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The Translator-Author: Explaining the Literary Translation Process through Creativity

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Abstract

Creativity, a distinctive privilege of the fine arts, is the act of shaping a void or absence into an original creation, a harmonious blend of intellect and emotion. It is an intellectual and affective aptitude, wherein ingenuity and intuition converge to birth unprecedented masterpieces. While creativity seems to be incongruent with the logic of the translation process at first glance, often associated solely with literary translation, it, in fact, permeates the very essence of translation, regardless of the text type. Translation is not merely a reproduction but a transformative process, akin to an act of production fueled by creativity.

To comprehend the concept of creativity in literary translation, one must explore its relationship with three essential human sciences - sociology, psychology, and philosophy.

In the realm of translation, sociology plays a crucial role in understanding the cultural and social dimensions that impact language and communication. A translator's creative choices are inevitably influenced by the context in which they operate. Societal norms, values, and traditions subtly guide the translator's decisions, shaping the outcome of the translated work.

Psychology also bears significance, as the translator's mental processes, including cognitive abilities and emotional intelligence, influence their approach to the task. Translators must creatively navigate linguistic challenges, adapting their understanding of both the source and target languages, to convey the intended meaning faithfully while preserving the essence of the original work.

Furthermore, philosophy adds depth to the concept of creativity in translation, offering insights into the nature of language, meaning, and interpretation. Philosophical perspectives influence how translators grapple with issues of subjectivity, ambiguity, and the limits of linguistic expression. A translator's creative intuition comes into play when confronting the gaps between languages and cultures, striving to transcend these barriers and give life to a cohesive and captivating translated piece.

In conclusion, creativity thrives in the art of translation, extending its reach far beyond literary works. Whether rendering scientific texts, legal documents, or technical manuals, the translator's creativity remains an essential tool in overcoming linguistic challenges and creating nuanced, accurate, and culturally sensitive translations. The interplay between sociology, psychology, and philosophy enriches the understanding of creativity's role in translation, emphasizing its transformative power in bridging cultures and bringing forth captivating, novel expressions of language. As translation continues to evolve, acknowledging and embracing creativity will undoubtedly foster a deeper appreciation for the beauty and intricacies of multilingual communication.

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Mots clés

Créativité ; Traduction ; Sociologie ; Psychologie ; Philosophie

Résumé

Étant surtout l'apanage des beaux-arts, la créativité peut être définie comme l'action de transformer un vide, un rien, une absence en un phénomène, une oeuvre inédite, c'est-à-dire "non vue auparavant" et de traduire plastiquement, sous une forme neuve et originale, un projet conçu à la fois par l'intelligence et la sensibilité. Ainsi la créativité est-elle une aptitude d'essence intellectuelle et affective, un mélange d'ingéniosité et d'intuition qui permet de faire éclore du nouveau, de l'inédit. À première vue, la pertinence d'une telle notion dans le domaine de la traduction peut sembler contraire à la logique de l'opération traduisante ou du moins limitée à la traduction littéraire vu que le principe même de la traduction consiste à restituer la parole d'autrui sans altération. Or, l'on ne peut nier que toute traduction a, quel que soit le type du texte en question, une dimension transformatrice de sorte qu'elle est non seulement reproduction mais aussi production, fruit de la créativité. Il serait quasi impossible de comprendre le concept de la créativité dans le domaine de la traduction des textes littéraire sans mesurer l'apport de trois sciences humaines à cette discipline : la sociologie, la psychologie et la philosophie.

