

Phase Model Cognition to the Translation Process of Creative Writing into Arabic: Crime Novel as a Sample

Mohammed Nihad Ahmed
University of Mosul – College of Arts Dept. of Translation
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Abstract

The current paper aims to evaluate the translation process of creative writing using phase model cognition of comprehension in the translation process, which serves as the essential framework of Translation Process Research (TPR). The two categories, suggested by Bayer-Hohenwarter and Kußmaul (2021:310), of substantial optimality of translation and interpretive theory-based visualization of thinking are used to evaluate the translation process. The study tackles the novel of "Murder on the Orient Express", as a sample of creative writing, while the phase model cognition is used to evaluate the translation of creative writing involved in this study. The translator of creative writing must be able to perform two comprehension tasks; first, he has to retrieve, which is essentially the remembering of information that has been previously encoded, and comprehended in SL inputs, second, he has to recognize an event or piece of information as being familiar in SL and translate the text for the TL audience. It is suggested that the phase model cognition can be applied to evaluate the translation of certain kinds of cognitive changes in the creative writing of ST that are not usually conceptualized as changes in concepts but as characteristics of texts in TT. Finally, the possible implications of this model for understanding changes that often accompany well-known writings are described. It is concluded that, as examined in the translation performance of TL texts, the translation process of SL creative writing depends on the categories of phase model cognition of understanding of novelty, flexibility, and fluency of texts.

Keywords: Phase model, Translation Process, Cognition, Comprehension, Creative Writing.

مرحلة الإدراك النموذجي لعملية ترجمة الكتابة الإبداعية إلى اللغة العربية: رواية الجريمة كعينة

محمد نهاد أحمد
جامعة الموصل – كلية الاداب قسم الترجمة

المستخلص

تتناول الورقة الحالية تقييم عملية ترجمة الكتابة الإبداعية باستخدام نموذج المرحلة الإدراك للفهم في عملية الترجمة ، والذي يعمل كإطار أساسي لبحوث عملية الترجمة (TPR). اقترحت (Bayer-Hohenwarter and Kußmaul (2021:310) فئتين من الأمثلة الجوهرية للترجمة وتصور التفكير القائم على النظرية التفسيرية لتقييم عملية الترجمة. تناولت الدراسة رواية "جريمة في قطار الشرق السريع" كعينة من الكتابة الإبداعية، بينما تم استخدام نموذج المرحلة المعرفية لتقييم ترجمة الكتابة الإبداعية التي تتضمنها هذه الدراسة. يجب أن يكون مترجم الكتابة الإبداعية قادراً على أداء مهمتي الفهم؛ أولاً ، يجب أن يكون قادراً على الاسترداد، وهو في الأساس تذكر المعلومات التي تم تشفيرها مسبقاً، وفهماها في مدخلات اللغة المصدر، وثانياً، يجب أن يكون قادراً على التعرف على حدث أو جزء من المعلومات على أنه مألوف في اللغة المصدر وترجمة النص للجمهور في اللغة الهدف. يُقترح أنه يمكن تطبيق إدراك نموذج الطور لتقييم ترجمة أنواع معينة من التغييرات المعرفية في الكتابة الإبداعية للنص المصدر والتي لا يتم تصورها عادةً كتغييرات في المفاهيم ولكن كخصائص للنصوص في النص الهدف. أخيراً، تم وصف الآثار المحتملة لهذا النموذج لفهم التغييرات التي غالباً ما تصاحب الكتابات المعروفة. وخلص إلى أنه، كما تم فحصه في أداء ترجمة نصوص اللغة الهدف، تعتمد عملية ترجمة الكتابة الإبداعية في اللغة الإنجليزية على فئات نموذج المرحلة الإدراكية لفهم الابداع والمرونة وطلاقة النصوص.

الكلمات المفتاحية: مرحلة الادراك النموذجي، عملية الترجمة، الإدراك، الاستيعاب، الكتابة الإبداعية.

1. Introduction:

Any genre of writing that deviates from the norms of professional, journalistic, academic, and technical forms of literature is considered creative writing. It is typically characterized by an emphasis on narrative craft, character development, the use of figurative tropes, or different traditions of poetics and events episodes. The features of creative writing draw upon the event-related and narrative content, they also include the category of crime novels or fiction works, which might take the shape of novels or short tales. The focus of creative writing programs in academic settings is often on writing uniquely rather than copying pre-existing genres like crime fiction. These classes are typically divided into fiction and poetry sections. In this regard, creative writing, including the range of its genres, is more modern and process-focused than what has historically been referred to as literature. The author often creates texts that have never been written before; nonetheless, translators are constrained by SL and must exercise some creative freedom. This widely held belief has historically been represented in terms of equivalence, appropriateness, and invariance in Translation Process Research (TPR) (Neubert, 2004: 330). However, for a long time, the term "creative writing" has been used often in Translation Studies as well as other contexts to denote originality of style. According to Nord (1997:123), the creative translator bears two obligations: one is to the TL audience on the SL side, and the other is to the audience on the TL side. The translator will frequently decide that it is appropriate to create shifts or utilize new formulations that are not exact replicas of the ST but instead may be referred to as creative solutions. In recent years, the study of creative translation has gained significant importance. It is a relational mirror of creative works in TL and a creative writing associative notion. It is crucial to draw attention to those components of the translation framework that can only be provided by human translators at a time when the translation process plays an increasing role in the framework and when the "cognitive construct" is upending traditional models in many professions.

