UNIVERSITY OF BAHRAIN

Collage of Arts
Department of English
Language and Literature

The Use of Translation Creative Micro- Strategies by University Students in Selected Text Types

A Thesis submitted in Partial Fulfilment of the Requirements for Master's Degree in Applied English Language Studies

Prepared by

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Supervised by

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(Associate Professor)

University of Bahrain

Kingdom of Bahrain

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Defense Committee's Approval

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Department of English Language and Literature

M.A Program in English Language Applied Studies

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ABSTRACT

For years, English language students at the University of Bahrain have been taught various types of translation courses and their performance has been evaluated based only on the final product due to the lack of an accurate assessment tool for applied strategies or creative decisions that they take during the translation process. This study aims to examine the degrees of applying creative microstrategies in translating selected types of texts (journalistic, business and literary texts) by 36 translation male and female graduating students, compared to those of professional translators according to the classification proposed by Anne Schjoldager's (2008) model of translation microstrategies. It seeks to identify the level of students' creativity (with high and low GPA) when translating different text types and the most suitable decisions taken to produce creative translation.

After analysing 108 students' translations and interviewing 6 students randomly in which four open questions were asked, the findings of the study have shown high frequencies of using both pragmatic and semantic creative microstratgies by all categories of students, who interacted creatively with the three texts when compared to the professional translators, despite the differences in quality and accuracy.

Providing students with sufficient knowledge about different translation strategies is highly recommended to facilitate finding the best equivalents and creating an interaction between the translator and the text thorough investigation and deep analysis. The outcomes are expected to help both learners to overcome the translation challenges, and instructors of translation to better assess their performance, in order to ensure that the output of the translated work is accurate, creative and of high quality.

ACKNOWLEDGMENTS

At the outset, thanks be to Allah for providing me with energy and stamina to complete this work.

I would like to express my deepest gratitude to my advisor, Dr. Nuri Ageli, whose sincerity and encouragement can never be forgotten. Dr. Ageli has been an ideal instructor, mentor, and supervisor, offering advice and encouragement with a perfect blend of insight and kindness. It is a great honour for me to be one of his students throughout the path of both Bachelor and Master degrees.

I am thankful for the extraordinary support provided by Dr. Luma Mahadin and Dr. Mervet Al Buflasa as they both arranged and facilitated the process of data collection.

I am grateful for my family whose constant love keep me ambitious, motivated and confident. I am forever thankful for their unconditional support throughout the entire thesis process.

Heartfelt thanks to my best friend, who joined me in every step of this journey very closely and has always been a partner in accomplishments and supportive of aspirations.

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CHAPTER ONE

Introduction

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Introduction

1.0. Introductory Note

This introductory chapter covers the statement of the study problem; states the questions of the study as well as its main objectives and discusses the its significance of the study. Moreover, it contains at the end of the chapter a list of relevant terms' definitions.

1.1. Introduction

Since ancient times, people tended to overcome any foreign language barrier with finding a person that can speak both languages in order to facilitate communication and ease understanding by providing equivalents of words and meanings within a process called translation. Translation has been defined as: "The replacement of textual material in one language by equivalent textual material in another language." (Schjoldager 2008, p.17) Meanwhile, most specialists in translation will argue that translation process is much more than replacing a word with another.

In fact, the act of translation can be described as transferring a text from one culture into another throughout a path of essence to be preserved, changes to be adopted and challenges to overcome. Considering that translation has various purposes and different audiences, translators deal with numerous texts and become readers of a language and writers of another by using a number of methods and strategies.

In view of the process and product of translation process, Jaaskelainen (2005) affirmed that translation strategies can be divided into two core

categories including those which relate to what occurs to texts while others relate to what occurs in the process; to be more specific, the strategies can be varied from focusing on either the final product or the procedures applied before it.

Just like the Maestro who ensures perfect performance of a musical note by all instruments' players in his orchestra before the opera's audience, the translator ensures conveying the text for readers from the source language into the target language while preserving its syntactic, semantics and pragmatic features, in addition to taking into consideration the cultural boundaries, different historical backgrounds and the unique lexicon. Both processes of playing a melody and translating a text require applying procedures or strategies of creativity which can be varied due to different factors. But, do graduating students of translation consider using the option of being creative while dealing with different types of texts like professional translators? This study will try to respond to this particular question.

The concept of creativity was reviewed differently by various scholars. Zawawy (2008) defined the process of creativity as formulating unprecedented strategies for dealing with popular issues in lexical, syntactic and formal fields. Wilss (1988) explained that despite the fact that the physiological discipline of creativity was introduced in 1950, its integration with translation was limited until 1990s due to the lack of clear assessment tool or methods to describe it precisely. With regard to its relationship with the field of translation, Neubert (1997, p. 17-19) affirmed that creativity is genuinely derived from the source text:

> A translation is not created from nothing; it is woven from a semantic pattern taken from another text, but the threads-the TL [target

language] linguistic forms, structures, syntactic sequences-are new. In the course of achieving something new, mediators [translators and interpreters] have to resort to novel ways of encoding an old message. They are forced to creativity because the means of the TL are not identical with those of the SL [source language]. To arrive at an adequate TL version, new resources have to be tapped. In these efforts, creativity plays a prominent role. Creative uses of the target language are the result of the various problem-solving strategies applied to any piece of SL text.

Agreeing with Neubert (1997), Wilss (1996) viewed creativity as problem-solving process that can be used in many fields, noting that it is gaining an increased attention in the field of translation studies, and described it as a smoke-screen concept.

In addition, O'Sullivan (2013) presented the disagreements in the point of view among scholars, as some of them consider creativity as a fundamental pillar of translation's quality, while others think that it goes beyond everyday translation process.

Despite the various stances and definitions proposed by scholars regarding the use of creative strategies in translating different text types, the majority agreed that it is essential to implement it in the process of translation in order to fulfil the requirements of proficiency and high quality through employing macrostrategies- which focus on the text as whole entity- and microstrategies which focus on its specific components.

With reference to the questions mentioned below, this study focuses on exploring degrees of applying creative microstrategies in translating

selected types of texts by translation graduating students, compared to those employed by professional translators. The aim is to examine the level of the students' creativity when dealing with different text types based on the classification proposed by Schjoldager's (2008) model of translation microstrategies. In addition, creativity with regard to both the variables of students' gender and GPA is also investigated.

The findings are expected to fill this knowledge gap and provide teachers, educational institutions of translation as well as curriculum designers with better understanding about students' current and expected future performance in translation after graduation since they are being prepared to be professional translators at their upcoming workplaces.

1.2. Statement of the Problem

The problem that generated the idea of carrying out this study is a question running subconsciously through the minds of both students and teachers of translation alike. Thinking of how to translate a text is an idea that runs through the minds of students, and thinking how a text is translated is also an idea that runs through the minds of teachers but their main focus for assessment at the end lies in the outcome or the final translated target text. The stages of translation, chosen words, taken decisions and applied strategies are essential pillars in the process of translation, specially at the learning phase in which the translation students' competence and professionalism are being formed and established. Such aspects are important to be investigated, and the outcomes will definitely help both learners and tutors. Therefore, in order to ensure the high quality of the outcome, it is fundamental to ensure the high quality of the production process.

For years, English language students enrolled in the Department of English Language and Literature at the University of Bahrain have been taught various types of translation texts in legal, scientific, journalistic, literary and business courses, and their performance has been evaluated only on the basis of their final product due to a lack of an accurate assessment tool for applied strategies or taken decisions during translation process. In addition, creativity has never been taken into consideration on teaching or learning levels. Therefore, it is imperative for such translation strategies, especially the creative ones, to be examined and assessed in order to know how capable the students are in using creative microstrategies when dealing with different types of texts. This study attempts to answer questions regarding the creative performance of male and female translation students that are about to graduate with either high or low GPA, compared to that of professional translators who are used as a model of high levels of accuracy and competence.

1.3. Questions of the Study

This study seeks to answer the following questions:

-What are the used creative microstrategies in translating journalistic, literary and business texts by translation graduating students, compared to those of professional translators?

-What is the difference between female and male translation students in the use of creative microstrategies, compared to professional translators?

-What is the difference between upper level and lower level translation students in the use of creative microstrategies, compared to professional translators?

1.4. Objectives of the Study

Based on the previously mentioned questions, this study aims to achieve the following objectives:

1.To investigate graduating translation students' use of creative microstrategies when dealing with different text types (journalistic, literary and business), compared with professional translators.

2.To explore if there are any differences between female and male students in terms of using creative microstrategies, compared with professional translators.

3.To discover whether there are any differences between upper and lower level students in the tendency towards using microstrategies compared with professional translators.

1.5. Significance of the Study

The significance of the study lies in the fact that it seeks to clarify the extent to which graduating students of translation are applying creative microstrategies in the process of translating the three selected types of texts (journalistic, literary and business), compared to professional translators. Furthermore, the study completes the picture of students' performance by shedding light on the variables of gender and achievement level.

The findings are expected to fill a gap in this area of knowledge and provide instructors, educational institutions of translation as well as curriculum designers with essential insights and a clear vision about students' current academic and future performance. Such information will contribute positively to developing teaching materials and modifying

teaching methods in order to equip students with the required skills while being prepared to become professional translators.

1.6. Definitions of Relevant Terms

Macrostrategies

Chesterman (1997) described macrostrategies as global strategies and microstrategies as local strategies. Macrostrategies affect the text as a complete unit and consider both TL and SL cultures as the most significant aspects in translation. While translating a text, the translator is obliged to use either ST oriented macrostrategy or TT oriented one.

Microstrategies

Unlike Macrostrategies, Microstrategies deal with particular translation problems at the micro level of the text which includes words, phrases and sentences as described by Schjoldager (2008).

Source text and Target text

According to Foster's explanation (1958), translation is an act in which the content of a text is transferred from a source language into the target language. The translator moves himself from the former to the latter in order to achieve the aspired acceptable and appropriate translation. The language to be translated is called source language in which the source text is written, while the language to be translated into is called target language in which the target text will be written. Koller (1987) described this act of translation as an equivalence process between the two texts.

Translation equivalence

Equivalence is certainly one of the most integral and debated aspects in the field of translation as various scholars addressed its definition, relevance, and application differently. Catford (1965) stated in Borek (1978) that when SL text and TL text share parallel features, translation equivalence takes place. Baker (1992) followed the same line by stating that any meaning from the target language that expresses that of the source language is considered an equivalence. She defined equivalence as the relationship between a source text and a target text that enables the latter to be a translation of the former. Meanwhile, Mehrach (1998) affirmed that equivalence is an impossible goal in translation, stressing that no two languages can have the same linguistic or cultural features.

Creativity

According to Sternberg and Lubart (2004), Creativity can be defined as the ability to produce both the novel and the appropriate. Exploring this definition in terms of application, translation appears to be the best area in which creativity can be implemented. Wilss (1995) affirmed the essentialness of creativity in translation, by saying that "the most competent translators possess a malleable and creative mind that belongs to the translator's translation intelligence" (1995, p. 166).

1.7. Summary

This chapter presented an overview regarding the topic of this study including the statement of the problem as well as the main questions and objectives. In addition to that, this chapter has shed light on the significance

of the present study, which was followed by five main definitions of the relevant terms.

CHAPTER TWO

Theoretical Framework and Literature Review

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Theoretical Framework and Literature Review

2.0. Introductory Note

This chapter provides a comprehensive overview about the theoretical framework of the present study. It narrows the exploration of translation equivalence towards the presentation of creative macrostratgies and microstratgies in detail. Such outline includes the application of creativity in translation and concludes with the review of literature presented according to the date order.

2.1 Translation Equivalence

Every profession has a key element on which all work is perfectly built or completely collapsed. For the engineers, measurements are essential; for artists, colours are vital, and for translators, equivalents are crucial. Choosing to use the most suitable word in the most suitable position with the most adequate meaning is a very important process in which translators go through back and forth. Harris (1961) affirmed such fact by stating that the importance of the right word to the writer equals the right note to the composer.

Li (2018) noted that since the introduction of the concept of equivalence in translation studies by Andrei Fedrov in 1953, it was discussed from different perspectives by many scholars and became an essential theory in translation. For Kenny, equivalence is "the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place". (1998, p. 77)

In a deeper description, Catford (1965) stated that the core meaning of translation is based on the process of solving the problem of equivalence by finding and replacing equivalent written constituents from one language (ST) to another (TT). In order to achieve such goal, translators should have sufficient knowledge about the two languages' cultures and rules to reproduce the ST effectively. In addition to that knowledge, finding the best equivalence requires adequate language competence. Vinay and Darbelnet, (1995) noted that it is possible to transmit meanings from a text to another with entirely different stylistic and structural ways. Baker (1992) clarified various types of equivalence that can vary on a number of levels, including grammar and pragmatics, which translators should be aware of.

In terms of creating classifications regarding equivalence, Nida's (1964) concept of formal equivalence versus dynamic equivalence focused mainly on the texts' perspective and their reader responses. For formal equivalence, the centre of attention is the source text, its form, content and original message which must be preserved. In contrast, dynamic equivalence pays more attention to the target text by making it appear like originally written in the target language for the recipient.

It is essential to emphasize the fact that there is no existence of totally exact equivalence in translation from one language into another due to various reasons. In the case of Arabic and English languages, being derived from different origins is one of the most vital factors that make their lexical and grammatical systems different from each other, a fact that might lead to slight loss of meaning during the translation process. As a result, translators should reduce occurrence of such loss of meaning units by knowing which features, components and information of SL that must be preserved and

which of them can be omitted. To solve this dilemma, Sarikas (2006) suggested that when an equivalent of a meaning is not found, it is preferred not to translate it in order to avoid misleading results or lexical ambiguity, especially when a single word has more than one meaning.

2.2. Translation Strategies

During the process of finding most accurate equivalents of the ST in order to render them into the TT, translators need to apply various translation strategies. In fact, the concept of "Translation Strategies" is as dynamic and evolving as the translation itself.

Zaharia (2014) noted that the historical negotiations regarding translation strategies can go back to the Romanian Cicero's corroboration of sense-for-sense translation in 46 BC, which was inherited later by churches' fathers as well as both medieval and Renaissance translators, followed by the scholars of recent years.

Translation Strategies attracted various scholars to analyse their aspects and contribute to their variations; Owji (2013) stated that extensive study has been done regarding translation strategies, adding that scholars have dealt with them in different contexts and meanings.

Along with other researchers, Lörscher (1991) and Chesterman (1997), defined the main characteristics of the translation strategy, stating that it is a conscious, goal-oriented, and problem-cantered that necessitates taking coordinated decisions and includes text management.

Molina and Albir (2002) distinguished between "strategies" that focus on finding methods to translate a component, and "techniques" that are considered as solutions. Along with techniques, Sun (2012) stated that the term "strategies" in the field of translation was labelled with procedure,

method, tactic and approach, which all share vast similarities and minor differences in their definitions.

Different translation strategies can pave the way for the translator to produce an equivalent text in the target language.

Ageli's (2020) and Krings's (1986) definition regarding the term strategy will be adopted in the current work. They considered translation strategies as conscious plans used as a solution to solve translation problems. The following sections introduce two main types of translation strategies that are relevant for the analysis in this study.

2.2.1. Macrostrategies vs Microstrategies

In her study, Jääskeläinen (1993) described translation strategy as an adopted procedure during the translation process in order to achieve the aspired outcome. She provided a classification of the translation strategies employed by professional and non-professional translators. The macrostrategies are called global strategies which focus on the overall style of target text. The microstrategies, namely the local strategies are used by non-professional translators who seem to prefer them as they focus on actual operation of translation of certain structure and idea. Chesterman (1997), agreeing with Jääskeläinen (1993), stated that global strategies are referred to as macrostrategies and local strategies as microstrategies. On the other hand, the two strategies were described by Schjoldager (2008) as ST oriented macrostrategy and a TT oriented macrostrategy.

2.2.2. Macrostrategies

Macrostrategies deal with the text as a whole entity. They focus on the larger unit of discourse and consider it as their target. While using Macrostrategies, the translator focuses on the content of the ST and,

consequently, adopt the appropriate approach. Macrostrategies were thoroughly classified and described by various scholars. The following table gives a number of examples:

Table (1): Macrostrategies

Table 1: Macrostrategies

Translation Scholar	Source language oriented	Target language oriented
Jean-Paul Vinay and Jean Darbelnet (1958/2000)	Direct translation	Oblique translation
Eugene Nida (1964/2000)	Formal equivalence	Dynamic equivalence
Peter Newmark (1977/1989)	Semantic translation	Communicative translation
Gideon Toury (1995)	Adequate translation (subject to ST and culture)	Acceptable translation (subject to TT & culture)
Laurence Venuti (1995)	Foreignising translation	Domesticating translation
Christiane Nord (1997)	Documentary translation	Instrumental translation
Julianne House (1997)	Overt	Covert

Source : Schjoldager cited in Jensen (2009, p.30) – with modification

Schjoldager (2008) clarified that some scholars describe the two strategies as ST oriented macrostrategies, in which semantic approach is adopted, and TT oriented macrostrategies in which communicative approach is adopted.