الكلمات المفتاحية

الابتكار؛ الترجمة؛ علم الاجتماع؛ علم النفس؛ الفلسفة

الملخص

يصوَّر الابتكار على أنه هبة إلهية مقدّسة لا تليق حتى بالمترجم وسيط التواصل المكلّف بنقل المعنى من ضفة إلى أخرى، حيث إن هذا المفهوم يشكّل انتهاكاً للعناصر التي تقوم عملية الترجمة عليها كالأمانة والتعادل. إلا أن الابتكار في الترجمة يختلف عمّا هو عليه في أي ميدان آخر لأنه يبتعد عن مفهوم الإعجاز الذي رافقه على مرّ العصور في ميدانَيْ العلم والأدب ليغدو منظومةً مشرَّعة الأبواب والنوافذ على منظومات أخرى يسعى فيها المترجم إلى أن ينقل ذاتية المؤلف المدّثرة بموضوعية الكلمات المستخدمة، فيحلِّل أشكال النص المصدر اللغوية ليعيد تجسيد وظيفتها في نظام لغوي آخر معتمداً على التفاعل بين الإدراك والحدس. ولا يمكن فهم ماهية الابتكار في ترجمة النصوص الأدبيّة ومكانته فيها من دون الاستفادة مما تقدّمه العلوم الإنسانيّة من معلومات تسمح بإجلاء الغموض الذي يلفّ هذا المفهوم تسهيلاً لاستنتاج أبرز الخصائص الكفيلة بأن تفيد منها في عمليّة الترجمة. ولعل أبرز العلوم الإنسانية التي بحثت في مفهوم الابتكار هي علم الاجتماع وعلم النفس والفلسفة.

1. Introduction

Creativity that was once considered as God's gift to humankind and meant the action of producing meaningful new ideas out of nothingness, acquires a new meaning and a new

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dimension in the field of translation, although such a notion may seem at first sight contrary to the logic of the translation process itself which consists in reproducing others' words without alteration or amendment. Radegundis Stolze (2011) argues that creativity in translation is not a creation *ex nihilo* but rather a 'combinational, exploratory playing with given ideas and rules, the combination of words and sentences given in the source text' (p. 140) whereby creativity is the translator's way out of a dead end.

Creativity is rather a vague concept which needs to be explained in different fields before integrating it into the world of translation. Besides, the processing and the translation of literary texts are undeniably charged with a subjective part that it would be quite challenging to be grasped or proved scientifically. Hence the importance of understanding the concept of creativity in the literary translation field through the lens of three human sciences - sociology, psychology, and philosophy - at the confluence of which lies translation. This paper attempts to elucidate the concept of creativity and to apply some of the notions of these three human sciences to the translation process, thanks to the objectives they aim at, to the principles on which they are based, and to the rules they rely upon.

2. Creativity in Translation vs. Creative Translation

Translation can be reasonably considered 'a creative endeavour' since creativity is increasingly regarded as 'omnipresent in humans' and not limited to those working in the arts field (Malmkjær, 2019, p. 31). The translator uses creativity in all types of texts to ensure the equivalence required especially in culture-bound situations due to the inability of language to perfectly convey the meaning and communicate it, as well as the difference between the Self and the Other which maintain their specific identity and do not merge into an undifferentiated matrix (Coelho & Figueiredo, 2003).

However, literary texts remain the haven of creative translators: it is a creativity put at the service of translation and not solely a so-called creative translation according to which the translator finds a solution following terminology research to a given translation problem. Creativity in literary translation is not a mere stylistic exercise in which the translator deploys a panoply of rhetorical tools and techniques during the reformulation phase. Rather, it refers to the ability to generate an original and unexpected production that is both new and adapted to the context it manifests itself in.

The translator appropriates the form of the literary text so that (s)he can engage in his/her world, discover its meaning as well as the links between the implicit and the explicit, and reveal the more or less vacillating boundaries between the objectivity and the subjectivity of the author. For Eugenia Loffredo and Manuela Perteghella (2006), understanding creativity in translation depends on acknowledging both the writer's and the translator's subjectivity. Paschalis Nikolaou (2006, p. 28) goes one step further by studying the concept of plural subjectivities which all work within communicative discourses where:

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> […] translation sets off a destabilizing dance of associations that accelerates self-reflexivity, quickens awareness of the materiality of words. It fosters a sense of plurality, undecidability and ambiguity, a rise in instances of double meanings in my texts, whose theme can often indeed be one of translation or language breakdown, alongside a preoccupation with inner dialogues and divided selves.