2. Cognitive Translation Studies:

Large-scale studies into the translation process may be conducted on creative writing, therefore translation is accordingly regarded as creative translation, claims Kußmaul (2000b: 117). Based on cognitive insights for translation process research (TPR) (see also Kußmaul, 2005: 379), his research is based on empirical facts and observations made throughout the translation process. It seems that the majority of research today is still based on the premise that creative writing in translation is what goes beyond any literal depiction and is investigated in the context of translating creative works (Cercel *et al.*, 2017: 23; Mariaule, 2017:83). According to Wilss (1996: 111), ingenious writing is the majority of the time, translation cannot be "clearly defined, measured, weighted, or precisely described". To access the complex mental processes that underlie the act of translating itself, the field of translation studies known as performance translation studies would benefit from conceptualization, understanding, and performance. Halverson (2010:349) comments on what is now known as Cognitive Translation Studies as fitting well with process-oriented descriptive translation studies (see also Holmes, 2000: 177). Beyond this connection between the understanding phase and prior knowledge, the area has advanced significantly. Several fields, such as linguistics, neurosciences, and cognitive sciences are now involved (see Alves & Hurtado, 2010: 28; Alvstad *et al.*, 2011:156; Alves, 2015:19). O'Brien (2013:7) notes that conceptual integration in the translation process is delimited, it is considered an interdisciplinarity field. It is the field that has been more of a borrower than a lender and has little influence on the other domains of comprehension. Despite making an effort to clarify their framework, cognitive approaches for translation, according to Alves and Hurtado (2010: 28), continue to substantially borrow from other domains. This realization and the call for reciprocity between Cognitive Translation Studies and other studies are timely (stylistics is one of them). While it is not the goal of this paper to explore every possible explanation, a good place to start would be the way that Cognitive Translation Studies (CTS) have

appropriated ideas and techniques from other fields without fully appreciating the implications for epistemology (Marn, 2019:147). This is especially true about the idea of performance assessment, which was first introduced in the field of cognition, and how several researchers disagree on how to connect it to the concept of the translation process or vice versa (Rothe-Neves, 2007: 125; Tiselius, 2013; Muoz Martin; see also Alves, 2015: 18).

3. Translation of Creative Writings:

When evaluating the degree of innovation in ST and TT, Kenny (2006: 72) found a tendency towards TL that is less creative and more traditional. While Heiden (2005: 448) looks into the translation process, as the majority of creative writing translations start as phase model creations, this phase provides a clear indication of how creative ideas are translated. The examination of the performance serves as the foundation for the framework for the analysis of creativity in the translation process. It also enables qualitative evaluation of the translation process and text-analytic methodologies (see also Kußmaul, 2000a: 57). The ground has been made for quantitative study by several studies on challenges with conceptualization and understanding. Interest is increasingly centered on extensive empirical research that goes beyond sample text analyses, discussions of conceptualization problems, and models of the comprehension phase, such as Adamczuk's (2005:28) work or Kenny's cognitive linguistic studies (2006:72).

4. Practical Part:

This part is the applicability of phase model cognition, it involves the following:

4.4 The phase of Cognition: The application of the phase model to the translation process of creative writing by Bayer-Hohenwarter and Kußmaul (2021:310). The ideas of the comprehension phase and the translator's performance in TL are the foundation of this model, which is based on cognitive translation research.

1.1Phase Model of Translation Process:

Because of its componential structure, the phase model of translating creative writing has been held up as a procedure that seems to evaluate a precise analysis and assessment. Translation of creative works may be defined by processing traits including conceptualization, exceptional quality, and significant cognitive effort; these particular traits are essential. As a result, it is hard to create a comprehensive list of requirements that can be justifiably viewed as both required and sufficient for a definition of translational innovation. The phase model offers a fairly thorough framework for the study of the translation process. It has two components, namely, the substantial optimality of translation creativity and the visualization of thinking based on interpretative theory.

1.2 Data Collection

The data consist of texts chosen at random from the **Agatha Christie** mystery novel "**Murder on the Orient Express**". "The novel's first few chapters are set in Istanbul". "The Orient Express, a train from the 1930s", is delayed by a significant snowstorm. When a murder is uncovered, travel from the Middle East to London must be postponed while the case is investigated.

1.3 Data Analysis:

The data analysis includes two elements that are necessary for evaluating the translation of creative writing:

- a. The substantial optimality of translation creativity.
- b. The visualization of thinking is based on interpretative theory.

The following sentences will be translated: "Christie, Agatha (1993). **MURDER ON THE ORIENT EXPRESS**. HarperPaperbacks: New York".