2.2.3. Microstrategies

Unlike Macrostrategies, Microstrategies work the other way around. Deciding to use Microstrategies makes the translator focus on the effect of the source text and adopt a communicative approach. The table below shows Anne Schjoldager's 'Taxonomy of microstrategies'.

Table (2): Microstrategies taxonomy

Direct transfer	Transfers something unchanged
Calque	Transfers the structure or makes a very close translation
Direct translation	Translation in a word-for-word procedure
Oblique translation	Translation in a sense-for-sense procedure
Explicitation	Makes implicit information explicit
Paraphrase	Translates rather freely
Condensation	Translates in a shorter way, which may involve implication (making explicit information implicit)
Adaptation	Recreates the effect, entirely or partially
Addition	Adds a unit of meaning
Substitution	Changes the meaning
Deletion	Leaves out a unit of meaning
Permutation	Translates in a different place

Source: Schjoldager (2008) in Holst (2010:7)

Yang (2010) described Schjoldager's (2008) Microstrategies taxonomy as very specific and thorough, noting that it can reveal the levels of translation creativity. Nugroho (2013) studied the microstrategies of translation proposed by Schjoldager (2008), and applied them to the undergraduate students of English studies at Dian Nuswantoro University. His method will be followed in this work, as he included the variables of students' level of education and gender.

2.3. Creativity in Translation

Transferring a text from a certain language and specific culture into a different language with unsimilar culture while preserving its essence and avoiding literal translation can describe the core concept of creativity in translation as viewed by many specialists. Creativity in translation is a process in which the translator, who is doing both a professional and artistic

job, deals creatively with the ST by adding, deleting or sometimes providing a whole new text or TT. Such act requires true knowledge, effective exposure and fully equal understanding of SL and TL's systems. Both Kussmaul (2000) and Neubert (1997) shared the same point of view regarding the concept of creativity in translation, considering it as a process of recreation and reproduction in which the translator's creativity should be applied in the most appropriate places to serve various purposes. Neubert (1997, p. 19) realized the importance of creativity to solve the translation problems and overcome its obstacles as he stated that "Creativity plays a prominent role. Creative uses of the target language are the result of the various problem-solving strategies applied to any piece of SL text."

According to Newmark (1988), translation is based on taking decisions as well as solving many minor problems within the context of a large one. Therefore, creativity is the key solution that can be used in order to solve those problems and overcome the challenges of translation along with language competence. Agreeing with that view, Aranda (2009) considered creativity as an important and unavoidable part of the translation process, which involves problem solving on individual level and leads to innovation on social level.

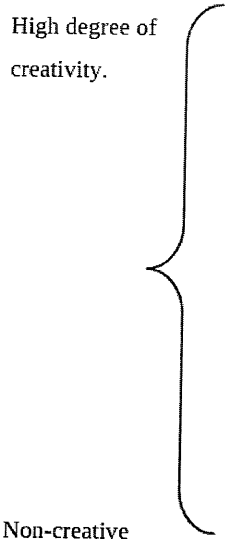
Katan (2004) described translators as players of active and creative roles in the process of translation, noting that they are not copiers of the STs. Exploring creativity in translation involves deep analysis of the applied strategies and procedures in order to understand how the translator recreates ST in the TT with highest levels of quality and accuracy, as he incorporates an exceptional amount of skills, one of which is being creative by using creative microstrategies.

2.3.1. Creative Microstrategies

As shown in the following table (3), Holst (2010) classified Schjoldager's (2008) creative microstrategies into high degree, low degree and non-creative. Through his model of creativity, Holst (2010) categorised the microstrategies of "Explicitation", "Condensation" and "Deletion" as slightly creative, because they only include elaborating on existing meaning, shortening text and withdrawing parts of meaning. Meanwhile, the first five strategies i.e "Substitution", "Permutation", "Adaptation", "Paraphrase" and "Addition" consist of rewriting semantics of the ST as well as adding pieces of meaning, which cannot be directly drawn from the ST. Holst's model was chosen as the theoretical framework of this study due to the fact that using it can precisely indicate accurate degrees of creativity for each microstrategy.

Borrowed from Vinay and Darbenet's (1958) taxonomy of translation procedures that consisted of seven procedures between direct and oblique translation, Ageli's (2020) addition of "Transposition" as another creative microstrategy will be adopted in this work, due to the fact that his investigation of undergraduates' translations revealed a considerable use of this microstrategy.

Table (3) Holst's (2010) Model of Creativity (p.9)



Substitution
Permutation
Adaptation
Paraphrase
Addition
Deletion
Condensation
Explicitation
Oblique translation
Direct translation
Calque
Direct transfer

Based on Holst's (2010) Model of Creativity, the following brief about each microstrategy aims to present a clear idea about their concept and use, starting from the ones with low degree of creativity and moving towards the highly creative ones. The focus of the current work will only address the creative microstrategies as they cause syntactic, semantic and pragmatic changes in the TT.

- Transposition

Vinay and Darbenet's (1958) described "Transposition" as the applied changes in TT on the word class level in order to provide stylistic elegance to it while preserving the meaning of the ST. It is considered as a less creative microstrategy due to the fact that its use does not result in changing the semantic aspect of the ST.

Ex: من غير الممكن أن **تخوض** هذه الدول **حرباً** فيما بينها وضد العدو في الوقت ذاته

Translation: These countries cannot **be at war** with themselves and with the enemy at the same time

-Explicitation

Due to the fact that some texts contain cultural features and require prior knowledge by the reader in order to understand it, the translator will try to turn implicit information in the ST into explicit by using the "Explicitation" microstrategy in order to help the reader understand the TT as Ingo (2007) suggested in his theory, but without adding new information. As evident from the name itself, this strategy is used to clarify any incomprehensible part of the text by adding a unit of meaning which can be inferred from the ST; this, as noted by Schjoldager (2008), what makes it considered as a creative microstrategy.

Ex: اختلطت عليها

Translation: **Mixed together in her mind**

-Condensation

Schjoldager (2008) did not consider "Condensation" microstrategy as a highly creative one. The fact that the translator shortens the unit of meaning in the source text while fully preserving the information that it carries makes his work require less effort of creativity but not less analysis of the ST.

Ex: الوطن ومواطنيه ومقيميه

Translation: the country and **its people**

-Deletion

Unlike "Condensation", "Deletion" microstrategy permits taking out units of meaning provided by the ST. The omission of parts of the information during the translation process is considered slightly creative according to Schjoldager (2008).

Ex: ومع بداية ظهور **تداعيات** جائحة كوفيد-١٩

Translation: At the outset of Covid-19 pandemic

- Addition

Schjoldager (2008) labelled the process of inserting supplementary unit of meaning to the TT, that is not previously mentioned in the ST, as "Addition". She clarified that both "Addition" and "Explicitation" are used to overcome language barriers and ambiguity, but the difference between them lies in the fact that the use of "Addition" as a creative microstrategy provides new information to the TT, which cannot be inferred from the ST. This makes this microstrategy more creative when compared with the previously mentioned ones.

Ex: منذ الهيمنة التركية

Translation: Since the **days** of the Turkish hegemony

-Paraphrase

While ensuring that ST's components of meaning are firmly preserved, more freedom is granted to the translator when he chooses to apply "Paraphrase" as a creative microstrategy. Schjoldager (2008) considered this microstrategy as more creative than the previous ones due to the exerted effort by the translator to render the meaning implied in the ST.

Ex: زبائنها التقليديين على مستوى **الدول الأوروبية**

Translation: its **European** visitors

- Adaptation

Vinay and Darbelnet (1995) introduced the term "Adaptation" to describe the use of a certain strategy within a particular situation where the ST and TT refer to the same meaning, but with different stylistic or structural condition. Besides, Schjoldager (2008) considered "Adaptation" as a very creative microstrategy that can perfectly be used to overcome cultural differences. With "Adaptation", the translator adapts ST's culture to that of the TT.

Ex: الأيام **السوداء**

Translation: **Dark** days

-Permutation

Due to linguistic and stylistic factors, the translator can apply this microstrategy to preserve the meaning of the ST by placing its effect in the TT in a different position. Schjoldager (2008) described this process as recreating the effect of ST in a different place within TT.

Ex: عند منتصف الليل استيقظت، كما **اعتادت** أن تستيقظ في هذا الوقت من كل ليلة

Translation: **As she is used to**, she woke up at midnight

-Substitution

By using this creative microstrategy, the semantic meanings of ST's components are changed when translated into TT. For Holst (2010),

"Substitution" tops his Model of Creativity as the most creative microstrategy that translators can use in the rendering of ST.

Ex: على المستوى الرسمي **والشركات**

Translation: in the public and **private sectors**

-Modulation

Although not mentioned by Holst (2010) and Schjoldager (2008), Vinay and Darbelnet (1995) considered "Modulation" as the most creative microstrategy which occurs when translating the ST's unit of meaning from a different perspective in the TT. They noted that it is a variation of the form of the message that can be divided into fixed or obligatory modulation as well as free or optional modulation.

Ex: من السهل

Translation: **It is not difficult**

This work focuses only on creative microstrategies on the grounds that their use requires close interaction as well as deep analysis of the ST, which goes beyond language competence or background knowledge.

2.4. Review of Literature

The concept of creativity has attracted various translation scholars to explore its relationship with translation. Many of them consider translation as a creative process in which cognitive and deep analysis of the ST are integrated to produce the most accurate TT. This section deals with the reviewed studies that have examined a range of text types in terms of applying creativity and using it to overcome the challenges of translation.

Based on Schjoldager's (2008) model of microstrategies, Ageli (2020) examined 15 graduating translation students from the University of Bahrain in the use of creative microstrategies while translating a news text from Arabic into English and compared it with the translation done by one of Bahrain News Agency professional translators. He found that translation students were inclined to focus more on the syntactic microstrategies rather than on the semantic and pragmatic ones. He attributed that to the students' lack of deeper analysis of the text, unlike that of the professional translator.

Dorri (2018), also inspired by Schjoldager's' (2008) model, applied it to journalistic texts, similar to Ageli (2020), with more genres of this text type. She conducted a descriptive-analytical corpus-based study addressing creativity in the translation of journalistic texts, including a press release, news article and political article from English to Persian. She concluded that the degree of creativity in translation was complex as it varied not only in different text types but also within each type. She emphasized that the degree of creativity was difficult to predict only on the basis of the text type. This can justify the need for investigation.

Translation of psychological texts was investigated by Nogruho et al (2016) who examined the use of creative microstrategies while translating those texts from English into Indonesian by two visually impaired translators. Analysing the translation of a text that contained 15 sentences from a book entitled "Theoretical Approaches to Psychology" revealed that "Explicitation", "Paraphrase", "Addtion" and "Deletion" creative microstrategies were used mostly by the translator with less English proficiency and experience in translation, while the other trained and skilful translator was found to be less creative than the former as he used fewer

creative microstrategies but his translation was more accurate with less errors. This is an indication that the translator's high level of creativity does not necessarily lead to the high quality of translation. Nogruho et al (2016) stated that incorrect use of microstrategies could cause negative impact on the TT.

Similar to the type of text that was chosen in the current work, the use of creative microstrategies in translating humour transference of literary texts was investigated by Motevasel and Nemati (2015). Using frequency tables and Chi-square test, they compared between two translations of "Adventures of Huckleberry Finn" novel by Mark Twain into Persian, with the focus on creative decisions taken by the translator. Results showed different levels of application of creativity by the two translators, leading to the conclusion that humor translation required utilizing a certain number of creative strategies in order to help the translators produce equivalents of humorous effects in the TTs.

Besides, Adnin (2014) used a qualitative approach to conduct a study examining the translation strategies found in the English- Indonesian short story *Some Words with a Mummy.* The study revealed that the semantic strategies were the most frequently used, followed by the pragmatic and syntactic strategies. Such tendency was justified by the need to make the text more comprehensive for readers in TL.

Moreover, a study on the applied strategies to translate "The Simpsons" English movie into Persian was conducted by Amirian et al (2014). It showed that the most commonly used strategy was "Transfer", while "Deletion" and "Substitution" creative mircostrategies were among the least strategies used.

In addition, Nugroho (2013) used Schjoldager's classification to explore how translation microstrategies were applied in translation of a news text by 13 female and 7 male Indonesian undergraduate students at Dian Nuswantoro University. The GPA of 9 students was above 2.75 while the other 11 students' GPA was below that. The study showed that the students used only 6 microstrategies in their translation including 4 creative ones, namely "Explicitation", "Paraphrase", "Addition", and "Deletion". It revealed that low achievers were more creative than high achievers, and males were more creative than females.

The comparison between students and professional translators' level in the application of creativity attracted a number of scholars, not only Ageli (2020) but also Bayer -Hohenwarter (2011), who analysed 4 scientific (experimental) texts translated by 11 students of translation and 5 professional translators. She found clear differences in their interaction with the text and a certain trend for developing creative competence. Although her sample was very limited, her work resulted in a significant starting point for pedagogic research.

Using an empirical method that did not include providing the sample with written translation task similar to the approach used by previous scholars, Cho (2006) analysed transcriptions collected by using Think Aloud Protocol (TAP) from 13 Japanese-Korean professional translators to evaluate the strategies used by them. The analysis revealed that the use of creativity is restricted due to the lack of educational encouragement. Cho (2006) recommended offering new teaching approaches that would encourage using creativity in translation. TAP was also used by Atari (2005) who explored the strategies used by undergraduate Saudi translator trainees

while translating. He found that language-based strategies were more frequently used than knowledge-based strategies.

Earlier than previous scholars, Durieux (1991) investigated how creative solutions can solve the problems of technical texts' translation and affirmed that every translator should be creative while translating technical texts, in which transparency, efficiency and functionality must be preserved.

The current work is different from the previously reviewed studies as it investigates only the creative microstrategies applied by Bahrain University graduating students in the translation of three types of texts, namely journalistic, literary and business. The business type of text was not explored before in any of the reviewed previous studies. It should be mentioned that the sample used in this study is larger than that of the other studies. Furthermore, the gender and the educational level of students were included when comparing the students' performance with that of the professional translators, who translated the same texts and their works were officially published.

2.5. Summary

This chapter has presented an outline regarding the background information of the study's topic. It discussed the concept of equivalence as well as translation strategies which included both macrostrategies and microstratgies with brief explanation about each of them accompanied with examples. In the literature review, related studies that were previously conducted in the same area were examined. The section concluded by showing how this work is different from the other studies reviewed in this chapter.

CHAPTER THREE

Methodology

CHAPTER THREE

Methodology

3.0. Introductory Note

This chapter introduces the methodology that was employed in this study. This includes the research methods and procedures as well as details about the participants and the data collection which was analysed quantitatively and qualitatively.

3.1. Research Methods and Procedures

In order to answer the questions of this study and obtain reliable results, both quantitative and qualitative approaches were adopted to explore the participants' use of creative microstrategies in translating three selected text types compared to that of the professional translators. The collected data contained three translation tasks and recorded interviews that consisted of 4 open- ended questions.

3.1.1. The Participants

The selected sample in this study consisted of 54 male and female students who were studying English with a minor in translation in the Department of English Language and Literature. The students were about to graduate as they were in their 4th year of the 2nd semester of the academic year 2020-2021. They have completed all obligatory translation courses as part of BA program in the Department.

The total number of the analysed texts was 164. However, a number of students were excluded for the reasons of providing incomplete texts

while others used Google Translate to do the translation tasks. As a result, the examined and analyzed data were reduced to 36 students with a total of 108 texts representing the three types. The participants were assessed on the basis of their GPA (upper level with more than 2.75 and lower level with less than 2.75), as well their gender whether male or female.

For the interviews, a random sample of 6 students, consisting of 3 males and 3 females took part in answering 4 open-ended questions.

3.1.2 The Data Collection Methods

The students were asked to translate 3 selected types of texts (journalistic, business and literary) from Arabic into English.

Due to the pandemic circumstances, the three translation tasks were distributed to the students online through email and Blackboard. They were informed that they could use soft or hard copies of dictionaries but not translation websites. The students' translated texts were examined according to the classification proposed by Schjoldager's (2008) model of translation microstrategies. This was followed by comparing students' performance to that of professional translators.

The three texts were already translated by professional translators and published through Al Sharq Al Awsat Newspaper, Bahrain News Agency, as well as Anchor Books Publication.

The first text was a business text with the title "Tourism to Tunisia Drops 80 Percent". It consisted of 417 words and was published by Al Sharq Al Awsat Newspaper on Tuesday, 23 February, 2021 after being translated by one of its professional translators. It was chosen because it was derived from the same and only genre that students used to translate during the

Business Translation Course which they have previously completed as part of their BA programme.

The second text, was a journalistic one with the title "Significant Government Efforts to Reinforce Equal Opportunity, Eradicate Discrimination Against Women". It was published by Bahrain News Agency on Tuesday, 06 October, 2020 after being translated by one of its professional translators. It consisted of 527 words. It was selected since that all news and reports published by Bahrain News Agency, the only official national news agency in Bahrain, are the most reliable and credible. It is considered as the main source for information on which newspapers, news websites and TV channels rely on. Thus, students are expected to provide texts according to such level after finishing the Journalistic Translation Course at the University.