From the source literary text to the target literary text, the translator embarks upon a journey that could best be described as mystical; it is a purely subjective and personal journey which requires disregarding certain ideas that have long been debated in translation studies on literary translation in order to free oneself from the chains of faithfulness and treason, and to dare to think about creativity that could shift translation away from the problem of the loss inherent in the transition from one linguistic system to another, so that it becomes a real act of writing which confers the quality of an author upon the translator.

Sociology, psychology and philosophy are the main human sciences that have been interested in the concept of creativity as a field conducive to the confrontation between the Author and the Translator. The common thread running through the concepts of these three human sciences is expressed in the writings of Paul Ricœur (2006, p. 10) for whom the happiness of translating consists in grieving the absolute translation thus inviting the translator to renounce the ideal of perfect translation:

> And it is this mourning for the absolute translation that produces the happiness associated with translating. The happiness associated with translating is a gain when, tied to the loss of the linguistic absolute, it acknowledges the difference between adequacy and equivalence, equivalence without adequacy. There is its happiness. When the translator acknowledges and assumes the irreducibility of the pair, the peculiar and the foreign, he finds his reward in the recognition of the impassable status of the dialogicality of the act of translating as the reasonable horizon of the desire to translate. In spite of the agonistics that make a drama of the translator's task, he can find his happiness in what I would like to call linguistic hospitality.

The definition given by each of these fields of knowledge attributes a different dimension to the concept of creativity in translation, as if creativity in the field of literary translation were a puzzle made up of several elements the meaning of which would be impossible to understand if the different elements of the meaning scattered in the various human sciences were not reconstituted.

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2.1 Sociology: Revolution through the Expression of Action

Interaction and sharing are key elements which describe several social concepts, including creativity. Creativity is part of an individual effort, but it remains insignificant if it does not result from the interaction among individuals, and if individuals do not share it with the members of society who could most benefit from it.

The concept of creativity in sociology developed within the framework of the theory of the creativity of action proposed by the German sociologist Hans Joas (1997) who argues that all human activity is creative, and that creativity does not happen accidentally. Creativity is the fruit of the interaction among three processes: expression, production and revolution.

According to Joas (1997, p. 80), the idea of expression describes creativity relatively to the subjective world of the individual who acts. The idea of production brings creativity back to the objective world while the idea of revolution supposes the possibility of fundamentally transforming the social institutions which regulate the common life of people. In other words, Joas (1997, p. 114) considers language as a form of expression of understanding the completeness of human action since language allows individuals to communicate their thoughts, ideas, emotions, and experiences to others and is a system of communication that encompasses spoken, written, and signed symbols, such as words, sentences, and gestures, which convey meaning and share information.

The concept of creativity as described by Hans Joas does indeed apply to the field of literary translation. When a translator approaches a literary text, (s)he tries to express his/her emotions about the images and rhetorical devices that it carries in order to transfer them to the reader of the target text and to translate the implicit part of these images and devices so that they become tangible for the reader. This is how the translator expresses the inner world in which the source text is integrated while ensuring that the author's subjectivity is preserved within the objective formal limits that illuminate his/her creative itinerary without imposing on him/her any constraints that might obscure it.

In this itinerary, the translator often chooses to keep a reflexive distance from the objective form represented by the text as well as from his/her subjectivity inherent in his/her approach. It is undoubtedly this reflexive distance which allows the translator to produce a target text that privileges the voice of the Other without discussing his/her statements. If the translator expresses in the target language ideas and emotions that the author cannot embody in this language, (s)he does not just gather all the possibilities of expression in the act of translation but (s)he also feels it is compulsory for him/her to forge new relationships thanks to his/her feelings towards the text, bringing about a revolution in his/her approach.