- باسم، منال (٢٠٢١). **جريمة في قطار الشرق السريع (ترجمة إلى العربية)**. آشور للطباعة والنشر والتوزيع. بغداد

3.4 Phase Model for Evaluating the Translation of Crime Fiction: Christie's Novel

To evaluate the translation process of creative writing into the cognitive construct, Bayer-Hohenwarter and Kußmaul (2021) developed the empirical model of phase model comprehension. It falls into two categories: a visualization of thinking based on interpretative theory and significant optimality of translating creativity. This model is synthetic and is based on the concept of cognitive impetuses (i.e., substantial optimality theory and visualization of interpretive theory). Kußmaul (2000a: 31) extended his forms of translating creative writing and included the idea of necessary shifts. Although the scenes-and-frames theory forms the basis of Bayer-Hohenwarter and Kußmaul's typology of "cognitive shifts", the "term shift" has long been used in translation theory from a structural semantics standpoint (see also Kußmaul, 2000a, 2000b; Bayer-Hohenwarter, 2009: 42). According to two categories—creativity growth and interpreting creativity—the model evaluates creativity. For this model of analysis, a thorough framework and an advanced creative assessment technique are created (see also Bayer-Hohenwarter, 2010: 98). The following categories make up the phase model of the translation process:

3.4.1 Substantial Optimality of Translating Creativity:

The pragmatic theory known as "Optimality Theory OT" claims that the conceptualization process and comprehension stage of linguistic inputs takes observable forms as a result of the "optimal fulfillment of competing constraints." (Bayer-Hohenwarter and Kußmaul, 2021). OT is distinct from other analytical methods, which frequently employ limitations as opposed to rules. The phase model is a system that maps mental processes from SL inputs to TL outputs. Usually, the inputs are thought of as underlying TL representations, while the outputs reflect the translator's level of comprehension (Bayer-Hohenwarter and Kußmaul, 2021). Regarding the findings of extensive empirical research on the translation of creativity, the following systems appear to be founded on reliable evidence of the translation process. It is an approach

within the wider framework of cognitive linguistics (Pisarska, 1989: 13; Bastin, 2003: 353; Adamczuk, 2005: 23; Kußmaul, 2005: 378; Bayer-Hohenwarter, 2012: 302; Göpferich, 2013: 61; Popescu & Cohen-Vida, 2015: 1195; Bayer-Hohenwarter and Kußmaul, 2021: 310). So, according to the first category of the phase model, any type of translation process has the property of being optimally substantial, they are:

- a. **Divergent Thinking:** It works best when the situational characteristics, as well as the spatial and temporal circumstances, are appropriately defined in TL. The translator acknowledges that the literary material's spatial and temporal relationships are somewhat understandable for TL receptors.

SL: "Mary Debenham had had little sleep since **she left Baghdad on the preceding Thursday**". "Neither in the **train to Kirkuk**, nor in the **Rest House at Mosul**, nor **last night on the train** had she slept properly. Now, weary of lying wakeful in the hot stuffiness of her **overheated compartment**, she got up and peered out" (p.8)

وارتفعت ستارة من نافذة **احدى حجرات عربة النوم** وتطلعت من خلال زجاجها صبيبة، لم تستطع ماري دبنهام أن تنام نوماً هانئاً منذ أن تركت **بغداد يوم الخميس الماضي**، لم تنم في **القطار الى كركوك** كما انها لم تنم في **استراحة الموصل**، وكذلك لم تغمض لها عين **ليلة أمس في القطار** (ص٨)

SL: "Conscious of an **inadequate night's sleep**, and of a delicate mission successfully accomplished", "M. Poirot curled up in a corner and fell asleep. When he awoke it was **half-past nine he sallied forth to the restaurant car** in search of hot coffee". "There was only one occupant at the moment, obviously the young English lady referred to by the conductor. She was tall, slim and dark—perhaps twenty-eight years of age. There was a kind of cool efficiency in the way she was eating her breakfast and in the way she called to the attendant to bring her more coffee which bespoke a knowledge of the world and of travelling" (p.10)

وشعر السيد بوارو بأنه **لم ينام نوماً قريراً كاملاً**، كما شعر أنه قام بمهمة دقيقة ناجحة، **فأخذ لنفسه ركناً** واستغرق في نوم قريير وحين استفاق **كانت الساعة التاسعة والنصف**، **فتوجه إلى عربة المطعم** بحثاً عن فنجان قهوة ساخن، كان في المطعم المرأة الإنجليزية التي ذكرها قاطع التذاكر (ص١٠)

- b. **Normalization:** A method that increases the regularity or normality of ST in TT is known as normalization in translation. Most frequently, it relates to the normalization of comprehension, the process by which concepts and actions that may defy social conventions are accepted as "comprehensible." According to the strands of translation, there are significant normalization patterns in TL across a range of text typologies:

SL: "The conductor became **brisk and business-like**". "I have the tickets of Monsieur. I will also take the passport, please. Monsieur breaks his journey in **Stamboul**, I understand?" (p.10)

أجاب قاطع التذاكر باقتضاب وبلهجة عمل " أعطني أوراقتك ياسيدي، وجواز سفرك من فضلك، أفهم سيدي سيقطع رحلته في استنيول (ص٨)
SL: True to their nationality , the two English people were not chatty. They exchanged a few brief remarks and presently the girl rose and went back to her compartment (p.10)
وكما هي الحال عند الإنكليز، فإنهما لم يتحدثتا ، كانا يتبادلان بعض الملاحظات المقتضبة، وفي لحظات نهضت الفتاة وتوجهت إلى حجرتها (ص١٢)