The third text was a literary extract consisting of 439 words taken from the first two pages of Najib Mahfouz`s "Palace Walk" novel which was translated by William Maynard Hutchins and Olive E. Kenny. It was published by many global publishers, but in the current work, the one published by Anchor Books Publication on Tuesday, 29 November 29, 2011 was used.

It is known that "Palace Walk" is the first novel of Najib Mahfouz's Cairo Trilogy which was written in Arabic, making the Egyptian author the first Arab to win Nobel Prize in Literature in 1988. As a result, his works attracted various leading translators around the world, among whom were William Hutchins and Olive Kenny. The global literary status and value of the text in addition to the professionalism of its translators were the main reasons behind choosing it. It is worth mentioning that the principal

translator of this novel, William Hutchins has been awarded the US National Endowment for the Arts grants for literary translation for the years 2005-2006 and 2011-2012, in addition to the Translation Award of the American Literary Translators Association's National Prose for the year 2015 as well as Banipal Prize for Arabic Literary Translation.

Along with the translation tasks, 6 students out of the total sample of 36 who took part in the study were interviewed to answer the following questions:

Q1: What are the translation strategies that you usually use in translating a text?

Q2: Is it important to know translation strategies to translate a text adequately and reflect the source text message? Why?

Q3: Do you think that the translation strategies you were taught in the courses are helpful enough to translate a text adequately? How?

Q4: Which of the three texts: journalistic, business or literary was easier to translate and why?

Due to the restrictions of the pandemic and as students were moved to online learning rather than attending classes at the campus, they were asked to record their answers and send them remotely. The answers were later analysed in order to support the results of the study.

3.1.2.1. Translation Task Analysis Plan

The students' target texts in addition to those of the professional translators were examined to identify the used creative microstrategies according to the scale proposed by Schjoldager (2008) as well as

"Transposotion" creative microstrategy, which was introduced by Viany and Derbenet (1958). Percentages were calculated based on the following equation: Total of each strategy's use was divided by the total of all strategies' use and multiplied by 100.

The main points of the recorded answers were transcribed and mentioned in the analysis of results, and can be found in appendix G.

3.2. Summary

The research methodology chapter has presented the applied research methods and information regarding the participants in the study. This is in addition to the data collection methods that contained both translation tasks and recorded interviews with open-ended questions as well as their analysis plan.

The chapter included a brief description of the selected texts as well as the reasons behind choosing them. The results of the data collection are shown and thoroughly discussed in the following two chapters.

CHAPTER FOUR

Results of the Study

CHAPTER FOUR

Results of the Study

4.0. Introductory Note

This chapter is divided into three sections. The first section presents the results of the comparison of using creative microstrategies by the professional translator and students while translating the business text. The second section provides statistical results which were obtained after the analysis of the students' performance in translating the journalistic text, compared to that of the professional translator. In addition, the percentages of using the creative microstrategies by the students and the professional translator while translating the literary text are showcased in the third section. All three sections include statistics of both male and female students, in addition to the high and low levels.

4.1. Results of Business Text Translation Task

The target text of students' translation task in addition to that of the professional translator were examined in order to identify the used creative microstrategies which were previously classified in terms of level of creativity according to the scale proposed by Schjoldager (2008), in addition to the "Transposotion" creative microstrategy which was introduced by Vinay and Derbenet (1958). Accordingly, the texts were analyzed and the following results were obtained.

Table (4): Comparison of using creative microstrategies by the professional translator and students- Business Text

Creative Micro strategies	Transposition	Explicitation	Condensation	Deletion	Addition	Paraphrase	Adaptation	Permutation	Substitution
Professional Translator	10.7%	0	0	25%	3.5%	17.8%	0	0	42.8%
All Students	16.3%	5.2%	13.4%	12.2%	3.8%	13.7%	0	7%	27.4%
Female Students	18.8%	5.5%	16%	13.3%	1.3%	11%	0	5.9%	27%
Male Students	12%	4.8%	8.8%	10.4%	8%	18.5%	0	8.8%	28.2%
High Level Students	16.2%	5.4%	12.6%	14.4%	5.4%	15.3%	0	10.8%	19.8%
Low Level Students	17.8%	5.6%	15%	12.2%	3.2%	14%	0	5.6%	33.8%

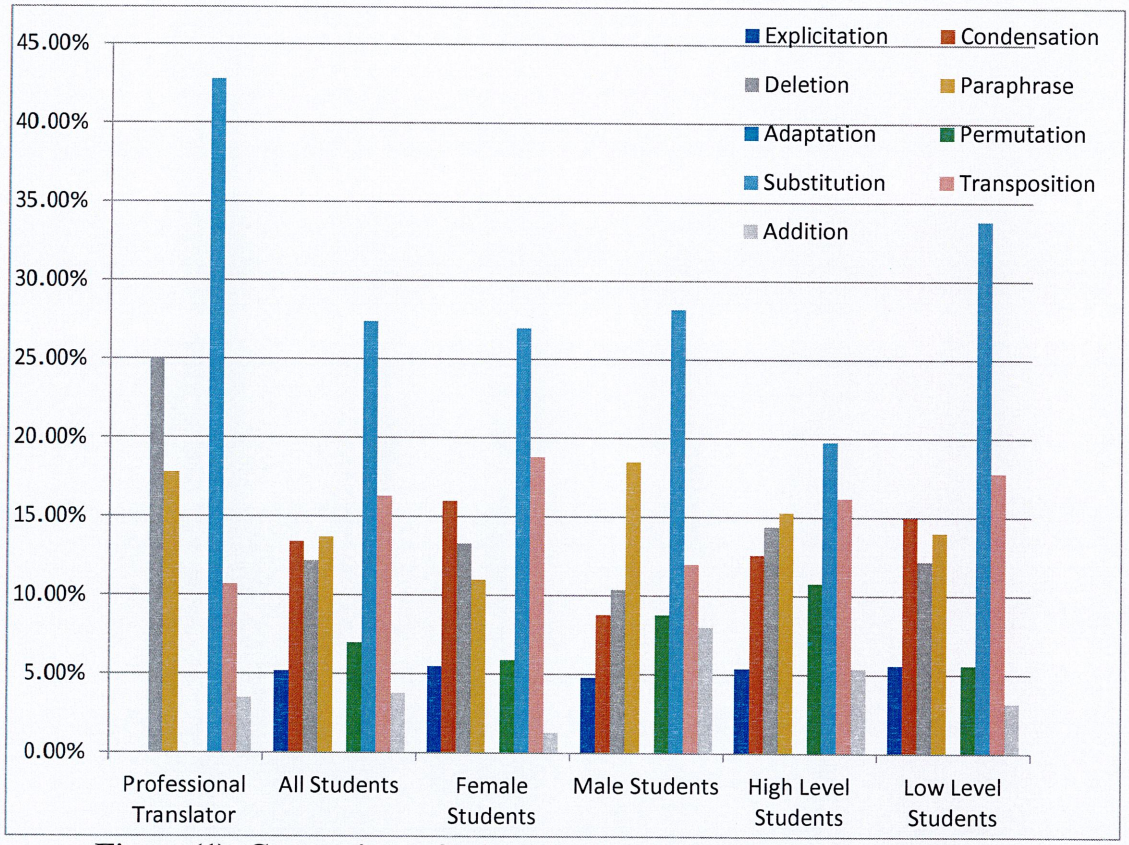


Figure (1): Comparison of using creative microstrategies by professional translator and students- Business Text

Table (4) and Figure (1) above show that the professional translator has mostly used 5 microstrategies in the translation of the business text which vary in their level of creativity. "Substitution" appeared to be the most frequently used microstrategy (42.8%), followed by "Deletion" (25%), then "Paraphrase" (17.8%). The least two used microstrategies were "Transposition" (10.7%) and "Addition" (3.5%).

Both table and figure reveal that all students tended to use more microstrategies than the professional translator with different percentages. "Substitution" was the most common microstrategy used by all students (27.4%) followed by "Transposition" (16.3%). Their use of "Paraphrase" and "Condensation" showed close percentages (13.7%) and (13.4%), while "Deletion" was less used (12.2%), compared to the other microstrategies. Meanwhile, "Permutation" (7%), " Explicitation" (5.2%) and "Addition" (3.8%) were the least used by all students in translating the business text, while "Adaptation" was not used by any student.

Female students had tendency to use "Substitution" (27%) and "Transposition" (18.8%) more than other microstrategies. "Condensation" (16%) and "Deletion" (13.3%) microstrategies were also used more by the female students compared to "Paraphrase" (11%), "Permutation" (5.9%), "Explicitation" (5.5%) and "Addition" (1.3%).

On the other hand, male students appeared to use "Substitution" (28.2%) and "Paraphrase" (18.5%) more than female students. Meanwhile, males' use of "Transposition" (12%), "Deletion" (10.4%), " Condensation" (8.8%) and " Explicitation" (4.8%) was less than their female counterparts. However, "Permutation" (8.8%) as well as "Addition" (8%) microstrategies seemed to attract male students to employ them more than female students.

In addition to all of the previous information, the preceding table and figure show how low and high level students vary in their use of the microstrategies while translating the business text. For both of them, "Substitution" was shown to be the mostly used microstrategy, but the low level students used it more (33.8%) in comparison to the high level ones (19.8%). Quite the opposite was noticed in the use of "Permutation" as high level students used it more (10.8%) than their low level counterparts (5.6%).

Moreover, the high level students used "Transposition" (16.2%) more than "Paraphrase" (15.3%) as well as "Deletion" (14.4%), "Condensation" (12.6%), and "Explicitation" (5.4%) which was equal to "Addition" (5.4%). Besides, low level students also tended to use "Transposition" (17.8%) more than "Paraphrase" (14%) as well as Condensation" (15%), "Deletion" (12.2%), and "Explicitation" (5.6%), while "Addition" (3.2%) was the least microstrategy used.

The translation task, in addition to detailed percentages of creative microstrategies' use by the professional translator, all students both males and females as well as high and low- level ones can be found in appendix A and appendix B.

4.2. Results of Journalistic Text Translation Task

After the participating students completed the given translation task of the journalistic text, their translations were analysed in comparison with that of the professional translator to reveal the used creative microstrategies. The following results were obtained.

Table (5): Comparison of using creative microstrategies by the professional translator and students- The Journalistic Text

Creative Micro strategies	Transposition	Explicitation	Condensation	Deletion	Addition	Paraphrase	Adaptation	Permutation	Substitution
Professional Translator	28%	-	2%	20%	6%	4%	-	-	40%
All Students	21.2%	7.9%	6.8%	15.8 %	5.9%	16%	-	2.4%	26%
Female Students	20.9%	6.4%	6.1%	15.5 %	6.4%	14.8%	-	3.2%	26.3%
Male Students	20.2%	11%	8%	15%	4%	18%	-	-	23.2%
High Level Students	20.6%	6.8%	4.5%	16.7 %	4.5%	18.3%	-	1.5%	26.7%
Low Level Students	20.8%	8.1%	7.7%	14.6 %	6.5%	14.2%	-	2.8%	24.8%

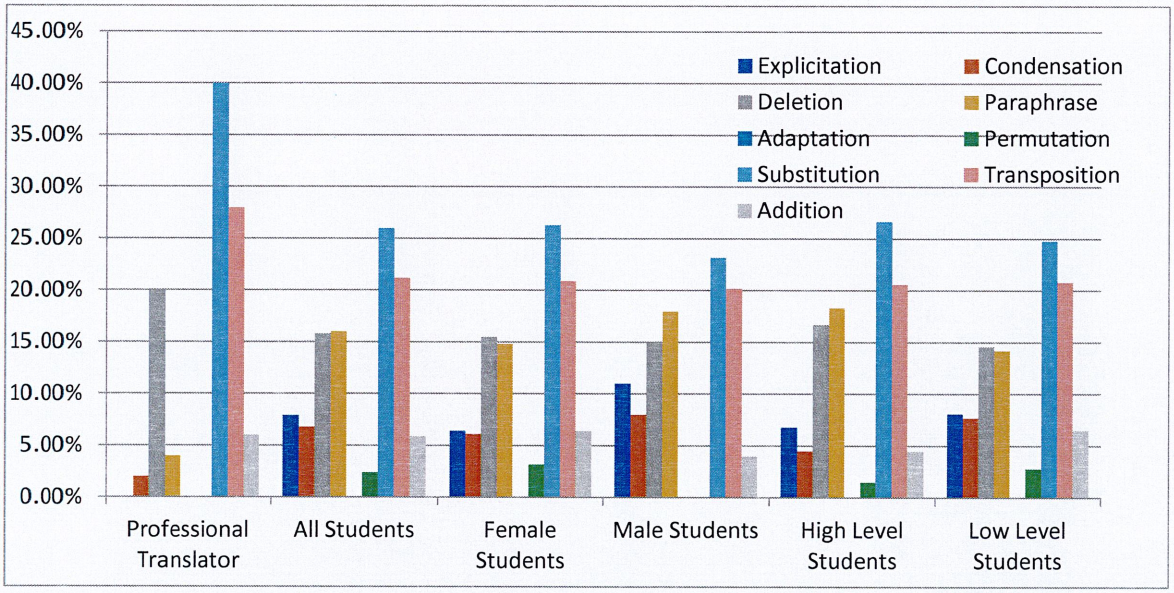


Figure (2): Comparison of using creative microstrategies by the professional translator and students- Journalistic Text

Table (5) and Figure (2) reveal that both the professional translator and all students did not use "Adaptation" microstrategy while translating the journalistic text. In addition, the professional translator did not use "Explicitation" or "Permutation", but he preferred to employ "Substitution" (40%) and "Transposition" (28%) more than other microstrategies, i.e. "Deletion" (20%), "Addition" (6%) "Paraphrase" (4%) and "Condensation" (2%).

Despite the fact that "Explicitation" and "Permutation" microstrategies were not employed by the professional translator, all students showed tendency to use them with small percentages of (7.9%) and (2.4%) respectively. Meanwhile, Similar to the professional translator, they tended to use "Substitution" (26%) and "Transposition" (21.2%) more than "Paraphrase" (16%), "Deletion" (15.8%), "Condensation" (6.8%) and "Addition" (5.9%).

According to the above table and figure, female students preferred to use "Substitution" (26.3%) and "Transposition" (20.9%) followed by "Deletion" (15.5%) and "Paraphrase" (14.8%). Equal percentages were noted in their use of "Explicitation" and "Addition" microstrategies (6.4%), while "Condensation" (6.1%) and "Permutation" (3.2%) were least used.

Similar to the professional translator and female students, all male students appeared to prefer using "Substitution" (23.2%) and "Transposition" (20.2%). They showed more tendency to use "Explicitation" (11%), "Condensation" (8%) and "Paraphrase"(18%) microstrategies, compared with female students. However, none of them opted for using "Permutation" and a very small number "Addition" (4%). In addition, it is

noted that both male (15%) and female students (15.5%) used "Deletion" with almost the same percentages.

For high level students, table (5) and figure (2) showed that the most used microstrategy while translating the journalistic text was "Substitution" (26.7%) and "Transposition" (20.6%), followed by "Paraphrase" (18.3%), "Deletion" (16.7%) and "Explicitation" (6.8%). Their preference to use "Condensation" and "Addition" was equal (4.5%), while "Permutation" (1.5%) was the least preferred microstrategy for them.

On the other hand, low level students showed more tendency to use "Permutation" (2.8%), "Explicitation" (8.1%), "Condensation" (7.7%), "Transposition" (20.8%), and "Addition" (6.5%), compared to their high-level counterparts, but the situation was the opposite for "Deletion" (14.6%), "Paraphrase" (14.2%) and "Substitution" (24.8%) where higher percentages were shown in the results.

The translation task and the complete percentages of microstrategies' use by the professional translator and all students, including males and females in addition to high and low levels, are placed in appendix C and appendix D.

4.3. Results of Literary Text Translation Task

The third text which was given to the participants was a literary text. Their translations were analysed in order to identify the used creative microstrategies in comparison with that of the professional translator. Their results reveal the following.