It is true that the translator is a reader in the first place, but (s)he is an exceptional reader: the translator reflects on each idea introduced in the source text; (s)he asks himself dozens of questions about its relationship to the previous idea and the next idea and about its place in the general context, which allows the translator to embrace the author's

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experience but also to take ownership of it and to adopt it. This experience then becomes a platform on which the translator builds his realm, which is the target text, a realm of whose outlines and limits (s)he draws while respecting the linguistic sensitivity of the receiver of the target text. It is by following this itinerary that (s)he contributes to the production of meaning.

This itinerary seems normal at first sight, devoid of any kind of revolution. However, the thorough study of it can only show that the revolution in the field of translation does not only occur at the level of the re-expression phase where any out of the ordinary means of expression is considered as revolutionary. The real revolution which can be perceived as the engine of creativity in translation is the link between the expression of the translator and the production of the target text because it simply occurs at the level of the analytical approach of the translator. The translator succeeds in his revolution when (s)he understands the author's use of rhetorical appeals in the source text. The translator's work becomes legitimate, rendering his/her production creative, only after (s)he succeeds, in the text analysis process, in disrupting the balance of emotionally charged forms imposed by the author of the source text, in transforming these forms, and even in creating others in order to preserve the notional equivalence between the two texts and to privilege faithfulness in the translation process.

Sociology has thus helped to establish revolution as one of the pillars of creativity in translation. However, revolution in this case does not result from indignation or protest but rather from the will to put the ideas of the author of the source text forward and to contribute to their outreach in the target text. It would then be justifiable to mention that the translator revolutionizes the source text in the sense that (s)he probes its depths and appropriates them thanks to his/her sensitivity in order to apply them to the target text. The translator receives the meanings of the literary text as subjective components specific to the author's world and not as objective data devoid of the author's feelings, style, and rhythm. The translator tries to refine these components through his/her subjectivity to capture the soul of the author prevailing in the text and write the target text in the context of an act ensuring balance and communication between the objective and subjective fields. As Katharina Reiss (2014) puts it, it is "[…] the individuality of the translator, which inevitably leaves its imprint on the translation. There can hardly be any two translations of the same text, whatever kind of text it may be, that are similar in all their details, and consequently identical" (p. 91). After all, the reader's reception decides the aesthetic value of the target text.

Although the translator delves through his/her revolution into the stability of the linguistic rules and the meanings conveyed in the source text, (s)he remains uncompromising on the changes applied to the source text, while the goal of revolution in the field of translation is to transform the culture of the source text through an impulse which is able to help the translator overcome constraints during the comprehension phase or the re-expression phase. Sociology suggests a new contribution to the notion of creativity in translation, a contribution that the conventional process of translation does

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not put forward: it is about the daring of the translator to revolutionize the meaning of the literary text, to treat it through his/her subjectivity.

When the translator filters the meaning of the literary text through his/her subjective perspective, (s)he does not only appropriate the form to discover the meaning that (s)he will be compelled to understand as the author of the source text wants him/her to, but (s)he also uses his own sensitivity to do it. The translator cannot be honest with the target reader if (s)he does not take the initiative to express his/her emotions, feelings, and self explicitly in the target literary text. (S)he thus brings about a revolution against the formal approach which could be qualified as objective by adding a part of subjectivity in the treatment of the meaning which becomes the translator's meaning.

2.2 Psychology: Constructive Freedom

If sociology makes it possible to understand the nature of creativity based on the Expression-Production-Revolution trinity, and if the translator's itinerary through revolution confers him/her the courage to express his/her self in the target literary text, psychology gives him/her the opportunity to understand the methodology followed by any creative being on the one hand, and to achieve self-fulfilment through the concept this human science applies to creativity on the other. In this context, it is necessary to note that any literary text can have a thousand and one translations; even a single translator is able to produce multiple target versions of the source text since translation is grounded in the translator's subjective experience.