- c. **Metaphorization**: It is a crucial translation technique for creative writing; ST metaphors, metonymy, and/or figurative tropes are heavily conventionalized in this type of genre and are typically kept in TT, as in:

"You see these two wounds—here and here—He pointed". "They are deep. Each cut must have severed blood vessels—and yet the edges do not gape. They have not bled as one would have expected." "Which suggests?" "That the man was already dead—some little time dead—when they were delivered. But that is surely absurd. " "It would seem so, said Poirot thoughtfully". "Unless our murderer figured to himself that he had not accomplished his job properly and came back to make quite sure— but that is manifestly absurd! Anything else?" "Well, just one thing." "And that?" "You see this wound here—under the right arm—near the right shoulder. Take this pencil of mine. Could you deliver such a blow?". "Poirot poised his hand". "He said. "I see". With the right hand it is exceedingly difficult, almost impossible. One would have to strike backhanded , as it were. "But if the blow were struck with the left hand" "Exactly, M. Poirot. That blow was almost certainly struck with the left hand." "So that our murderer is left-handed? No, it is more difficult than that, is it not?" (P.34)
كم جرحاً في الجثة؟ عددها ١٢ جرحاً اثنان منها طفيفان، ولكن ثلاثة منها على الأقل كانت تستطيع وحدها ان تتسبب في قتله، وأوضح الطبيب نظريته في الامر، ان الطعنات العميقة قد اعمدت في الجثة ولكن الدماء لم تخرج مما يدل على ان القتل قد مات بطعنات سابقة استنزفت كل دمانه ثم جاءت هذه الطعنات لتغرز في الجثة، ثم أشار الى طعنة أخرى تحت الذراع لا يمكن ان تطالها يد يميني الا اليد اليسرى، وهذا يدل على ان أكثر من يد اشتركت في القتل (ص٦٢).
SL: "Yes, an unfortunate French or Swiss nursemaid. The police were convinced that she had some knowledge of the crime. They refused to believe her hysterical denials . Finally, in a fit of despair , the poor girl threw herself from a window and was killed. It was proved afterwards that she had been absolutely innocent of any complicity in the crime ." "It is not good to think of," "said M. Bouc. "About six months later, this man Casseti was arrested as the head of the gang who had kidnapped the child. They had used the same methods in the past". (P. 39)
نعم، انها المربية الفرنسية أو السويسرية، وكان البوليس مقتنعاً بانها على علم بالجريمة فرفض الاستماع إلى انكارها وأخيراً في ثورة يأس قذفت الفتاة بنفسها من النافذة وقتلت، وقد أثبتت فيما بعد أنها بريئة ولا علاقة لها بالجريمة، وبعد ستة أشهر اعتقل كاسيتي بوصفه رئيساً للعصابة التي اختطفت الفتاة، وكانوا قد استعملوا الأسلوب ذاته في الماضي (ص٧١)

- d. **Learnability**: Creativity in translation depends on the skill and may be instructive. The capacity to efficiently and successfully transmit knowledge is referred to as learnability. What determines our success in this fast-changing environment is not the knowledge we possess, but rather our capacity to acquire new things (which is learnability), take the following texts:

SL: "There is one thing that I do not understand, said Dr. Constantine". "**If the murderer did not escape through the window, and if this communicating door was bolted on the other side, and if the door into the corridor was not only locked on the inside but chained**, how then did the murderer leave the compartment?" "That is what the audience says when a person bound hand and foot is shut into a cabinet— and disappears." "You mean—?" "I mean", explained Poirot, "that if the murderer intended us to believe that he had escaped by way of the window, he would naturally make it appear that the other two exits were impossible". "Like the 'disappearing person' in the cabinet, it is a trick. It is our business to find out how the trick is done". (p.38)

قال الدكتور: هناك شيء لم أفهمه، **إذا كان القاتل لم يهرب من النافذة، وإذا كان الباب الموصل بين الحجرتين مقفولاً بالمزلاج من الجانب الآخر، وإذا كان الباب الموصل بين حجرتين مقفولاً بالمزلاج من الجانب الآخر، وإذا كان الباب إلى الممر مقفولاً من الداخل بالسلسلة، فكيف خرج القاتل من الحجرة؟ إنها مسؤوليتنا الآن أن نعرف الحيلة (ص٧٠)**

SL: "Well, to give you an example—**we find a woman's handkerchief**. Did a woman drop it? Or did a man, committing the crime, say to himself: 'I will make this look like a woman's crime. **I will stab my enemy an unnecessary number of times**, making some of the blows feeble and ineffective, and I will drop this handkerchief where no one can miss it'? That is one possibility. Then there is another. Did a woman kill him, and did she deliberately drop a pipe cleaner to make it look like a man's work? Or are **we seriously to suppose that two people**, a man, and a woman, were separately concerned and that each was so careless as to drop a clue to his or her identity? It is a little too much of a coincidence, that!" (p.37)