Table (6): Comparison of using creative microstrategies by the professional translator and students- Literary Text

Creative Micro strategies	Transposition	Explicitation	Condensation	Deletion	Addition	Paraphrase	Adaptation	Permutation	Substitution
Professional Translator	5.2%	5.2%	-	10.5 %	15.7%	-	-	-	63.1%
All Students	8.1%	8.3%	7.1%	22.8 %	10.8%	14.3%	-	1.4%	26.7%
Female Students	7.9%	8.3%	7.9%	25.2 %	9.6%	14.4%	-	1.3%	24.7%
Male Students	8.9%	8.3%	3.8%	13.4 %	15.3%	14.1%	-	1.9%	33.9%
High Level Students	8.1%	8.7%	6.2%	23.5 %	11.2%	14.4%	-	2.1%	25%
Low Level Students	8.2%	7.9%	7.7%	22.3 %	10.5%	14.3%	-	0.9%	27.9%

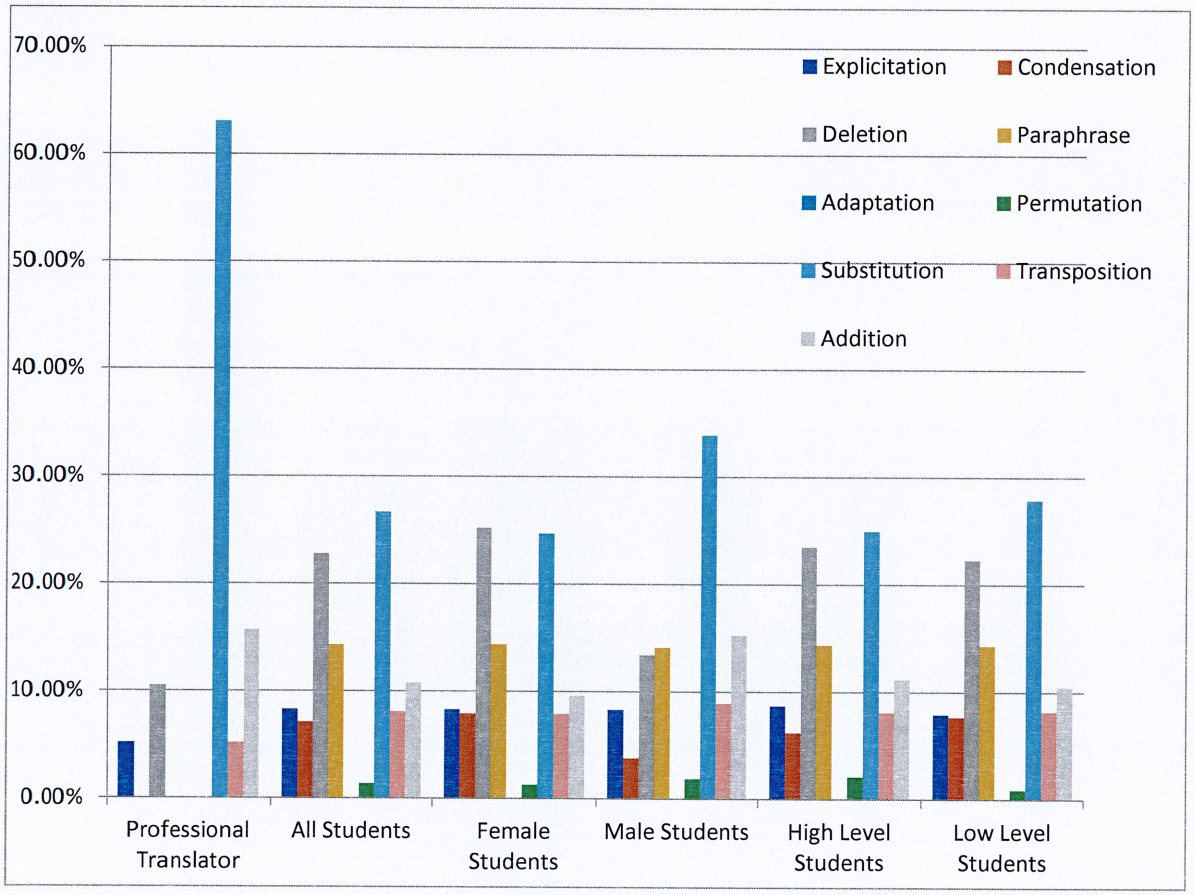


Figure (3): Comparison of using creative microstrategies by the professional translator and students- Literary Text

Table (6) and Figure (3) above show that the professional translator has mostly used 5 microstrategies while translating the literary text, and each of them differs in its level of creativity. "Substitution" (63.1%) microstrategy appeared to be the mostly used, compared to the other used 4 microstrategies that include "Addition" (15.7%) and "Deletion" (10.5%) as well as "Explicitation" and "Transposition" with equal percentage (5.2%).

Similar to the two other texts, i.e. business and journalistic, translating the literary text by the professional translator and all students did not show any use of "Adaptation" microstrategy. All students mostly used "Substitution" (26.7%), "Deletion" (22.8%) and "Paraphrase" (14.3%). They showed less tendency to use "Addition" (10.8%), "Explicitation" (8.3%), "Transposition" (8.1%), "Condensation" (7.1%) and "Permutation" (1.4%).

For female students, "Deletion" (25.5%) was the most preferred microstrategy to use while translating the literary text. It was followed by "Substitution" (24.7%), "Paraphrase" (14.4%) and "Addition" (9.6%). Equal percentages were noticed for the use of "Transposition" and "Condensation" (7.9%), but they were still lower than "Explicitation" (8.3%) and "Addition" (9.6%). The least used microstrategy was "Permutation" (1.3%).

On the other hand, male students preferred to use "Substitution" (33.9%) more than "Addition" (15.3%), "Paraphrase" (14.1%) and "Deletion" (13.4%). The same percentage as their female counterparts, male students used "Explicitation" (8.3%) microstrategy in translating the literary text. However, male students opted for using "Condensation" (3.8%) less than females, but they used higher percentages of "Transposition" (8.9%) and "Permutation" (1.9%).

Most high level students appeared to use "Substitution" (25%), "Deletion" (23.5%) and "Paraphrase" (14.4%) more than other microstrategies, including "Addition" (11.2%), "Explicitation" (8.7%), "Transposition" (8.1%), "Condensation" (6.2%) and "Permutation" (2.1%).

Meanwhile, low level students' results showed that they had preferred "Substitution" (27.9%), "Transposition" (8.2%) and "Condensation" (7.7%) more than their high level counterparts, but the lower percentages could be noticed in their use of "Explicitation" (7.9%), "Deletion" (22.3%), "Paraphrase" (14.3%), "Addition" (10.5%) and "Permutation" (0.9%).

The translation task as well as detailed results about the use of microstrategies' by the professional translator and all students, including males and females, in addition to those of high and low levels can be seen in appendices E and F. In addition to that, the main points of the students' answers in the recorded interviews are presented in detail in appendix G.

4.4. Summary

This chapter has shown the percentages of the microstrategies' use by the professional translator and all the participating students, including male, female, high and low -level students, in translating three types of texts namely Business, Journalistic and Literary.

CHAPTER FIVE

Data Analysis and Discussion

CHAPTER FIVE

Data Analysis and Discussion

5.0. Introductory Note

This chapter is divided into three sections to answer the following questions of the study:

-What are the creative microstrategies used in translating business, journalistic and literary texts by translation students who are about to graduate compared to those of professional translators?

-What is the difference between female and male translation students in the use of creative microstrategies compared to professional translators?

-What is the difference between upper level and low level translation students in the use of creative microstrategies compared to professional translators?

The first section analyses the statistical results of using the creative microstrategies in translating the business text by translation students based on their gender and GPA, compared to that of the professional translator.

The second section includes the analysis of the journalistic text translation by translation students and the professional translator concerning the use of creative microstrategies, based on the students' gender and GPA.

The third section comprises the analysis of the literary text translation by the students and the professional translator regarding their use of creative microstrategies. The results are based on students' gender and GPA.

5.1. Business Text

As shown in Table (4) and Figure (1) that were previously mentioned in the Results Chapter, as well as the tables and figures in Appendix B, it is noted that the professional translator of the business text used only 5 creative microstrategies, compared to all translation students who used 8 out of 9 microstrategies. Same as the professional translator, "Substituion" creative microstrategy, which requires deep analysis of the ST, was shown to be higher in its use by both male and female translation students. This indicates that male and female students have put in a great deal of cognitive efforts in dealing with this text type. Students with lower GPA also tended to use it with higher percentage than those of higher GPA. Such scores lead us to conclude that high achievers are not necessarily more creative than their counterparts. The same observation was found by Ageli (2020) who noticed that it is not necessary that high achievers in English language are also high achievers in translation.

Unlike "Substituion", "Addition" creative microstrategy was not widely used by both students and the professional translator in translating this type of text. Those with high GPA and male students were shown to be more confident to add new information when translating the ST, compared to female students, students with lower GPA and even the professional translator. It was noticed that one of the male participants justified the addition of new information to the TT in the interview by saying that he preferred to use free translation for all texts except the legal ones.

The professional translator tended to take out units of meaning using the "Deletion" creative microstrategy, but students avoided such act and preferred to use "Condensation" instead. This act seems to be done out of

the students' fear of skipping important information or ST's components that might be essential. The lack of knowledge about ST's background information that can be omitted in the TT might be another reason behind the avoidance of using "Deletion" by students. It is worth mentioning that dealing with background information requires a sort of editing which students are not familiar with. It is noticed that the professional translator applies the German translator Vermeer's skopos theory which was introduced in 1978. As noted by Yang (2020), the basic principle of this theory focuses on the purpose of translation and gives greater role for the translator as a creator of TT, making the translation act as a purposeful process that is specified by the addressee.

Moreover, all categories of students showed significant tendency to use the " Explicitation " creative microstrategy in order to convey the message in a more accurate way, but the professional translator did not follow the same path. Along with "Explicitation", the second semantic microstrategy "Paraphrase " was mostly used by the professional translator and male students, while female as well as both high and low level students preferred to use it with fewer percentages. One of the female students emphasized in the interview that due to the fact that she is familiar with business terminologies, she considers translating a business text as an easy task. This shows that knowing terminologies can perhaps justify the lower use of "Paraphrase" creative microstrategy.

In terms of using the pragmatic creative microstrategies of "Permutation", translation students showed more creativity than the professional translator by using it in order to facilitate understanding of ST's author's purpose.

The tendency of using both semantic and pragmatic microstrategies more frequently was also indicated by Adnin (2014) who considered it as a way to make the TT more comprehensive. This was also found by the researcher while analysing this type of text. On the other hand, the syntactic creative microstrategy of "Transposition" was less used by the professional translator compared to the students, while female and low -level students used it more than other categories.

Despite the fact that all creative microstrategies were used by translation students and the professional translator, none of them used the "Adaptation" creative microstrategy. This is due to the fact that the business text contained economic information about tourism in Tunisia, with no cultural differences that should be overcome during the translation process by using "Adaptation" creative microstrategy.

From the general point of view, the analysis of the business text translation by both the professional translator and translation students has shown that the students have used more creative microstrategies than the professional translator, who used only "Substitution", "Deletion", "Paraphrase", "Transposition" and "Addition".

5.2. Journalistic Text

As shown in Table (5) and Figure (2) that were previously mentioned in the Results Chapter, as well as tables and figures in Appendix D, it can be seen that similar to the business text, both the professional translator and the students were creative in translating the journalistic text by choosing to use "Substituion" creative microstrategy with very high percentages in comparison with other creative microstrategies. Such observation is different from the one reached by Dorri (2018), as she noticed, while analysing the

translation of journalistic texts, that only the creative microstrategies of "Addition", "Deletion", "Explicitation" and "Paraphrase" were used. These microstrategies are not considered highly creative when compared to "Substituion" according to Holst's (2010) classification of creativity levels.

Along with "Substituion", the professional translator used "Paraphrase", "Addition", "Deletion", "Condensation" and "Transposition" creative microstrategies. On the other hand, students used all the previous creative microstrategies in addition to "Explicitation" and "Permutation". Such significant use of creative microstrategies is justified in the interviews as one of the male students said that the journalistic text provides more freedom in the translation process compared to other types of texts. He added that "it can showcase the creativity of the translator, while business and literary texts require sufficient knowledge in the jargon in order to transfer the meaning accurately".

The significant use of the "Explicitation" and "Permutation" creative microstratgies by students reflect their tendency to interact with the text in a more creative manner compared to the professional translator. Male and female students showed almost equal percentages in using "Transposition" and "Deletion". Meanwhile, male students preferred to make implicit information explicit in the TT without adding new units of meaning by using "Explicitation" more than "Addition" when compared to female students who did the opposite. One of the female students said in the interview that the TT must sound coherent and deliver the same message of ST. Such statement might justify the tendency of female students to use "Addition" as well as "Permutation" more than their male counterparts who did not use the latter creative microstrategy at all, similar to the professional translator.

As mentioned earlier, the "Substituion" creative microstrategy was the most frequently used by the professional translator as well as all categories of translation students. Meanwhile, because "Permutation" creative microstrategy needs deeper analysis, it was the least used by students. As for the professional translator, "Condensation" was the least used because he used "Deletion" more frequently.

It was noticed that there are no significant differences in the percentages of using creative microstrategies between high level and low-level students in translating the journalistic text. This can be justified by the confirmation of two female students and all male students in the interviews, as they noted that the journalistic text is the easiest one to translate. They said that journalistic texts are more general compared to other texts, adding that the journalistic references, in which they look for journalistic terminologies, are more familiar and understandable, unlike their business and literary equivalents which they consider harder to find.

Similar to the case of the business text, "Adaptation" creative microstrategy was not used by the professional translator or translation students while translating the journalistic text. This text was published by Bahrain News Agency under the title "Significant Government Efforts to Reinforce Equal Opportunity, Eradicate Discrimination Against Women". It highlighted the Bahraini government exerted efforts regarding preserving women's rights. It did not include any cultural boundaries that should be overcome by using "Adaptation" creative microstrategy.

The provided freedom in the journalistic text which was noted by one of the male students, as previously mentioned, was reflected in the more frequent use of pragmatic, semantic and syntactic creative microstratgies in

translating it, compared to the result of the business text. Both the professional translator and all categories of students showed more creativity in interacting with this type of texts.

5.3. Literary Text

As shown in Table (6) and Figure (3) that were previously mentioned in the Results chapter, as well as tables and figures in Appendix E, it is noticed that similar to the analysis of the two previous texts, i.e. business and journalistic, the translation of the literary text showed high tendency by the professional translator and students to use "Substituion" creative microstrategy, that tops Holst's (2010) Model of Creativity to become the most creative microstrategy that translators can use. The analysis showed that both the professional translator and the male students used it more frequently compared to other categories. This observation of male students' performance in terms of creativity level disagreed with the result reached by Ageli (2020) as he noted that female students were more creative than male students and were closer to the professional translator in using the most creative microstrategy of "Substitution", that involves more complex level of analysis of the ST.

In terms of using the syntactic creative microstrategy of "Transposition" and the semantic creative microstrategies of "Explicitation" and "Paraphrase" by both male and female students as well as high- and low-level students, very close percentages were shown in the analysis of their translation, which all were higher than the percentages of the professional translator. However, the pragmatic creative microstrategy of "Addition" was used more by male students, similar to the professional translator, while "Deletion" and "Condensation" were used more by female

students compared to their male counterparts and the professional translator. The reason for doing this is explained by one of the female students who stated in the interviews that when she faces difficulty in finding equivalents of words, she avoids translating it. In addition, one of the male students said in his answer during the interviews that for literary texts he chooses between communicative and semantic translation. The student's answer indicates that students are not aware of the differences between the macro analysis of the text, i.e. the approaches, and the micro analysis of the text, i.e. the strategies, at the level of the smaller segments of the text.

The creative microstrategy of "Permutation" did not appear to attract the professional translator, who did not use it at all, nor did the translation students, particularly low- level ones, who used it the least. In fact, "Permutation" is not expected to be employed in a very frequent way because it requires deep understanding of the ST as a whole entity in order to know which part of the text's effect can be moved into a different place in the TT to serve linguistic and stylistic purposes. This might justify the avoidance of using "Permutation" microstrategy.

Although the literary text contained extensive cultural features, they did not need to be foreignized by using "Adaptation" creative microstrategy by the professional translator or by the students, as the literary text contained detailed and deep insights of humanitarian, social and political life in Egypt from 1917 to 1919.

From the general point of view, the analysis of the literary text translation by both the professional translator and translation students showed that the students, especially males, had used more creative microstrategies than the professional translator who used only

"Substitution", "Deletion", "Explicitation", "Transposition" and "Addition". The observation of males' high level of creativity was also noticed by Nugroho (2013). Therefore, students showed more creativity in dealing with the literary text, despite the fact that none of them considered it easy to translate as stated in the interviews.

5.4. Delimitations of the Study

The Translation tasks for the three texts were distributed to more than 50 students. The sample was expected to include the same number, however, around 18 students were excluded as some of them provided incomplete texts, while others used Google Translate to complete the translation task. The process of ensuring that students' translation work was not Google translated took plenty of time before embarking on the analysis of the texts.

5.5. Limitations of the Study and Implications for Further Research

The process of data collection was conducted during the spread of Covid-19 pandemic, which resulted in closures of educational institutions, including the University of Bahrain, and adoption of the virtual and e-learning method. The students did the translation tasks at home and sent it through the email and blackboard. Such process compelled the researcher to exclude considerable number of participants due to the use of "Google Translate", which could have been avoided if students had been on campus.

Furthermore, the interviews were supposed to be conducted face to face, but due to the health circumstances and restrictions, questions were sent to the participants through email and their answers were recorded and sent back for analysis.

5.6. Summary

This chapter has provided an integrated analysis based on the collected data from the completed business, journalistic and literary translation tasks with the aim of answering the study's questions regarding the students' use of creative microstrategies while translating those types of texts in comparison with those done by the processional translators. Both delimitations and limitations of the study were also mentioned at the end of the chapter.