The British translation practitioner and theorist Clive Scott (2012b) argues that translators 'translate psycho-physiological perceptions which derive from a source text into a target text which embodies those perceptions' (p. XI) thus considering the source text as a departure platform for translators-readers who put forward their subjective yet informed transformative reading in the target text. This plurality in the production of translated texts is explained by the translator's creativity which psychology justifies by stating that creativity is the product of lateral thinking. If logical reasoning is one of the fundamental skills of effective thinking and appears through the coordination of previously created relationships between objects, lateral thinking aims to generate new and unexpected ideas - the objective being to consider alternative points of view, to think otherwise.

The creative person usually uses lateral thinking when vertical thinking is unable to find a solution to a problem that requires a new idea. Edward de Bono (1994), a psychologist and specialist in cognitive science, likened vertical thinking to the water of a river flowing along its course while following the best possible paths. As for lateral thinking, humans try to find new ways to change the course of water, and even build dams on the old canals to find easier passages or to counter the course of water in a way that is out of the ordinary. Edward de Bono (2009) mentions that 'vertical thinking is concerned with proving or developing concept patterns. Lateral thinking is concerned with restructuring such patterns (insight) and provoking new ones (creativity).' (p.13) The

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difference between the two processes followed by lateral thinking and vertical thinking leads to two different acts. If the product of vertical thinking consists of a conventional and logical act, the product of lateral thinking is a creative act.

In the field of translation, the translator uses lateral thinking to produce the target text and even to understand the source text which does not belong to him/her. The translator of a literary text modifies the course of the text and defies linguistic and cultural constraints to find a way out for the re-expression of the target text. However, it is impossible for him/her to apply lateral thinking until (s)he has made an extra effort to give legal status to the ownership of the target text. Without legal status or ownership of the target text, the translator may feel restricted or hesitant to engage in creative thinking or take risks during the translation process.

The success of the lateral thinking process that the translator of literary texts uses is measured through the evaluation of the product of this process. If the creativity resulting from lateral thinking is constructive, the translator will have succeeded in producing a text that resembles him: the constructive nature of lateral thinking lies in its ability to break down mental barriers, promote creativity and innovation, facilitate problem-solving, and empower individuals to adapt and thrive in various contexts. If it turns out that creativity is destructive, the translator will have destroyed by his creative effort the communication link with the reader of the target text. Researcher and clinician Carl Rogers (2004) mentions that constructive creativity is based on a freedom that "promotes the development of a reliable source of evaluation and thereby establishes the internal conditions for constructive creativity" (p. 297).

Thanks to this freedom in the understanding of the source text, the translator embraces the author's experience until its adoption and dares to add his/her own touch to it. According to Boase-Beier (2006), literary translators engage in a dynamic reading process, where they, as readers, construct the meaning of the source text and rewrite the meaning of the target text, which is reconstructed by the target text reader for, as Briggs (2017, p. 45) puts it, a translator is a 'writer of sentences on the close basis of others.'

Moreover, constructive creativity implies that the translator relies on his/her own evaluation of the source literary text in the sense that (s)he follows a personal itinerary in his/her approach in which (s)he takes care of his/her personal reception of the source text as well as of his/her evaluation of the internal conditions inherent in the target text. Constructive creativity invites the translator to dare to make unusual associations of ideas and come up with innovative conclusions because it involves mental fluidity, the ability to produce a lot of ideas, and originality. This is how the translator combines ideas that it would be impossible to associate with the source text because the author has taken care of ensuring the autonomy of each one of them. Malmkjær (2019) who argues that translating should be considered a valuable art form, explored in her book *Translation and Creativity* the concept of creativity basing her analysis on Immanuel Kant's analysis and mentioning that Kant's complex views led her to conclude ten characteristics of creativity, one of which is that originality is a prerequisite of creativity.

