیق مشخص شد مترجم توانسته است با به‌کارگیری خلاقیت و با مقایسه و درک شباهت گویش زبان انگلیسی کلاسیک قرن نوزدهم و گویش قاجاری، ترجمه‌ی ادبی موفق‌تری را به شیوه‌ای اثرگذار و ملموس در زبان مقصد ارائه دهد. لازم به‌ذکر است در میان نمونه‌های برداشت‌شده از متن ترجمه، بیش‌ترین فراوانی مربوط به میکرواستراتژی اقتباس است و این میکرواستراتژی یکی از خلاقانه‌ترین میکرواستراتژی‌های مدل هالست است.

واژه‌های کلیدی: ایشی گورو، دریابندری، ترجمه، ترجمه‌ی ادبی، خلاقیت.

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