CHAPTER SIX

Conclusion and Recommendation

CHAPTER SIX

Conclusion and Recommendations

6.0. Introductory Note

This chapter provides a comprehensive view of the study. This includes the research statement, methodology, significance and main outcomes. It concludes with the most important recommendations and suggestions for further and / or future research.

6.1. Conclusion and Recommendations

For years, English language students enrolled in the Department of English Language and Literature at the University of Bahrain have been taught various types of translation courses and their performance has been evaluated based only on the final product due to the lack of an accurate assessment tool for applied strategies or taken decisions during the translation process. Due to the fact that such translation strategies, especially the creative ones, should be examined and assessed, this study attempted to answer questions regarding the creative performance of male and female translation students that are about to graduate with either high or low GPA. This is done in comparison with that of professional translators as a model for students to emulate in accuracy and quality levels.

According to the classification proposed by Schjoldager's (2008) model of translation macrostrategies, this study focused on exploring degrees of using creative microstrategies in translating selected types of texts (journalistic, business and literary texts) by 36 male and female translation students who are in their 4th year and about to graduate compared

to those of the professional translators. The aim is to examine how creative those students (with high and low GPA) are when interacting with different text types and taking the most creative decisions to achieve an accurate translation from Arabic into English.

Based on the previous discussion and analysis of the collected data, it is noted that despite the numerous grammatical, vocabulary and stylistic errors found in the translation of the three texts by all students, they showed high percentages in the use of both pragmatic and semantic creative microstratgies, compared to the professional translators. In addition, nearly equal results were shown in using the syntactic creative microstratgies by both students and the professional translators.

Such observation indicated that the high level of creativity employed while translating the various types of texts has no positive effect on the accuracy or quality of TT. This is in line with the conclusion of Nogruho et al (2016), in which they stated that the translator's creativity does not necessarily result in the high quality of translation.

It was obviously noticed that "Substitution" creative microstrategy, which was used by the professional translators with very high percentages, was also used more frequently by all categories of students, who seemed to be very close to the professional translators in terms of dealing with the ST in a highly creative manner. On the other hand, the fear of adding new information to the TT prevented the female students from using "Addition" creative microstrategy, which indicates that the students are willing only to introduce changes to the text and not add any new units of meaning.

Based on the analysis that showed how students dealt with STs creatively, the researcher believes that if they had sufficient knowledge

about the techniques of using "Modulation" creative microstrategy, they would have used it more appropriately in their translation. This is perhaps the reason behind the errors made in its use in their translation.

Providing students with sufficient knowledge about different translation strategies is considered highly beneficial to facilitate attempts of finding best equivalences and creating an interaction between the translator and the text thorough deep analysis and investigation. This gap was revealed through students answers in the interviews which can be found in Appendix G; the answers were useful only in terms of text types, but for strategies they were not as students had no idea about the strategies themselves.

In addition, teaching students the Skopos Theory can give them a new perspective of thinking about the concept and process of translation and gives them a greater role not only as translators but creators of TT too.

It is worth mentioning that the business text which was given to the students to translate in the current study was chosen due to the fact that it is similar to the genre that students used to translate while attending the Business Translation classes at the university. It is recommended that they have some exposure to other genres of business texts such as sales figures, budget proposals, feasibility studies and marketing plans in order to be familiar with different varieties of the written documents in this field.

This study has only examined three types of texts (Business, Journalistic and Literary); further research is recommended to examine other types of texts such as legal and scientific texts, in order to see how creative microstrategies are used by students compared to the professional

translators. This is to reveal whether there are any similarities or differences in their use with the other types of texts examined in the present study.

It is also recommended to interview professional translators, if possible, to know more about their use of creative strategies in general and which ones are more suitable for each type of texts based on their experience.

Despite the fact that this study did not include exploring students' errors in their translation, yet the following remarks which were noticed while analyzing the three texts might be useful for both instructors and students:

- Some students start translating without reading the text thoroughly which leads to producing a TT that is unrelated to the ST on the levels of structure and meaning.
- Some of the students tend to translate only the first part of the sentences in each paragraph, which resulted in having incomplete meanings of TT.
- The use of "Addition" creative microstrategy was noticed in some students' translation but it was not included in the statistics as it was not related to the ST. This observation was also noted by Nogruho et al (2016) who said that incorrect use of creative microstrategies can cause negative effect on the TT.
- Professional translators use official titles and names of people and places accurately with correct abbreviations while the majority of students did not do this. Therefore, they should be encouraged to find and be familiar with the correct naming before starting to translate.

- Along with grammatical mistakes, the students' lack of vocabulary knowledge and lack of understanding the meanings of the ST resulted in completely wrong translations.

The outcomes of this study are expected to fill the previously mentioned gap and help both learners and tutors to assess students' performance closely in order to ensure better methods of teaching and learning of translation as well as highest quality of the output.

6.2. Summary

This Conclusion and Recommendations Chapter has provided an extensive idea regarding the research background, as well as its aims and significance. It has also presented the main findings and suggested recommendations for future work that aims to further investigate the use of creative microstrategeis in translation.

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APPENDICES

Appendix A: Student's Translation Task - Business Text

University of Bahrain

College of Arts

Department of English Language and Literature

Translation Tasks

Gender: F \ M

GPA: Lower than 2.75 \ Higher than 2.75

Task: Kindly select your gender and GPA from the two options above, then translate the following text from Arabic into English. You are allowed to use soft or hard copies of dictionaries but **not** machine translation (google translate) due to research purposes.

Business Text

كشفت وزارة السياحة التونسية عن تراجع أعداد السياح الوافدين على تونس خلال سنة ٢٠٢٠ بنسبة قاربت ٨٠ في المائة مقارنة بنتائج سنة ٢٠١٩، وهو ما يعني أن عدد السياح لم يتجاوز حدود المليوني سائح على أقصى تقدير، في حين أن الوجهة السياحية التونسية كانت قد سجلت رقما قياسيا في تاريخها وذلك إثر توافد نحو ٩,٥ مليون سائح خلال سنة ٢٠١٩.

أما على مستوى العائدات المالية التي تعتبر إحدى الركائز الأساسية الممولة للاقتصاد التونسي، فقد قدرت بحوالي ملياري دينار تونسي (نحو ٧٣٢ مليون دولار) خلال السنة الماضية، بعد أن كانت لا تقل عن ٥,٦ مليار دينار في ٢٠١٩.

وتأثرت السوق السياحية التونسية بشكل كبير بالجائحة التي ضربت مختلف الوجهات السياحية، وفي هذا الشأن، قال عفيف كشك رئيس المرصد التونسي للسياحة (مرصد مهني)، إن كل المؤشرات في تقهقر متواصل، وتوقع أن يواجه القطاع السياحي في تونس صعوبات مماثلة خلال السنة الحالية، واعتبر أن مسارعة الدول السياحية المنافسة بصفة مبكرة للحصول على منظومة التلقيح ضد الوباء ستكون لها نتائج وخيمة على السياحة التونسية اعتبارا للتأخير الحاصل على مستوى وصول الدفعة الأولى من اللقاحات إلى تونس. وأشار إلى أن عدة دول حصلت على اللقاحات منذ شهر يناير (كانون الثاني) المقبل، في حين أن السلطات التونسية تتوقع وصول أولى الشحنات بداية شهر مارس (آذار) المقبل، وهو ما سيكون له تبعات قاسية على الحجوزات والموسم السياحي ككل.

وتوقع كشك أن تفقد الوجهة السياحية التونسية نسبة كبيرة من زبائنها التقليديين على مستوى الدول الأوروبية، مؤكدا أن تونس خلال هذا الموسم قد تعول على السوق الداخلية التي تبقى غير مضمونة بالكامل، وعلى السوقين الجزائرية والليبية، لتغطية العجز الهائل المسجل على مستوى عدد الوافدين على المنشآت السياحية التونسية.

وفي السياق ذاته، رجح خالد الفخفاخ، عضو المكتب التنفيذي لجامعة الفنادق (هيكل نقابي مستقل) أن تتواصل أزمة القطاع السياحي في تونس خلال النصف الثاني من السنة الحالية، وأكد في تصريح إعلامي على أن نسبة ٩٠ في المائة من المؤسسات السياحية التونسية قد أغلقت أبوابها، وأنها تتأنى في إعلانها الغلق النهائي نتيجة عدد من الالتزامات والتعهدات التي تربطها مع المؤسسات البنكية على حد تعبيره.

وأكد الفخفاخ أن ١٠ في المائة فقط من الفنادق التونسية تواصل نشاطها بنسبة امتلاء ضعيفة، في حين أن الأغلبية العظمى من الفنادق تتطلب نحو ثمانية أشهر على الأقل لترتيب وضعياتها المالية والعودة إلى النشاط بصفة تدريجية.

يذكر أن المنظمة العالمية للسياحة أكدت على أن السنة الماضية تعد الأسوأ في تاريخ السياحة العالمية، فقد انخفض عدد السياح الوافدين بنسبة ٧٤ في المائة، لتنهار بذلك عائدات القطاع بنحو ١,٣ تريليون دولار، فيما كان تأثير الأزمة بالقدر ذاته على قطاع النقل الجوي، وتوقعت أن تكون خسائر القطاع السياحي أكبر بـ١١ مرة من الأزمة الاقتصادية العالمية المسجلة سنة ٢٠٠٩.

Translation

Appendix B: Detailed percentages of microstrategies' use–Business Text

Table (1 B): Creative microstrategies used by all students- Business Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by all students- Business Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	H	1	3	5	2	-	-	2	5	-	18
2. 2	M	H	-	-	1	-	-	-	2	-	-	3
3. 3	M	L	1	6	7	6	-	-	9	3	2	34
4. 5	M	L	1	1	1	2	-	-	٤	1	-	10
5. 6	F	L	1	-	1	3	-	1	1	1	-	8
6. 7	F	L	-	1	4	-	-	-	1	2	-	8
7. 8	F	L	1	1	1	3	-	2	3	1	-	12
8. 9	F	L	-	2	-	-	-	-	2	-	-	4
9. 10	F	L	-	-	1	-	-	-	5	1	-	7
10. 11	F	L	2	1	-	-	-	2	2	4	1	12
11. 12	M	H	-	1	2	3	-	6	3	3	2	20
12. 13	F	L	-	2	1	-	-	-	-	1	-	4
13. 15	F	L	-	1	2	3	-	1	4	2	-	13
14. 16	F	L	1	1	2	-	-	-	1	2	-	7
15. 19	M	H	1	2	1	5	-	-	2	3	2	16
16. 21	M	L	-	1	1	2	-	2	7	1	1	15
17. 22	F	H	1	4	2	1	-	-	3	1	-	12
18. 23	F	L	-	-	-	-	-	-	1	1	-	2
19. 30	F	L	-	3	-	1	-	1	3	-	-	8
20. 31	F	L	-	1	1	1	-	-	1	-	-	4
21. 32	F	H	1	1	1	2	-	-	2	-	-	7
22. 33	F	L	-	1	-	-	-	-	2	3	-	8

23. 34	F	H	-	1	2	-	-	3	2	-	-	**8**
24. 35	F	H	-	2	2	1	-	-	2	1	-	**8**
25. 36	M	L	-	-	-	-	-	-	2	-	-	**2**
26. 37	M	H	2	-	-	3	-	3	2	3	2	**15**
27. 38	F	L	-	1	-	-	-	-	1	1	-	**3**
28. 39	F	L	1	1	-	2	-	1	-	2	-	**7**
29. 40	F	H	-	-	-	-	-	-	2	2	-	**4**
30. 43	F	L	1	1	-	-	-	-	2	3	-	**7**
31. 45	M	L	1	-	-	2	-	-	4	1	1	**9**
32. 48	F	L	-	-	-	1	-	-	1	1	-	**3**
33. 49	F	L	-	1	-	-	-	-	5	2	-	**8**
34. 50	F	L	-	2	-	1	-	1	4	1	-	**9**
35. 52	F	L	-	2	2	2	-	-	5	1	-	**12**
36. 53	F	L	2	2	2	1	-	1	2	3	2	**15**
TOTAL	**M 9**	**H 10**										**342**
	F 27	**L 26**	**18**	**46**	**42**	**47**	**-**	**24**	**94**	**56**	**13**	
Percentage			**5.2%**	**13.4%**	**12.2%**	**13.7%**	**-**	**7%**	**27.4%**	**16.3%**	**3.8%**	

Table (2 B): Creative microstrategies used by the professional translator- Business Text

	Creative microstrategies used by the professional translator- Business Text									
	Explicitation	**Condensation**	**Deletion**	**Paraphrase**	**Adaptation**	**Permutation**	**Substitution**	**Transposition**	**Addition**	**Total**
	-	-	7	5	-	-	12	3	1	28
Percentage	**0**	**0**	**25%**	**17.8%**	**0**	**0**	**42.8%**	**10.7%**	**3.5%**	

Table (3 B): Creative microstrategies used by female students- Business Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by female students- Business Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	H	1	3	5	2	-	-	2	5	-	18
2. 6	F	L	1	-	1	3	-	1	1	1	-	8
3. 7	F	L	-	1	4	-	-	-	1	2	-	8
4. 8	F	L	1	1	1	3	-	2	3	1	-	12
5. 9	F	L	-	2	-	-	-	-	2	-	-	4
6. 10	F	L	-	-	1	-	-	-	5	1	-	7
7. 11	F	L	2	1	-	-	-	2	2	4	1	12
8. 13	F	L	-	2	1	-	-	-	-	1	-	4
9. 15	F	L	-	1	2	3	-	1	4	2	-	13
10. 16	F	L	1	1	2	-	-	-	1	2	-	7
11. 22	F	H	1	4	2	1	-	-	3	1	-	12
12. 23	F	L	-	-	-	-	-	-	1	1	-	2
13. 30	F	L	-	3	-	1	-	1	3	-	-	8
14. 31	F	L	-	1	1	1	-	-	1	-	-	4
15. 32	F	H	1	1	1	2	-	-	2	-	-	7
16. 33	F	L	-	1	-	-	-	-	2	3	-	8
17. 34	F	H	-	1	2	-	-	3	2	-	-	8
18. 35	F	H	-	2	2	1	-	-	2	1	-	8
19. 38	F	L	-	1	-	-	-	-	1	1	-	3
20. 39	F	L	1	1	-	2	-	1	-	2	-	7
21. 40	F	H	-	-	-	-	-	-	2	2	-	4
22. 43	F	L	1	1	-	-	-	-	2	3	-	7
23. 48	F	L	-	-	-	1	-	-	1	1	-	3
24. 49	F	L	-	1	-	-	-	-	5	2	-	8

25. 50	F	L	-	2	-	1	-	1	4	1	-	**9**
26. 52	F	L	-	2	2	2	-	-	5	1	-	**12**
27. 53	F	L	2	2	2	1	-	1	2	3	2	**15**
TOTAL	**F 27**	**H 6 L 21**	**12**	**35**	**29**	**24**	**-**	**13**	**59**	**41**	**3**	**218**
Percentage			**5.5%**	**16%**	**13.3%**	**11%**	**-**	**5.9%**	**27%**	**18.8%**	**1.3%**	

Table (4 B) : Creative microstrategies used by male students- Business Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by male students- Business Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 2	M	H	-	-	1	-	-	-	2	-	-	3
2. 3	M	L	1	6	7	6	-	-	9	3	2	34
3. 5	M	L	1	1	1	2	-	-	٤	1	-	10
4. 12	M	H	-	1	2	3	-	6	3	3	2	20
5. 19	M	H	1	2	1	5	-	-	2	3	2	16
6. 21	M	L	-	1	1	2	-	2	7	1	1	15
7. 36	M	L	-	-	-	-	-	-	2	-	-	2
8. 37	M	H	2	-	-	3	-	3	2	3	2	15
9. 45	M	L	1	-	-	2	-	-	4	1	1	9
TOTAL	**M 9**	**H 4 L 5**	**6**	**11**	**13**	**23**	**-**	**11**	**35**	**15**	**10**	**124**
Percentage			**4.8%**	**8.8%**	**10.4%**	**18.5%**	**-**	**8.8%**	**28.2%**	**12%**	**8%**	

Table (5 B): Creative microstrategies used by high level students- Business Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by high level students- Business Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	H	1	3	5	2	-	-	2	5	-	18
2. 2	M	H	-	-	1	-	-	-	2	-	-	3
3. 12	M	H	-	1	2	3	-	6	3	3	2	20
4. 19	M	H	1	2	1	5	-	-	2	3	2	16
5. 22	F	H	1	4	2	1	-	-	3	1	-	12
6. 32	F	H	1	1	1	2	-	-	2	-	-	7
7. 34	F	H	-	1	2	-	-	3	2	-	-	8
8. 35	F	H	-	2	2	1	-	-	2	1	-	8
9. 37	M	H	2	-	-	3	-	3	2	3	2	15
10. 40	F	H	-	-	-	-	-	-	2	2	-	4
TOTAL	**M 4 F 6**	**H 10**	**6**	**14**	**16**	**17**	**-**	**12**	**22**	**18**	**6**	**111**
Percentage			**5.4%**	**12.6%**	**14.4%**	**15.3%**	**-**	**10.8%**	**19.8%**	**16.2%**	**5.4%**	