سأعطيك مثلاً، **وجدنا منديل السيدة**، هل أسقطته امرأة أم رجل ارتكب الجريمة وقال لنفسه **سأطعن عدوى عدة طعنات** أجعل منها طعنات قوية وطعنات خفيفة وأسقط منديلاً في مكان يمكن كشفه؟ وهناك احتمال آخر، هل قتله امرأة وتركت منظف غليون على الأرض لتبعد الشبهة عنها؟ **أو هل هناك رجل وامرأة ارتكبا الجريمة**، كل واحد منهما كان يعمل بمفرده وصدف أن التقيا على غير موعد؟ (ص٦٨)

- e. **Switch competence:** The more skilled translators are better able to switch more precisely between an ideal mode that requires less cognitive effort and a creativity mode that requires more cognitive effort, as in:

SL: "**If it was a station outside, it was curiously quiet**. By contrast, **the noises on the train seemed unusually loud**. He could hear Ratchett moving about next door—a click as he pulled down the washbasin, the sound of the tap running, a splashing noise, then another click as the basin, shut to again". "Footsteps passed up the corridor outside, the shuffling footsteps of someone in bedroom slippers. Hercule Poirot lay awake staring at the ceiling. Why was the station outside so silent? His throat felt dry". (p.23)

فقد توقف القطار عن الحركة ومداه بالاهتزاز، لو كان من محطة في الخارج فإتباعاً محطة تخلو من كل حركة، وليس بدلاً عن ذلك، بدت الأصوات في القطار مرتفعة أكثر من العادة، بإمكانه أن يسمع راتشيت يتحرك في الغرفة المجاورة بدا له كأن راتشيت يفتح حوض المغسلة، وسمع صوت الماء يجري من الحنفية وصت رشيش الماء ثم تكة وكان الحوض قد أغلق، وخطوات تسير في الممر الخارجي وتستنطق كأنها في خفي غرفة النوم، بقي هر كل بوار يحدق في السقف، لماذا المحطة هادئة؟ وجفت حنجرته (ص٣٨)

SL: "Exactly—the end compartment. **Mine is the upper berth**. I get up there. I smoke and read. The little Englishman has, I think, the toothache. **He gets out a little bottle of stuff that smells very strong**. He lies in bed and groans. Presently I sleep. **Whenever I wake I hear him groaning**." "Do you know if he left the carriage at all during the night?" "I do not think so. That, I should hear. The light from the corridor—one wakes up automatically thinking it is the customs examination at some frontier." "**Did he ever speak of his master? Ever express any animus against him?**" "I tell you he did not speak. **He was not sympathetic**. A fish." "You smoke, you say—a pipe, cigarettes, cigar?" (p. 78)

تماماً في نهاية العربية السرير العلوي، طلعت إلى السرير واستلقيت، دختت وقرأت، الإنجليزي كان يشكو من ألم في أسنانه، أخرج زجاجة لها رائحة قوية، وضع منها على أسنانه، وعندما نمت، وكلما وعيت كنت اسمعه يتأوه. هل ترك الحجرة في الليل؟ لا أعتقد، وإلا لسمعت. هل تحدث عن سيدة، أو أبدي تدمراً؟ إنه لا يحكي. أتدخن الغليون أو السيجارة؟ (ص١٣٦)

- f. **Routinized creativity:** a translator's employment of particular original techniques that TL recipients grow to expect. When a TL audience doesn't know what is going to happen next, they experience suspense in creative writing. The following passages are examples of how a translator builds suspense by releasing information to the TL audience in a way that raises important questions and leaves them anxious but afraid to find out what happens:

SL: "At the table opposite, there were three men. They were, he guessed, single travellers graded and placed there by the unerring judgment of the restaurant attendants. A big swarthy Italian was picking his teeth with gusto". "Opposite him a spare neat Englishman had the expressionless disapproving face of the well-trained servant. Next to the Englishman was a big American in a loud suit—possibly a commercial traveler". (p.17)

قبالته على طاولة واحدة ثلاثة رجال، إنهم، كما أعتقد، مسافرون، كل واحد بمفرده فُجِعوا على طاولة واحدة. رجل إيطالي ضخم ينكت أسنانه بمسواكه، يجلس قبالته رجل انجليزي أنيق تبدو على قسمات وجهه علامات عدم الرضى على كل شيء، وتعطي فكرة واضحة أنه من كبار الخدم المتدربين وقربه رجل أميركي في بدلة صارخة الألوان من المحتمل أن يكون من ممثلي الشركات المتجولين (ص٢٦)

SL: "She turned to Poirot conversationally as the other woman departed". "Poor creature, she's a Swede. As far as I can make out she's a kind of missionary. A teaching one. A nice creature, but doesn't talk much English. She was most interested in what I told her about my daughter." (p.22)

والتفتت إلى بوارو تحدثه عند ذهاب رفيقها، وقالت: المسكينة، إنها سويدية كما يبدو لي، قد تكون من المراسلات لكي تعمل في حفل التعليم، إنها مخلوق لطيف جداً، ولكنها لا تحسن الإنجليزية، لقد أعجبها كل ماقلته لها عن ابنتي (ص٣٥)