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As a result, the translator tries to understand the meaning of the source text through his/her own sensibility and not as the author presents it in order to crystallize a creative vision of the target text, as if the target text could only emerge from the matrix of multiple possibilities which allow to express ideas in the source text while guaranteeing their sustainability. Scott (2012b, p. 43) emphasizes the idea of interacting with the source text using terms such as reciprocity and answering the text: he understands the translation process as a way 'to give me a vivid sense of our dual participation in the world, a world constituted inter-subjectively.' (Scott, 2012b, p. 179) Creativity would only be constructive if the translator made a considerable effort to organize his/her approach to the source text and favoured a selective processing of the meaning to express it in the target text. It is the selectivity in the processing of the source text that gives the target text its aestheticism. According to Rogers (2004, p. 252):

> We may say that it is the influence of the specific person, of the 'I'. Reality exists in a multiplicity of confusing facts, but 'I' brings a structure to my relationship to reality; I have 'my' way of perceiving reality, and it is (unconsciously?) disciplined personal selectivity or abstraction which gives to creative products their aesthetic quality.

The product can only be described as the fruit of constructive creativity if it is new and adequate. The new product is exceptional for it is different from any other one; it is genuine because it has an autonomy which guarantees its own identity. According to psychologists Sternberg and Lubart (2002), 'A novel product […] can provoke surprise in the viewer because it is more than the next logical step.' (p. 11-12) Indeed, some translations assume a slight deviation in the meaning of the source text because of the linguistic and cultural differences inherent in the target society. The product must be adequate in the sense that it serves a function which enables it to solve a problem or facilitates the reader's reception through the ingenuity of the creative person capable of proposing multiple possibilities and approaches instead of adopting a single approach.

If the translator is able to produce several translations of a single source text, it is because (s)he uses lateral thinking which is based on three skills: fluidity, flexibility, and authenticity. The translator has a verbal fluency allowing him/her to have a fluency in the verbal expression as to the production of the target text. (S)he is also known for his/her intellectual fluency emanating from his/her intelligence to understand the ideas introduced in the source text in order to propose equivalent ideas in the target text.

The translator is also endowed with an expressive fluidity that allows him/her to re-express the meaning (s)he has deverbalized in another language by originally associating the words and expressions produced thanks to verbal fluidity, and integrating them into the appropriate context. The fluidity of the translator is combined with flexibility in the processing of source texts: the translator is able to recognize the diversity of points of view conveyed by the different analyses of literary texts; (s)he is also able to convey ideas that

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(s)he does not necessarily believe and to adapt them to the context in which the source text is immersed without concealing his/her own identity or blurring his/her signature in the text target. In this context, Boase-Beier (2006, p. 88) argues:

> Texts which include ambiguity may be seen as ways of reflecting the creative processes of the mind. And the process of filling linguistic gaps in the text might thus enable the reader to go through an important, essentially creative cognitive process: the filling of cognitive gaps, a creative exploration of identity or place in the world.

Finally, the translator cannot boast about a creative product if this product is not authentic; an authentic text has an authoritative character whose form and content cannot be questioned. The authenticity of the target text is a sine qua non requirement for creativity because it constitutes the indelible proof of the distinction of the target text thanks to the translator's imprint, to the cultural dimension the text is endowed with, and to the free choices that (s)he makes in his text. The target text is considered authentic when it bears the mark of the translator's sensitivity and is driven by his/her understanding of the meaning or if it has achieved 'a typical shift' according to the terminology used by the German linguist and translator Kussmaul (1995, p. 45).

What Kussmaul meant by the 'typical shift' is the translator distancing himself/herself from the linguistic form of the source text to recreate its function by a different linguistic means in the target text.

2.3 Philosophy: Vital Momentum

Philosophy sheds light on the purpose of creativity in translation and promotes the driving forces which can encourage the translator of literary texts to be creative. The point of view of the French philosopher, poet, and translator Valéry ensures the link between the concept of creativity in psychology and the concept of creativity in philosophy. The translator takes advantage of this link to move from the translation mode to that of creativity.