Table (6 B): Creative microstrategies used by low level students- Business Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by low level students- Business Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 3	M	L	1	6	7	6	-	-	9	3	2	**34**
2. 5	M	L	1	1	1	2	-	-	4	1	-	**10**
3. 6	F	L	1	-	1	3	-	1	1	1	-	**8**
4. 7	F	L	-	1	4	-	-	-	1	2	-	**8**
5. 8	F	L	1	1	1	3	-	2	3	1	-	**12**
6. 9	F	L	-	2	-	-	-	-	2	-	-	**4**
7. 10	F	L	-	-	1	-	-	-	5	1	-	**7**
8. 11	F	L	2	1	-	-	-	2	2	4	1	**12**
9. 13	F	L	-	2	1	-	-	-	-	1	-	**4**
10. 15	F	L	-	1	2	3	-	1	4	2	-	**13**
11. 16	F	L	1	1	2	-	-	-	1	2	-	**7**
12. 21	M	L	-	1	1	2	-	2	7	1	1	**15**
13. 23	F	L	-	-	-	-	-	-	1	1	-	**2**
14. 30	F	L	-	3	-	1	-	1	3	-	-	**8**
15. 31	F	L	-	1	1	1	-	-	1	-	-	**4**
16. 33	F	L	-	1	-	-	-	-	2	3	-	**8**
17. 36	M	L	-	-	-	-	-	-	2	-	-	**2**
18. 38	F	L	-	1	-	-	-	-	1	1	-	**3**
19. 39	F	L	1	1	-	2	-	1	-	2	-	**7**
20. 43	F	L	1	1	-	-	-	-	2	3	-	**7**
21. 45	M	L	1	-	-	2	-	-	4	1	1	**9**
22. 48	F	L	-	-	-	1	-	-	1	1	-	**3**
23. 49	F	L	-	1	-	-	-	-	5	2	-	**8**
24. 50	F	L	-	2	-	1	-	1	4	1	-	**9**

25. 52	F	L	-	2	2	2	-	-	5	1	-	12
26. 53	F	L	2	2	2	1	-	1	2	3	2	15
TOTAL	**M 5**	**L 26**										
	F 21		**12**	**32**	**26**	**30**	**-**	**12**	**72**	**38**	**7**	**213**
Percentage			**5.6%**	**15**	**12.2%**	**14**	**-**	**5.6%**	**33.8%**	**17.8%**	**3.2%**	

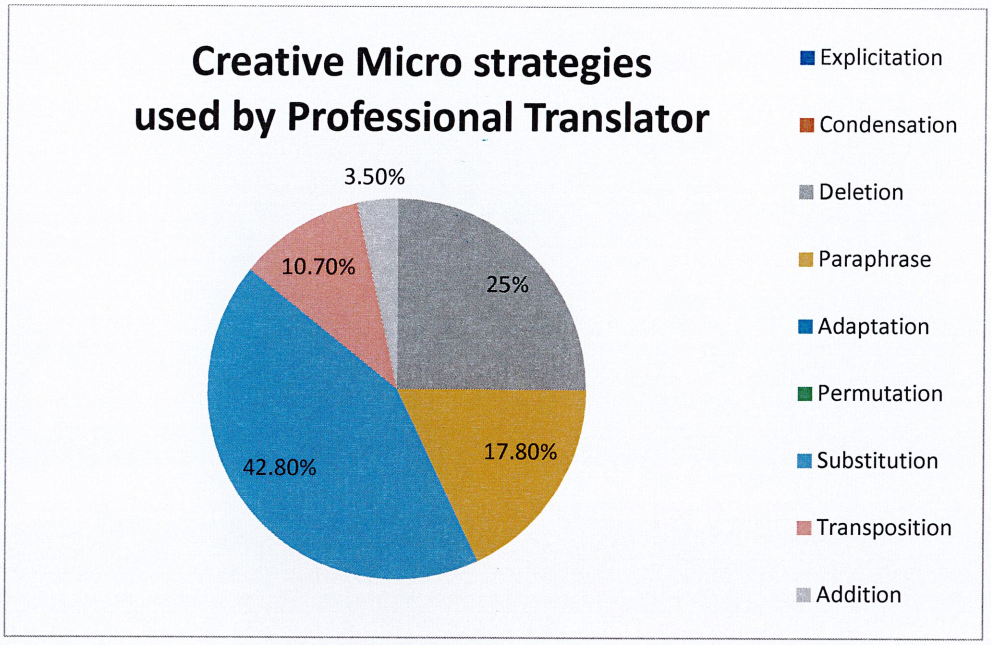


Figure (1 B): Creative microstrategies used by the professional translator-Business Text

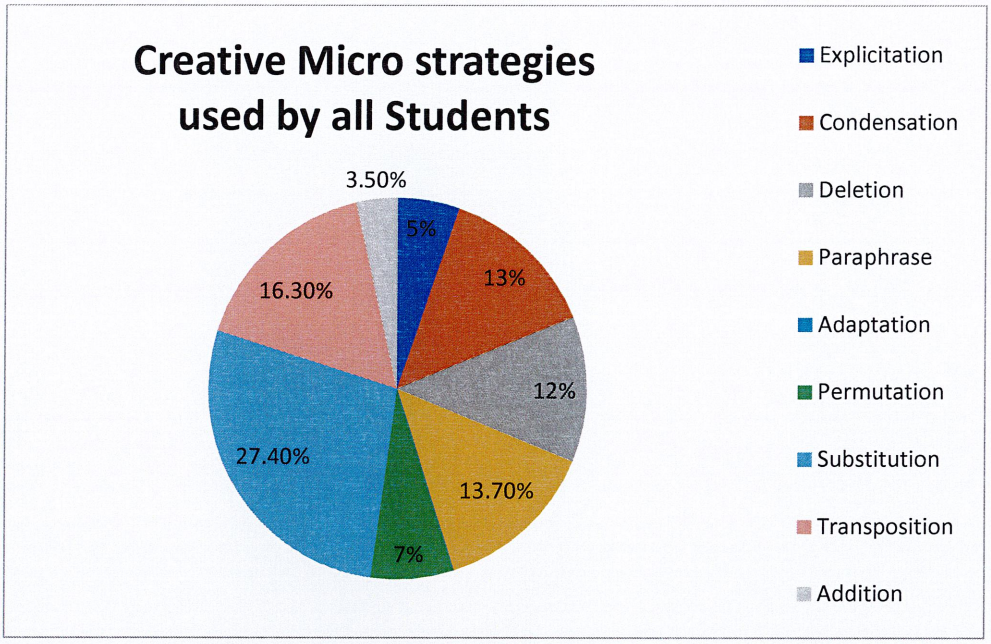


Figure (2 B): Creative microstrategies used by all students- Business Text

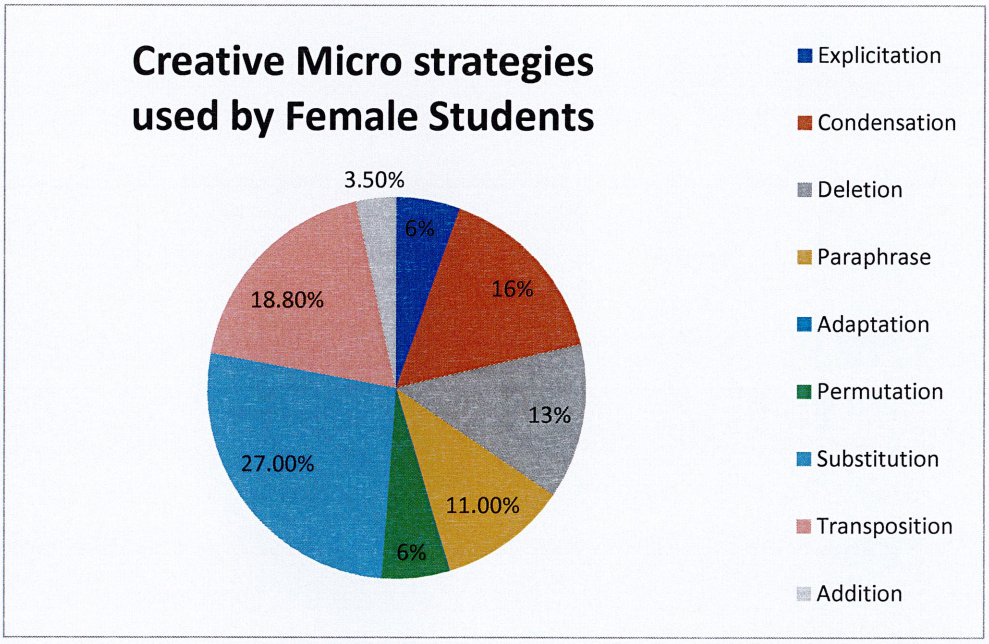


Figure (3 B): Creative microstrategies used by female students- Business Text

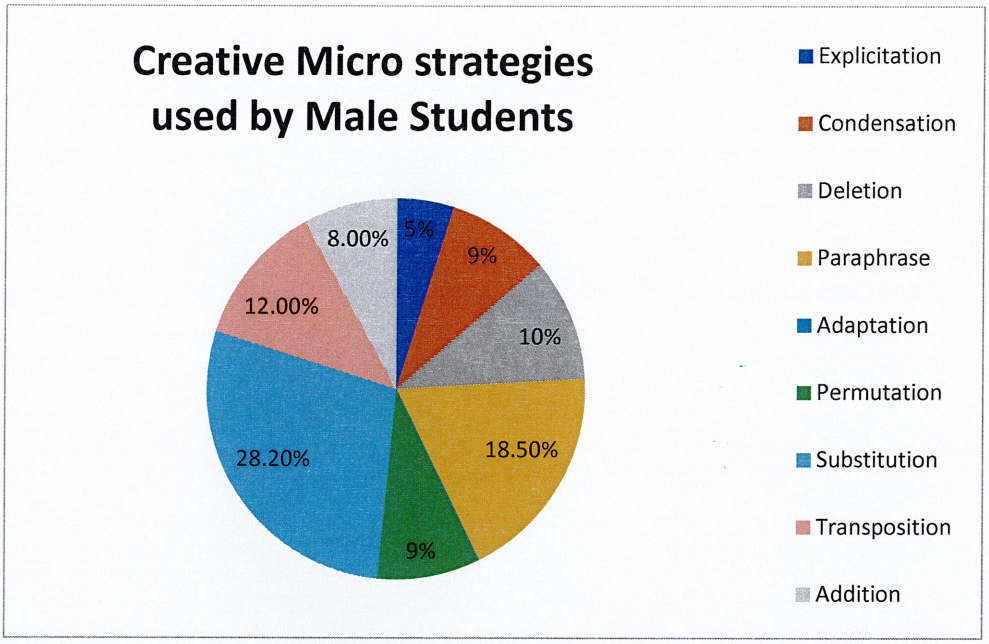


Figure (4 B): Creative microstrategies used by male students- Business Text

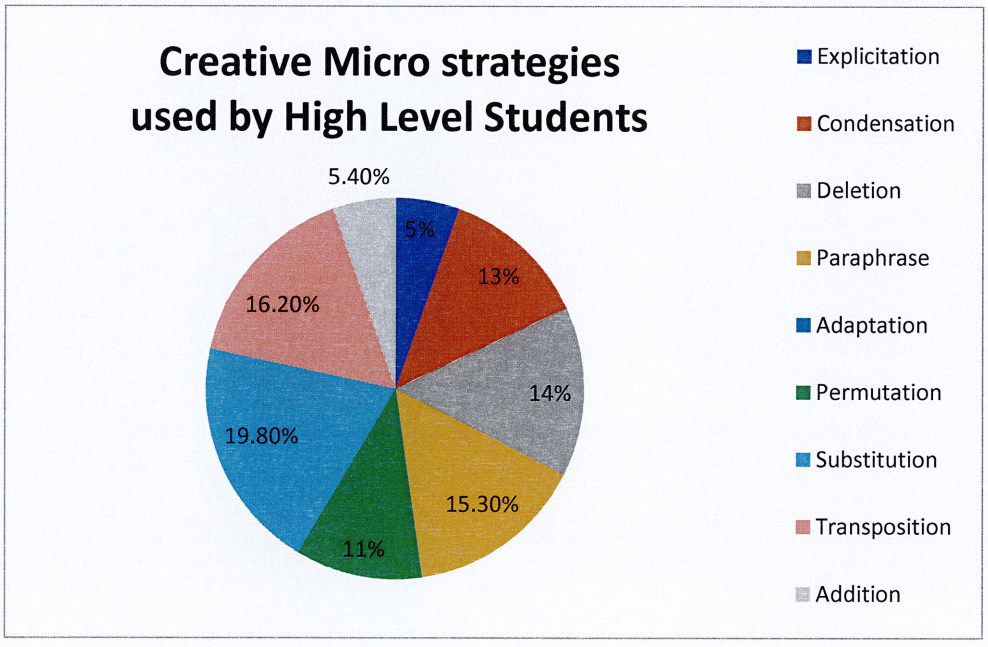


Figure (5 B): Creative microstrategies used by high level students- Business Text

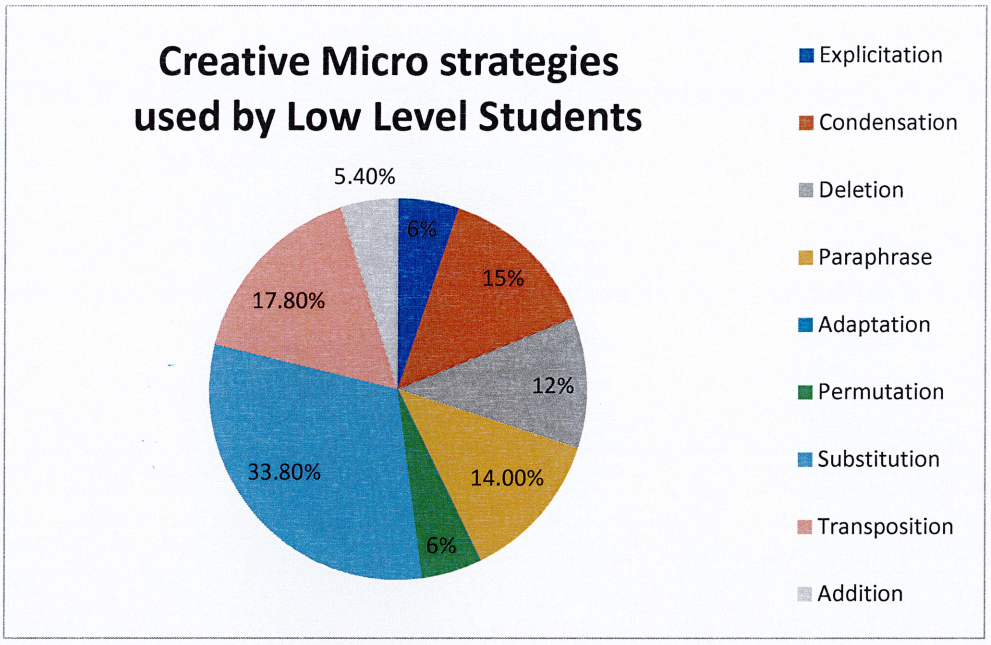


Figure (6 B): Creative microstrategies used by low level students- Business Text

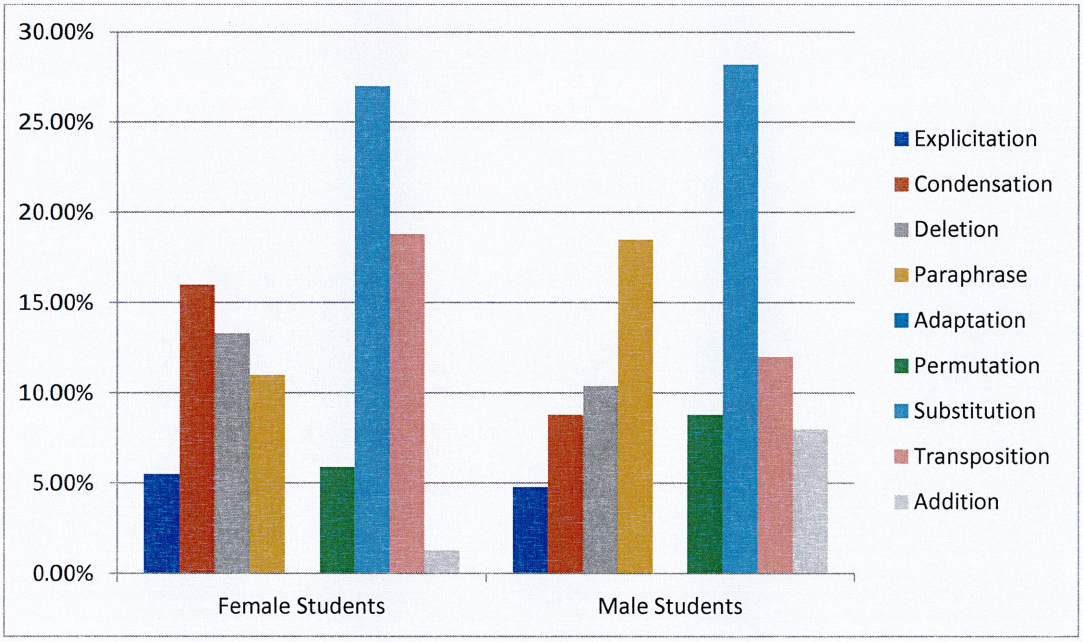


Figure (7 B): Comparison of using creative microstrategies by male and female students- Business Text