- g. **Creativity in non-literary:** The translation of non-literary (or instructional) materials can also benefit from the employment of creative cognitive processes. In this case, "creative" refers to a storytelling approach that uses actual events or real-world circumstances, as in:

SL: "The Greek doctor gave a sardonic laugh". "Does a man who commits suicide stab himself in ten—twelve—fifteen places? he asked. Poirot's eyes opened". "That is great ferocity," he said. "It is a woman, said the chef de train, speaking for the first time". "Depend upon it, it was a woman. Only a woman would stab like that." "Dr. Constantine screwed up his face thoughtfully". "She must have been a very strong woman," he said. "It is not my desire to speak technically—that is only confusing; but I can assure you that one or two of the blows were delivered with such force as to drive them through hard belts of bone and muscle." (p.17)

فضحك الطبيب اليوناني: وأجاب هل الرجل الذي ينتحر يطعن نفسه في ١٠-١٢-١٥ مكاناً في جسمه؟ فتح بوارو عينيه،

وقال: هذا أمر في منتهى الوحشية. وقال رئيس القطار: إنها امرأة، النساء وحدهن يطعنن هكذا. وقال الدكتور كوسنانتين مفكراً: اذن يجب أن تكون امرأة قوية، فأنا لا أحب أن أتحدث في التقنيات، فذلك مريبك، ولكنني أؤكد لكم أن طعنة أو طعنتين كانتا قويتين جداً لدرجة أنهما اخترقتا العظم والعضلات. (ص٢٦)

SL: "See, to us it is serious—I speak for the **Compagnie Internationale des Wagons Lits**". "By the time **the Jugo Slavian police arrive**, how simple if we can present them with the solution!" "Otherwise delays, annoyances, a million and one inconveniences". "Perhaps, **who knows, serious annoyance to innocent persons**. Instead—you solve the mystery! We say, 'A murder has occurred—this is the criminal!'" (p.28)

إنه أمر خطير وأنا أتكلم الآن باسم الشركة الدولية لعربات النوم، في الوقت الذي سيصل فيه البوليس اليوغسلافي يكون الأمر سهلاً علينا إذا قدمنا لهم الحل، وإلا تأخرنا، وطالعنا أشياء كثيرة، وربما وجهوا اتهامات إلى أشخاص أبرياء وأودعهم السجن قيد التحقيق، حل لنا هذا اللغز الغامض، إنها عملية قتل، وهناك ميت في القطار، هذا أمر خطير، إنها جريمة. (ص٤٩)

3.4.2 Creative Visualization of Thinking Based on Interpretive Theory

Creative writing translators, for example, simulate or recreate visual perceptions to maintain suspense, transfer, and transform those images, and subsequently change the associated emotions or feelings in TL. The cognitive process of intentionally creating vivid mental images while performing, such as reading a crime novel, to experience a resultingly positive cognitive and social effect, such as reducing anxiety, fear, melancholy, and depressive symptoms, boosting self-esteem or self-confidence, and improving the ability to cope when interacting with others. The interpretative approach suggests using visuals to create scene-frame relationships between ST and TT when it comes to translation. Kußmaul (2000b: 117) employs cognitive semantics to explain how the translator thinks, focusing on scenes-and-frames semantics and prototype semantics with their concepts of core and fuzzy edges as the primary paradigms of translation evaluation. According to Bayer-Hohenwarter and Kußmaul (2021:312), the translator creates mental representations and ideal satisfactions to carry out these representations in translations into TL during the comprehension of an SL text. It appears that translators have a decent possibility of coming up with original solutions in the target language, particularly when envisioning (creating) a suspenseful

situation (see also Kußmaul, 2005: 388). Since it comprises lexical words that indicate attitudes that are suggested but not expressly articulated in the SL, this form of translation process can also be referred to as creative. Accordingly, this effective phrase model emphasizes the transfer of the narrator's emotional charge (Kußmaul, 2005: 389; Bayer-Hohenwarter and Kußmaul, 2021: 313). The case embraced the idea of visualization and expanded it to incorporate additional types of imagination, such as process-related imagination, making visualizations an integral part of this model of analysis (see Bayer-Hohenwarter, 2012: 111). By using visualization, Bayer-Hohenwarter and Kußmaul (2021: 310) take a visual approach to the problem of how the understanding phase occurs identically. In creative writing, the three-facets paradigm has taken hold (Kußmaul, 2005:379; Shorthouse & Maycroft, 2017: 142–149):

- 1. Preparation Phase:** The stage of SL text comprehension, where text analysis and interpretation are vital and where the aim of the TL text is established, is the emphasis of the preparation phase. Additionally, as solving difficulties creatively is strongly related to this phase, challenges are identified. Understanding itself may be creative. Among other things, paraphrases can indicate a "deeper" (and hence creative) knowledge of a text section; examples of this can be found in the texts below:

SL: "**It was five o'clock on a winter's morning in Syria**". "**Alongside the platform at Aleppo stood the train grandly designated in railway guides as the Taurus Express**. It consisted of a kitchen and dining-car, a sleeping-car and two local coaches". (p.7)