Valéry (1979, Beaudot) mentions that 'it takes two persons to create: one forms the combinations, the other chooses and recognizes what is desired or relevant among the set of products of the first' (p. 42). Thus, Valéry distinguishes between the world of ideas created by the author and adorned by his/her personal traits, and the sensitive world in which the co-author chooses ideas from the world of ideas to express them with his/her own style. It is possible to deduce that Paul Valéry distinguishes between two characters: the character of the creator (intelligible realm) and the creative character (sensible realm). When creation and creativity come together, the elements of the personal imprint are obviously refined.

It is true that Valéry did not target the translator in his saying, but it remains valid to draw inspiration from it to apply it to the work of the translator and to understand the

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part of creativity in this work, especially since the philosopher places both characters (the author and co-author) on an equal footing thus forming a consistent unity which makes no sense in the absence of any of them.

When re-expressing the target text, the translator is not a mere co-author because (s)he brings together the two characters mentioned by Valéry: the translator tries to reconstruct the same linguistic, ideological, and cultural associations chosen by the author on the one hand and chooses what might be suitable for the reader of his/her target text on the other. Not only is (s)he a creator but also a creative person. The translator of literary texts is not a simple co-author for (s)he considers the source text a platform from which his/her thoughts take the impetus to search in the intellectual and linguistic equivalences which could enable him/her to compensate any loss (s)he will suffer because of the passage from one textual system to another.

In this creative itinerary, the selectivity of the translator emanates from his/her interaction with the literary source text as from his/her attempt to translate the same impact, the same tone, and the same rhythm into the target text where all the impressions (s)he had, all the data (s)he has collected, and all the meanings (s)he has assimilated, catalyse the target text. In this sense, Scott (2012a, p. XX) argues that:

> Translation is the act by which we reveal to ourselves, and to other readers, what a text has made available to us in terms of linguistic experience and the renewal of perceptual consciousness. Clearly, this experience and renewal of consciousness are not evident in the source text, since it is only through the reader that they come into being: in translating the source text, the reader is translating his/her readerly experience into existence.

Philosophy helps define the purpose of the concept of creativity in the field of literary translation. Through creativity, the translator seeks to provide a different perception of the world in which the source text is immersed without adding new ideas that are unknown to the author of this text. It would then be legitimate to say that the translator tries to draw the quintessence of the source text in order to keep the substance in the target text, thus the most subtle and refined part of any idea. Creativity allows the translator of literary texts to provide the author's ideas with new dimensions and to produce new visions revealed by the sensible realm to which the target text is addressed as if the ideas of the author of the source text called for the ideas of the author of the target text and as if the translator's ideas mingled with the author's ideas in the artistic context of synaesthesia. It is true that synaesthesia refers to a neurological condition and is used as a concept in the philosophy of art to mean the mingling of senses; however, translation has an artisanal part comparable to the work of painters, especially contemporary painters.

According to the Swiss-born painter Klee (1998, p. 34), art does not reproduce the visible; rather it makes it visible. The same idea is applicable to translation which does not imitate the visible of the source text but wishes to put it forward thanks to the

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synaesthesia of all the elements of the meaning scattered in the source text and of the different sensations experienced during the reception of this text.

The concept of synaesthesia can be compared to a verse from the poem *Correspondance* of the French poet Charles Baudelaire's volume of poetry *Les fleurs du mal* ("The Flowers of Evil") (1997, 10-12) which employed a language of symbolism to suggest 'correspondences' among sounds, scents, and colours (« Les parfums, les couleurs et les sons se répondent »). Quite as it is insinuated in the Baudelairean verse, the translator weaves the ideas of his/her text and reproduces its movement to mirror the ideas and the movement of the source text, and to guarantee harmony with the general context in which both texts fit.

Philosophy does not only emphasize the goal of creativity and the means to achieve it; but it also seeks to shed light on the motives for creativity. Philosophy presents doubt as a concept which helps the translator to master the implicit of the source text so that (s)he can re-express it in the target language. In fact, Scott (2018, p. 8-9) regards translation as 'an agent of consciousness and being-in-the-world' specifying that 'translation's main object is to reconfigure consciousness' (Scott, 2018, p. 107).