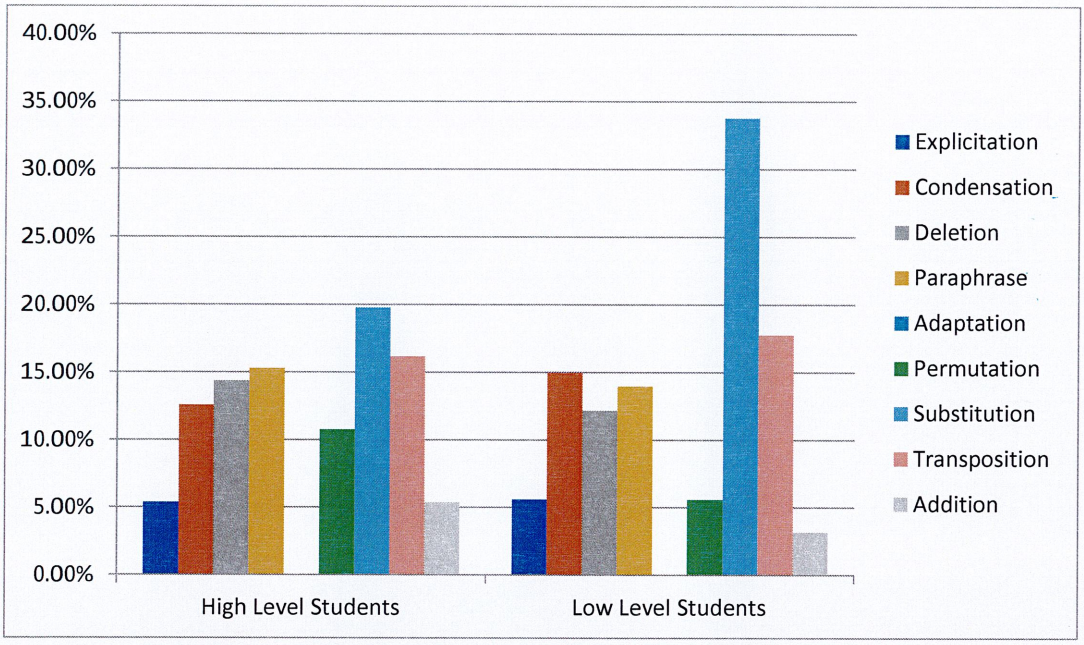


Figure (8 B): Comparison of using creative microstrategies by low and high level students- Business Text

Appendix C: Student's Translation Task - Journalistic Text

University of Bahrain

College of Arts

Department of English Language and Literature

Translation Tasks

Gender: F \ M

GPA: Lower than 2.75 \ Higher than 2.75

Task: Kindly select your gender and GPA from the two options above, then translate the following text from Arabic into English. You are allowed to use soft or hard copies of dictionaries but **not** machine translation (google translate) due to research purposes.

Journalistic Text

تتحرك المرأة البحرينية وبشكل تدريجي لشغل الوظائف التي يهيمن عليها تقليدياً الرجل إلا أنها مازالت تواجه تحديات جسيمة وذلك بالرغم من أن المرأة عادةً ما تتميز بمهاراتها الطبيعية في التفاوض والقيام بمهام متعددة في ذات الوقت، ولكن في الواقع تبين الدراسات بأن هناك تحديات كبيرة جداً تواجه المرأة في سوق العمل وأنه من الضروري إيجاد استراتيجيات عملية لمعالجتها من خلال البحث والدراسة وايجاد السياسات العامة المناسبة على المستوى الرسمي والشركات.

وبفضل جهود الحكومة الرشيدة الرامية إلى تعزيز فرص المساواة والقضاء على جميع اشكال التمييز ضد المرأة، بحثت المملكة متمثلة باللجنة التنسيقية التابعة لمجلس الوزراء الموقر برئاسة صاحب السمو الملكي الأمير سلمان بن حمد آل خليفة ولي العهد نائب القائد الأعلى النائب الأول لرئيس مجلس الوزراء، في عدداً من المبادرات الداعمة لتعزيز تقدم المرأة البحرينية، وذلك بناءً على توصية المجلس الأعلى للمرأة بالتعاون المشترك مع وزارة المالية والاقتصاد الوطني، حيث تم إصدار حزمة من القرارات النوعية عن عدة جهات حكومية ترتبط مباشرة باستدامة مساهماتها وإدماج احتياجاتها في سوق العمل.

أكدت سعادة الأستاذة هالة الأنصاري الأمين العام للمجلس الأعلى للمرأة أن التوجيهات السامية والقرارات ذات الصلة بالمرأة التي شهدتها مملكة البحرين في الآونة الأخيرة عكست مرة أخرى مكانة البحرين كدولة متقدمة متحضرة داعمة للمرأة من جهة، وأسهمت من جهة أخرى في زيادة تفعيل مشاركة المرأة البحرينية في الجهود الوطنية للحد من تداعيات جائحة كوفيد-١٩ على المجتمع والاقتصاد والحياة العامة في المملكة.

وأشارت إلى أن المجلس الأعلى للمرأة، برئاسة صاحبة السمو الملكي الأميرة سبيكة بنت إبراهيم آل خليفة، قرينة عاهل البلاد المفدى، يرصد الأثر الإيجابي الكبير لهذه التوجيهات السامية والقرارات على المرأة البحرينية والاستقرار الأسري والمجتمعي،

لافتة إلى أنه في حين واجهت الكثير من الدول والمجتمعات تحديات كبيرة، بقيت مملكة البحرين في منأى عن ذلك نتيجة لحزم الدعم الكبيرة للمواطنين والمؤسسات خلال جائحة كوفيد-١٩ من جهة، والقوانين والقرارات والإجراءات التي صدرت خلال الجائحة من جهة أخرى، وجزء كبير منها موجه بشكل خاص لدعم المرأة البحرينية واسرتها باعتبارها المسؤول الأساسي عن الاستقرار النفسي والصحي للأسرة، والأكثر حضوراً في قطاعات حيوية جداً مثل التعليم والصحة.

وأوضحت الأنصاري أن المجلس الأعلى للمرأة سيبقى يتابع عن كثب الاحتياجات المستجدة للمرأة البحرينية في ظل تطورات الأوضاع على الأرض بسبب الجائحة، ويتعاون في إطار اختصاصاته وتوجهات الخطة الوطنية لنهوض المرأة البحرينية مع جميع الجهات المعنية

من أجل زيادة تفعيل طاقات المرأة البحرينية وتعزيز قدرتها على الموازنة بين متطلبات العمل والمتطلبات الأسرية كمدخل رئيسي لتحقيق الاستقرار الأسري، ورفع جودة حياتها، والحرص على التطبيق السليم للتشريعات والقوانين ذات العلاقة المباشرة وغير المباشرة بحقوق المرأة وحفظاً لاستقرار ورفاه الأسرة البحرينية.

هذا وقد شهدت مملكة البحرين صدور قرارات نوعية داعمة للتوازن بين الجنسين تراعي وضع المرأة في ظل الأوضاع المستجدة التي تسببت بها الجائحة، خاصة المرأة العاملة في الصفوف الأمامية، وهذا ما انعكس إيجاباً على استدامة أداء المرأة لمسؤولياتها الأسرية والمهنية، وتسهيل حصولها على الخدمات الصحية، ودعم استقراراها النفسي وتعايشها مع الأوضاع المستجدة، والحفاظ على استقرار الأسرة والمجتمع البحريني ككل.

ففي ٢١ مارس، ومع بداية ظهور تداعيات جائحة كوفيد-١٩، وبمناسبة يوم الأم الذي تحتفل به مملكة البحرين، وجه حضرة صاحب الجلالة الملك حمد بن عيسى آل خليفة عاهل البلاد المفدى حفظه الله ورعاه الجهات المختصة بالحكومة إلى تطبيق نظام العمل من المنزل للأم العاملة وما يقتضيه الصالح العام من استمرار الأم العاملة في شرف تأدية الوظائف الحيوية وبالأخص في القطاع الصحي وقطاع الأمن خدمة للوطن ومواطنيه ومقيميه بكل شرف وأمانة.

Translation

Appendix D: Detailed percentages of microstrategies' use–Journalistic Text

Table (7 D): Creative microstrategies used by all students- Journalistic Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by all Students- Journalistic Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	H	-	-	1	1	-	1	6	3	-	**12**
2. 2	M	H	3	2	1	1	-	-	3	1	-	**11**
3. 3	F	L	3	-	2	2	-	-	6	5	4	**22**
4. 4	F	L	2	2	-	3	-	-	7	2	-	**16**
5. 6	F	L	1	3	1	3	-	-	1	4	-	**13**
6. 7	F	L	-	-	1	-	-	-	6	1	1	**9**
7. 8	F	H	1	-	1	4	-	-	3	2	-	**11**
8. 9	M	L	3	3	4	4	-	-	3	3	-	**20**
9. 10	F	L	-	1	1	1	-	-	4	1	2	**10**
10. 13	F	L	1	1	2	1	-	-	-	4	-	**9**
11. 14	M	L	1	-	1	-	-	-	4	1	1	**8**
12. 16	F	L	-	-	5	-	-	1	-	2	-	**8**
13. 17	F	H	-	-	3	2	-	-	3	2	2	**12**
14. 18	F	L	1	-	1	2	-	-	2	-	-	**6**
15. 19	F	H	-	-	5	-	-	-	-	3	-	**8**
16. 20	F	L	1	1	-	1	-	1	-	3	3	**10**
17. 21	F	L	-	1	6	-	-	1	-	2	-	**10**
18. 22	M	L	-	1	1	3	-	-	-	2	-	**7**
19. 23	M	H	1	-	3	5	-	-	6	3	2	**20**
20. 28	F	L	-	-	1	1	-	-	1	1	-	**4**
21. 29	F	L	-	2	2	1	-	-	-	1	-	**6**
22. 30	F	L	-	-	-	-	-	-	2	2	-	**4**

23. 33	F	H	-	2	1	5	-	-	7	4	1	**20**
24. 34	F	H	-	-	3	-	-	1	-	2	-	**6**
25. 35	M	L	-	1	1	-	-	-	1	2	-	**5**
26. 38	F	L	2	-	-	-	-	1	1	1	2	**7**
27. 39	F	H	-	-	-	1	-	-	1	1	1	**4**
28. 40	M	L	-	-	1	-	-	-	1	1	-	**3**
29. 41	F	H	1	1	1	2	-	-	2	-	-	**7**
30. 42	F	L	2	2	-	1	-	-	3	-	-	**8**
31. 43	M	H	3	1	3	3	-	-	4	6	-	**20**
32. 44	M	L	-	-	-	2	-	-	1	1	1	**5**
33. 47	F	L	2	-	1	2	-	-	6	3	1	**15**
34. 49	F	L	-	-	2	2	-	-	4	1	-	**9**
35. 51	F	L	-	1	-	2	-	1	4	4	-	**12**
36. 52	F	L	1	-	3	4	-	2	4	4	1	**19**
Total	**F27 M 9**	**H 11 L 25**	**29**	**25**	**58**	**59**	**-**	**9**	**96**	**78**	**22**	**367**
Percentage			**7.9%**	**6.8%**	**15.8%**	**16%**	**-**	**2.4%**	**26%**	**21.2%**	**5.9%**	

Table (8 D) : Creative microstrategies used by the professional translator- Journalistic Text

	Creative microstrategies used by the professional translator- Journalistic Text									
	Explicitation	**Condensation**	**Deletion**	**Paraphrase**	**Adaptation**	**Permutation**	**Substitution**	**Transposition**	**Addition**	**Total**
	-	1	10	2	-	-	20	14	3	50
Percentage	**-**	**2%**	**20%**	**4%**	**-**	**-**	**40%**	**28%**	**6%**	

Table (9 D): Creative microstrategies used by female students- Journalistic Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by female Students- Journalistic Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	H	-	-	1	1	-	1	6	3	-	12
2. 3	F	L	3	-	2	2	-	-	6	5	4	22
3. 4	F	L	2	2	-	3	-	-	7	2	-	16
4. 6	F	L	1	3	1	3	-	-	1	4	-	13
5. 7	F	L	-	-	1	-	-	-	6	1	1	9
6. 8	F	H	1	-	1	4	-	-	3	2	-	10
7. 10	F	L	-	1	1	1	-	-	4	1	2	10
8. 13	F	L	1	1	2	1	-	-	-	4	-	9
9. 16	F	L	-	-	5	-	-	1	-	2	-	8
10. 17	F	H	-	-	3	2	-	-	3	2	2	12
11. 18	F	L	1	-	1	2	-	-	2	-	-	6
12. 19	F	H	-	-	5	-	-	-	-	3	-	8
13. 20	F	L	1	1	-	1	-	1	-	3	3	10
14. 21	F	L	-	1	6	-	-	1	-	2	-	10
15. 28	F	L	-	-	1	1	-	-	1	1	-	4
16. 29	F	L	-	2	2	1	-	-	-	1	-	6
17. 30	F	L	-	-	-	-	-	-	2	2	-	4
18. 33	F	H	-	2	1	5	-	-	7	4	1	20
19. 34	F	H	-	-	3	-	-	1	-	2	-	6
20. 38	F	L	2	-	-	-	-	1	1	1	2	6
21. 39	F	H	-	-	-	1	-	-	1	1	1	4
22. 41	F	H	1	1	1	2	-	-	2	-	-	7
23. 42	F	L	2	2	-	1	-	-	3	-	-	8
24. 47	F	L	2	-	1	2	-	-	6	3	1	15
25. 49	F	L	-	-	2	2	-	-	4	1	-	9
26. 51	F	L	-	1	-	2	-	1	4	4	-	12

27. 52	F	L	1	-	3	4	-	2	4	4	1	**18**
Total	**F27**	**H 8 L 19**	**18**	**17**	**43**	**41**	**-**	**9**	**73**	**58**	**18**	**277**
Percentage			**6.4%**	**6.1%**	**15.5%**	**14.8%**	**-**	**3.2%**	**26.3%**	**20.9%**	**6.4%**	

Table (10 D): Creative microstrategies used by male students- Journalistic Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by male Students- Journalistic Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 2	M	H	3	2	1	1	-	-	3	1	-	11
2. 9	M	L	3	3	4	4	-	-	3	3	-	20
3. 14	M	L	1	-	1	-	-	-	4	1	1	8
4. 22	M	L	-	1	1	3	-	-	-	2	-	7
5. 23	M	H	1	-	3	5	-	-	6	3	2	20
6. 35	M	L	-	1	1	-	-	-	1	2	-	5
7. 40	M	L	-	-	1	-	-	-	1	1	-	3
8. 43	M	H	3	1	3	3	-	-	4	6	-	20
9. 44	M	L	-	-	-	2	-	-	1	1	1	5
Total	**M 9**	**H 3 L 6**	**11**	**8**	**15**	**18**	**-**	**-**	**23**	**20**	**4**	**99**
Percentage			**11%**	**8%**	**15%**	**18%**	**-**	**-**	**23.2%**	**20.2%**	**4%**	

Table (11 D): Creative microstrategies used by high level students- Journalistic Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by high level students- Journalistic Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	H	-	-	1	1	-	1	6	3	-	**12**
2. 2	M	H	3	2	1	1	-	-	3	1	-	**11**
3. 8	F	H	1	-	1	4	-	-	3	2	-	**11**
4. 17	F	H	-	-	3	2	-	-	3	2	2	**12**
5. 19	F	H	-	-	5	-	-	-	-	3	-	**8**
6. 23	M	H	1	-	3	5	-	-	6	3	2	**21**
7. 33	F	H	-	2	1	5	-	-	7	4	1	**20**
8. 34	F	H	-	-	3	-	-	1	-	2	-	**6**
9. 39	F	H	-	-	-	1	-	-	1	1	1	**4**
10. 41	F	H	1	1	1	2	-	-	2	-	-	**7**
11. 43	M	H	3	1	3	3	-	-	4	6	-	**20**
Total	**F 8 M 3**	**H 11**	**9**	**6**	**22**	**24**	**-**	**2**	**35**	**27**	**6**	**131**
Percentage			**6.8%**	**4.5%**	**16.7%**	**18.3%**	**-**	**1.5%**	**26.7%**	**20.6%**	**4.5%**	