كانت الساعة الخامسة من صباح أحد أيام الشتاء في سوريا، حين توقف في محطة قطار فخم يعرف عنه دليل القطارات العالمية بقطار طوروس السريع، يضم هذا القطار مطبخاً وعربة لغرفة الطعام وعربة للنوم وعربتين محليتين (ص ٥)

SL: "**I will speak in English since I think all of you know a little of that language**". "We are here to investigate the death of Samuel Edward Ratchett—alias Cassetti". "There are two possible solutions of the crime. I shall put them both before you, and I shall ask M. Bouc, and Dr. Constantine here to judge which solution is the right one". (p.130)

سأتكلم بالإنكليزية لأن الجميع يعرفونها، ولو أن بعضكم يعرفها قليلاً إلا أن تفهمونها، نحن هنا لنحقق في مقتل صموئيل إدوارد رتشيت الذي هو كاسيتي، امامنا حلان لهذه الجريمة، أضعها أمامكم، وسأسال السيد كوستانتين أن يحكم أي حل هو الأنسب. (ص ٦٠٢)

2. Incubation phase: Thinking appears to be mostly associative and subconscious in this phase, which is intellectually focused on the analysis process. This phase refers to brainstorming in two different ways of thinking that happens during this stage: "fluency of analysis," which is producing a lot of ideas and thoughts in a short amount of TL text, and "divergent thinking of analysis" which is not thinking strictly along logical lines but finding multiple solutions to a problem (see Shorthouse & Maycroft, 2017: 157). This is illustrated in the following:

SL: "M. Bouc was handling the button that Mrs. Hubbard had left behind her". **"This button. I cannot understand it. Does it mean that after all, Pierre Michel is involved in some way?"** he asked. "He paused, then continued, as Poirot did not reply". "What have you to say, my friend?" "That button, it suggests possibilities," said Poirot thoughtfully. "Let us interview next the Swedish lady before we discuss the evidence that we have heard." "He sorted through the pile of passports in front of him". "Ah! here we are. Greta Ohlsson, age forty-nine." (p.58)

تناول السيد بوك الزر الذي تركته السيدة هوبارد وقال: **لا أفهم هذا الزر، هل يعني أن بيير ميشال قاطع تذاكر ضالع بالأمر؟ ما رأيك يا صديقي.** قال بواردو: هذا الزر يشير إلى احتمالات ولكن دعنا نقابل السيدة السويدية قبل أن نبحث في الأدلة التي استمعنا إليها. (ص٥)

SL: **"There are clues here in abundance. By the way, what have you done with the weapon?"** "There was no sign of any weapon. The murderer must have taken it away with him." "I wonder why," mused Poirot. "Ah!" The doctor had been delicately exploring the pyjama pockets of the dead man. "I overlooked this," he said. "I unbuttoned the jacket and threw it straight back." From the breast pocket he brought out a gold watch. The case was dented savagely, and the hands pointed to a quarter past one. **"You, see?" cried Constantine eagerly. "This gives us the hour of the crime. It agrees with my calculations.** (p.36)

لدينا مفاتيح كثيرة للسير في دروب هذه الجريمة. ولكن ليس لدينا السلاح، هذا ما أتساءل عنه في نفسي. ومد بواردو يده إلى جيب سترة المنامة وأخرج ساعة ذهبية، وكان غطاء الساعة قد تهشم وتوقف عقربها على الساعة الواحدة والرابع. قال الطبيب: **هذا يدلنا على أن الجريمة ارتكبت الساعة الواحدة والرابع وهو الوقت الذي حددته حين كشفت على الجثة، قد يكون ذلك محتملاً** (ص٦٦)

3. Illumination phase: It seems to have a tight relationship to evaluation (Kußmaul, 2000b: 76). The phase is not addressed separately here since they frequently follow one another, but rather there are backward and forward movements in the analytical part as the translation process develops (see Shorthouse & Maycroft, 2017: 154). In other terms, the phase model is a cognitive construct built on episodes and clues of the text:

SL: "The Simplon Orient Express arrived at Belgrade at a quarter to nine that evening". "It was not due to depart again until 9.15, so Poirot descended to the platform". "He did not, however, remain there long. The cold was bitter, and though the platform itself was protected, heavy snow was falling outside. He returned to his compartment. **The conductor,**

who was on the platform stamping his feet and waving his arms to keep warm, spoke to him. "Your valises have been moved, Monsieur. To the compartment No. 1, the compartment of M. Bouc." (p.21)

وصل قطار الشرق السريع الى بلغراد في الساعة التاسعة إلا ربعاً، وكان من المقرر أن يغادر المحطة بعد نصف ساعة، فترجل بوار من القطار إلى الرصيف، ولكنه لم يمكث طويلاً هناك. فقد كان البرد قارساً، والتلج يتساقط بكثرة، وتحدث قاطع التذاكر الذي نزل أيضاً إلى الرصيف مع السيد بوار وقال: نقلت حقائبك يا سيدي إلى الحجرة رقم ١، حجرة السيد بوك. (ص٣٢)