The translator is fully aware that it is practically impossible for him/her to limit himself/herself to the translation of the explicit of the source text, which might lead him/her to a literal translation; whereas the translator's doubt in the implicit of the text is able to allow him/her to avoid unconsidered or pointless analysis, and to understand the implicit of the source text by establishing exceptional relations among its elements. The translator's doubt can lead to several proposals for target texts; when the translator doubts the meaning of the source text, (s)he produces a new target text.

According to the philosopher Henri-Louis Bergson, plurality depends on another motive for creativity: the momentum. In the philosophical book *Creative Evolution* (2013), Bergson explains that the vital impetus is an intentional force capable of bringing out complex living forms, each of which appears as an unpredictable novelty, thus enabling the world to recreate itself eternally and proving that these forms are not the product of a mechanical process subject to determinism. It is a free vital force. To re-express the meaning in the target text, the translator tries to analyse the networks of relationships existing in the source text in order to render them in the target text without producing an identical text. The translator thus dares to face elusive meanings and to understand the essence of the source text which escapes him/her, to recreate an imitation of this text able to breathe life into the target culture. With each new synthesis, the vital momentum makes it possible to create a new form.

The translator cannot produce his/her target text in the absence of imagination which constitutes the third motive for creativity. Imagination can transform the source text, even to create it 'as we create the figures of men and animals that our imagination cuts out of the passing cloud.' (Bergson, 2013, p. 7) To explain the role of imagination in the translator's creativity, it would be legitimate to give an example drawn from the field of painting: if a painter paints a portrait, another artist could imitate this portrait without using

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oil paints but rather multi-coloured mosaic fragments. The second artist then attempts, as much as possible, to reproduce with thousands of mosaic fragments all the colour tones and all the curves of the portrait that the painter simply drew with his oil paints. The mosaic artist imagined a way to reproduce the portrait in its totality and in its minutiae. Imagination allowed him to analyse the portrait painting into thousands of mosaic fragments to represent his/her analysis in an exceptional mosaic.

The translator ultimately looks like this artist: as soon as (s)he reads the source text, (s)he tries to analyse it into thousands of elements of meaning that (s)he reproduces in his/her target text thanks to another language and to an imagination that allows him to update a text which would sometimes appear to be even more authentic than the source text.

3. Conclusion

In an article entitled “Creativity and Translation”, the French scholar specialist in translation studies Ballard (1997, p. 110) attempted to dispel the ambiguity of the concept of creativity in the field of translation. He was the only translation scholar to mention that creativity, as well as subjectivity, is part of the translation process and that it should be integrated in a scientific approach of observation and exploration of the phenomenon in order to produce a realistic and honest translation. However, Michel Ballard's interest in creativity did not lead him to define it in a clear way. It is only by presenting examples of creativity that he mentions that the translator resorts to creativity when (s)he is forced to make a decision regarding adding or deleting certain words in the target text, which means that Ballard reduces creativity to the re-expression phase just like other translation scholars and linguists who have studied this concept.

Sociology, psychology, and philosophy contributed to elucidate the concept of creativity in the translation field: it is the product of a translational intelligence which directs the subjective interaction of the translator with the source text through: firstly, the expression-production-revolution trinity; secondly, the adoption of the meaning thanks to doubt, vital momentum, and imagination; and thirdly, a constructive lateral thinking which helps the translator to place his personal imprint on the target text.

In line with this definition of creativity, the translation process is no longer a matter of linguistic exercise or an anonymous transparent act (Meschonnic, 1999, p. 85), but a real act of writing in which the translator expresses the meaning (s)he has grasped. The target text as well is no longer another version of the source text but a creative text capable of justifying its rewriting over time; it is a text which praises the translator and pays tribute to his/her creativity. A successful translation does not depend on the perfection of the different stages of the translation process but rather on the sincerity of the translator who dares to rewrite the text in the target language based on an analysis of the meaning which might not be aimed at by the author of the source text.

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