SL: "Colonel Arbuthnot entered. "To begin with, you see this pipe-cleaner?" "Yes." "Is it one of yours?" "Don't know. **I don't put a private mark on them, you know.**" "Are you aware, Colonel Arbuthnot, that you are the only man amongst the passengers in the Stamboul-Calais carriage who smokes a pipe?" "In that case it probably is one of mine." "Do you know where it was found?" "Not the least idea." "It was found by the body of the murdered man." "Colonel Arbuthnot raised his eyebrows". "Can you tell us, Colonel Arbuthnot, how it is likely to have got there?" "If you mean, did I drop it there myself, no, I didn't." "Did you go into Mr. Ratchett's compartment at any time?" "**I never even spoke to the man.**" "You never spoke to him and you did not murder him?" (p.121)

دخل الكولونيل اربوتنوت، فسأله بوارو، أترى منظم الغليون هذا؟ نعم، هل هو لك؟ لا أعلم "أنا لا أضع أسمى على منظفات غليوني. أنت الوحيد الذي يدخن الغليون في العرببة من إسطنبول. إن الامر كذلك فهو لي. أتعرف أين وجدناها؟ ليس لدي أي فكرة. في حجرة القتل، أتريد أن نخبرنا كيف وصل إلى هناك؟ إذا كنت تفكر أنه سقط مني هناك، فأنت مخطئ. هل دخلت حجرة السيد راتشيت؟ لا، ولم أتحدث إليه. يعني أنك لم تتحدث إليه ولم تقتله؟ لو كنت فعلت لقلت لك، أنا لم أقتل الرجل. (ص١٩٥)

This might imply, for translation, that often quiet verbalizations of performance that are understood during the preparation stage might serve as a translation of creative writing. Good ideas can avoid being lost by being evaluated as they are being incubated (Kußmaul, 2000b: 79). However, this stage might be seen as a way to organize watching the translation process.

4. Discussion:

Crime novel translation is frequently examined in cognitive translation research as a cognitive construct. Understanding the phase model involves understanding the linguistic and stylistic motifs that are employed to analyze the translation process. According to the phase model, the translation process has been examined with a focus on how the translator understands scene-frame relationships and rearranges episodes of events in the target language (TL). Suspense in a crime novel is primarily driven by a conflict between narrative universals, curiosity, and surprise within the context of the novel. So, the first category of the phase model understanding may be thought of as significant optimality. Divergent thinking has historically been linked to the category of

language terms that are frequently used in creative work. For instance, the metaphorical idea of a lifetime as a day is a conceptual metaphor that reflects the idea of normalization in the text; as a result, it is effective on a conceptual and cognitive level. To get to the core of the interpretive process in the picture structure in each extract, one must rely on their encyclopedic knowledge of experience (a form of shared community knowledge). The translator's visualization of their imagination might be seen as a cognitive construct similar to literalness. Meeting the understanding phase criterion, which is generally considered one of the requirements for a highly innovative translation, requires the capacity to use one's cognitive abilities. The classification of the model's examples amply demonstrates how risky it might be to base conclusions simply on the most elaborate metaphors and linguistically, metaphorically, and typically expressive fundamental linkages. However, conventional factors like preparation, incubation, and illumination of creative writing are secondary to and less focused on creative writing. Frames are used to visualize this novel's scenes, and depending on the translator's skill level—such as divergent thinking and learnability—scene relationships may take different shapes. However, there have also been several initiatives to investigate the TL's comprehension process as the essential tenet of imaginative translating. The TL itself is creatively altered while it is being given. The idea of routine creativity is quantified in terms of the likelihood of a target-text unit in a given text, taking into account the concepts of switch competence and cognitive economy. The entropy and surprise are inversely correlated with how routine the translators' conduct is.

In these texts, the preparation stage focuses on the stage of SL text comprehension, where text analysis and interpretation are crucial and where the purpose of the TL is formed. Additionally, as solving difficulties creatively is strongly related to this phase, challenges are identified. The incubation phase frequently involves the text's brainstorming. This stage involves two forms of thinking: "fluency of thinking," which is the rapid development of many ideas and thoughts throughout

the translation process. The lighting phase seems to be directly tied to the evaluation of the creative text. Because the phase model is an evaluative construct, phases frequently do not follow one another in a straight line.

5. Conclusions:

The concepts of substantial optimality, thinking visualization based on interpretive theory, and phase model cognition of the translation process have the property of verbalizing the performance of translation in creative writing. It is a comprehension model that illustrates a creative translation of a creative text and an evaluation of the translator's answers during the stages that might help prevent the loss of excellent ideas during translation. Additionally, this study makes the following conclusions:

1. Managing the principle of comprehension's aspects, which principally provide a challenge for resolving the scenes-frame issue, is the translators' primary duty.
2. Depending on the appropriate phase category, any creative writing statement can be interpreted in an unlimited number of ways.
3. Depending on the level of complexity, the phases of understanding, interpretation, recognition, and appreciation may be posed interchangeably in the translating process.
4. The phase model may be seen as a way to organize the translation process' observation, nevertheless.
5. The translating process itself can include creative comprehension.

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