Table (12 D): Creative microstrategies used by low level students- Journalistic Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by low level Students- Journalistic Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 3	F	L	3	-	2	2	-	-	6	5	4	**22**
2. 4	F	L	2	2	-	3	-	-	7	2	-	**16**
3. 6	F	L	1	3	1	3	-	-	1	4	-	**13**
4. 7	F	L	-	-	1	-	-	-	6	1	1	**9**
5. 9	M	L	3	3	4	4	-	-	3	3	-	**20**
6. 10	F	L	-	1	1	1	-	-	4	1	2	**10**
7. 13	F	L	1	1	2	1	-	-	-	4	-	**9**
8. 14	M	L	1	-	1	-	-	-	4	1	1	**8**
9. 16	F	L	-	-	5	-	-	1	-	2	-	**8**
10. 18	F	L	1	-	1	2	-	-	2	-	-	**6**
11. 20	F	L	1	1	-	1	-	1	-	3	3	**10**
12. 21	F	L	-	1	6	-	-	1	-	2	-	**10**
13. 22	M	L	-	1	1	3	-	-	-	2	-	**7**
14. 28	F	L	-	-	1	1	-	-	1	1	-	**4**
15. 29	F	L	-	2	2	1	-	-	-	1	-	**6**
16. 30	F	L	-	-	-	-	-	-	2	2	-	**4**
17. 35	M	L	-	1	1	-	-	-	1	2	-	**5**
18. 38	F	L	2	-	-	-	-	1	1	1	2	**7**
19. 40	M	L	-	-	1	-	-	-	1	1	-	**3**
20. 42	F	L	2	2	-	1	-	-	3	-	-	**8**
21. 44	M	L	-	-	-	2	-	-	1	1	1	**5**
22. 47	F	L	2	-	1	2	-	-	6	3	1	**15**
23. 49	F	L	-	-	2	2	-	-	4	1	-	**9**
24. 51	F	L	-	1	-	2	-	1	4	4	-	**12**
25. 52	F	L	1	-	3	4	-	2	4	4	1	**19**

Total	**F19** **M 6**	**L 25**										**245**
			20	**19**	**36**	**35**	**-**	**7**	**61**	**51**	**16**	
Percentage			**8.1%**	**7.7%**	**14.6%**	**14.2%**	**-**	**2.8%**	**24.8%**	**20.8%**	**6.5%**	

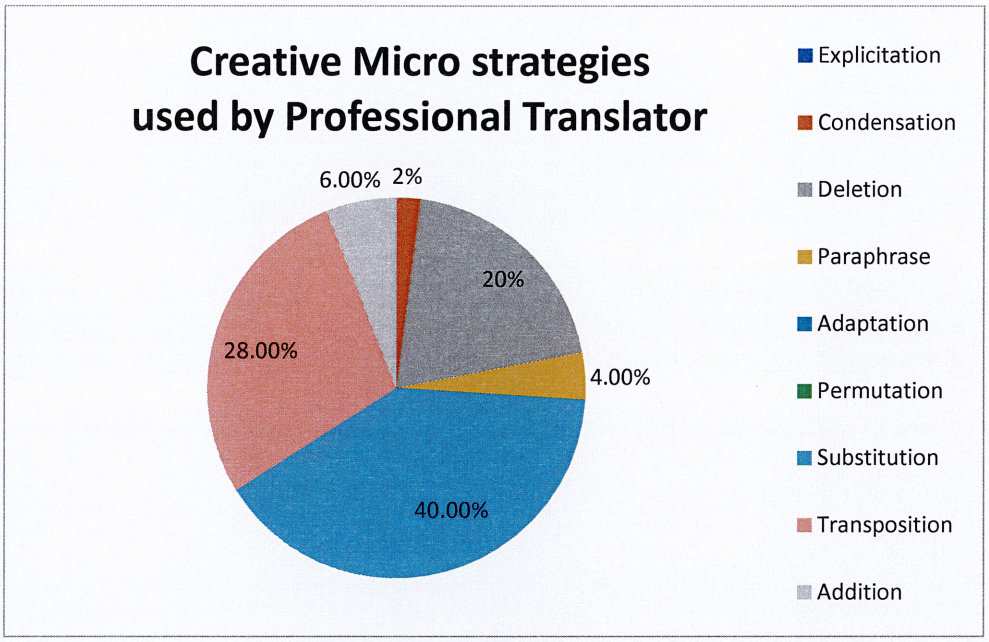


Figure (10 D): Creative microstrategies used by the professional translator-Journalistic Text

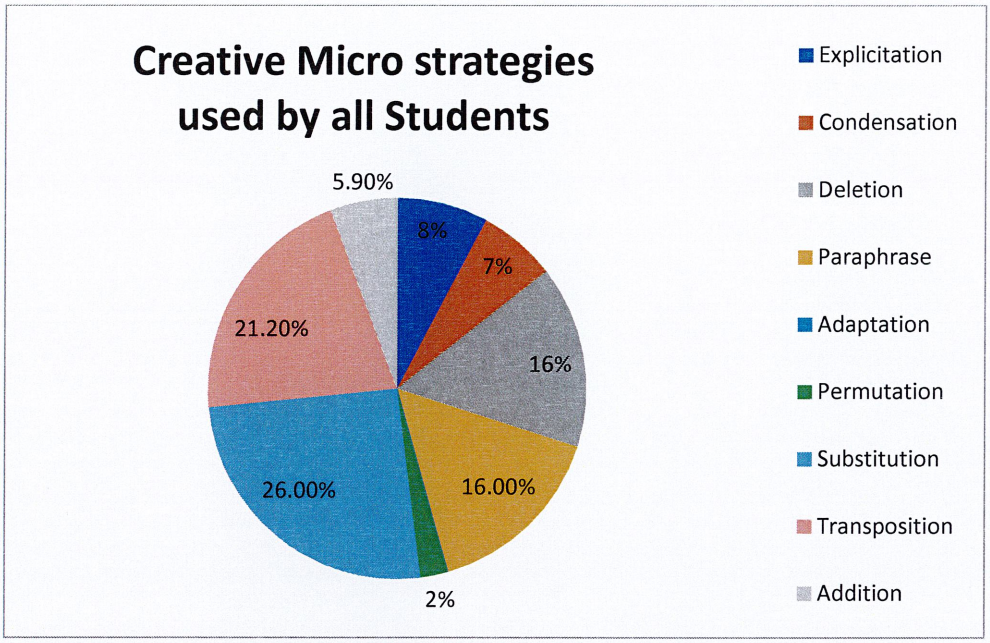


Figure (11 D): Creative microstrategies used by all students- Journalistic Text

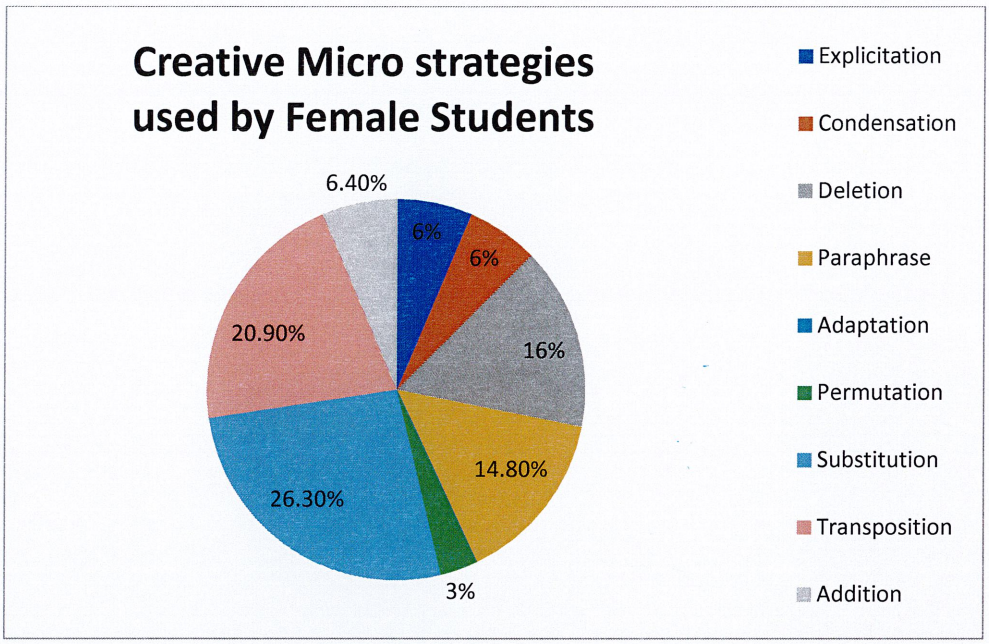


Figure (12 D): Creative microstrategies used by female students- Journalistic Text

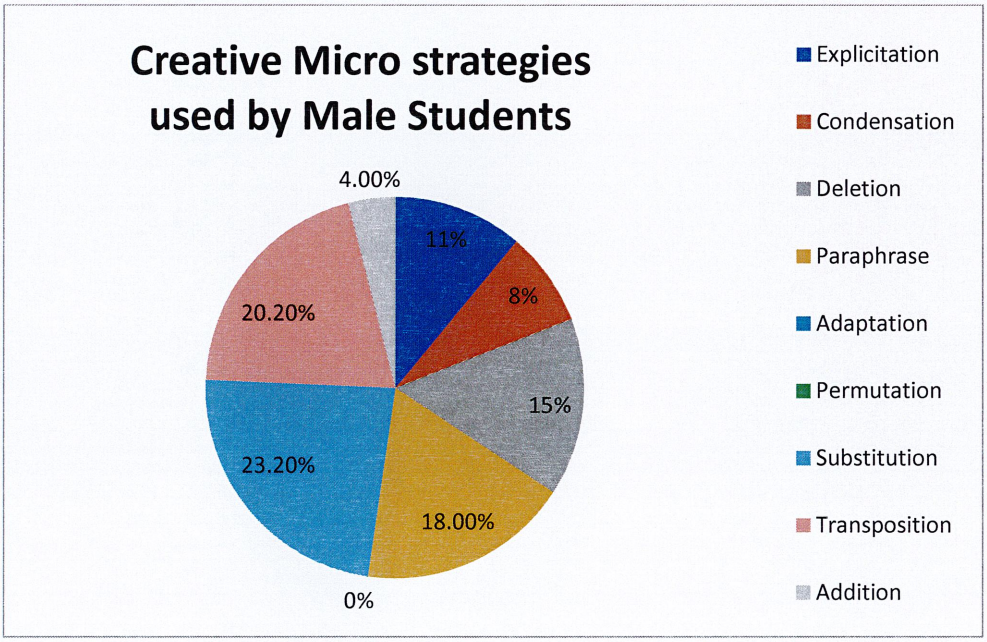


Figure (13 D): Creative microstrategies used by male students- Journalistic Text

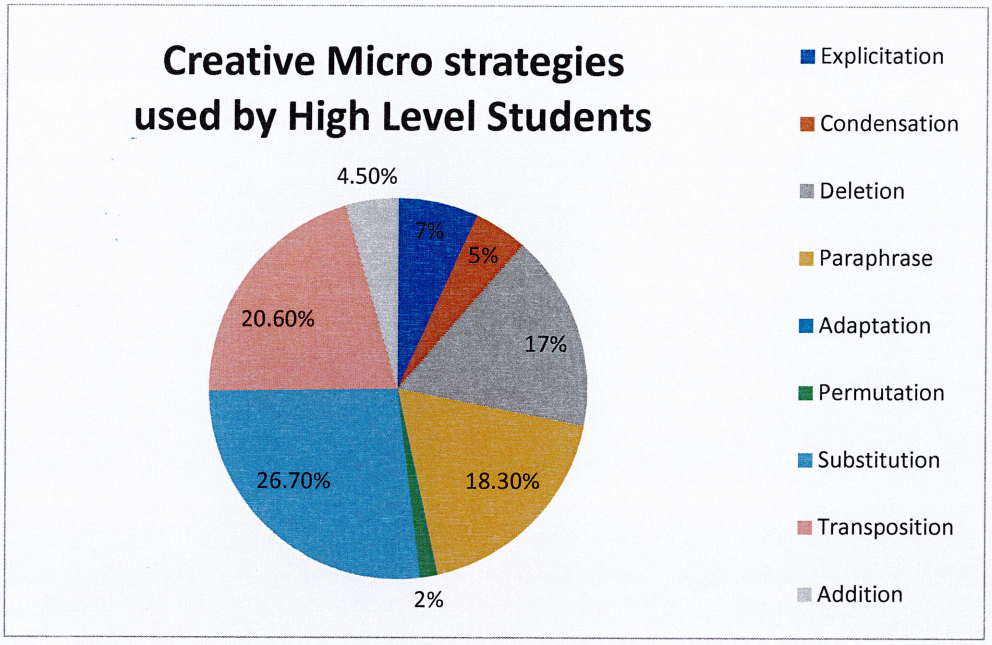


Figure (14 D): Creative microstrategies used by high level students- Journalistic Text

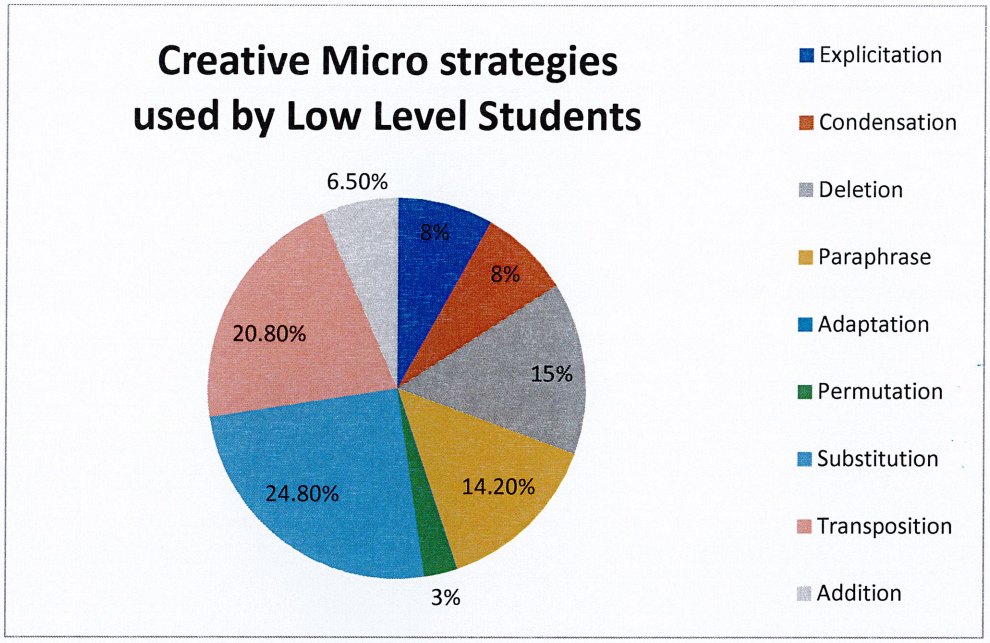


Figure (15 D): Creative microstrategies used by low level students- Journalistic Text

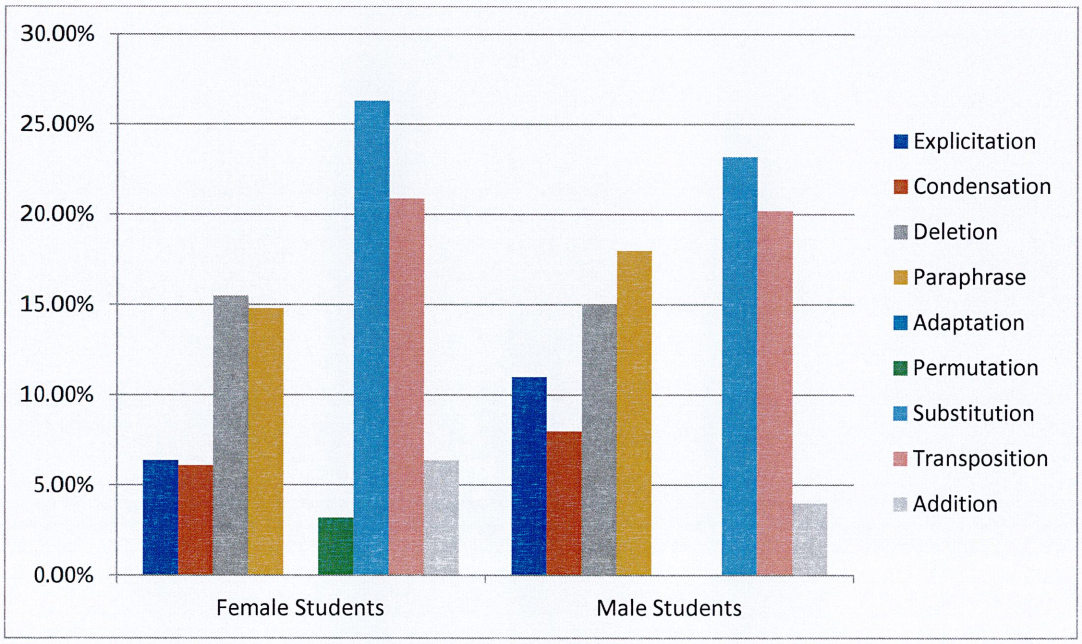


Figure (16 D):Comparison of using Creative Microstrategies by Male and Female Students- Journalistic Text

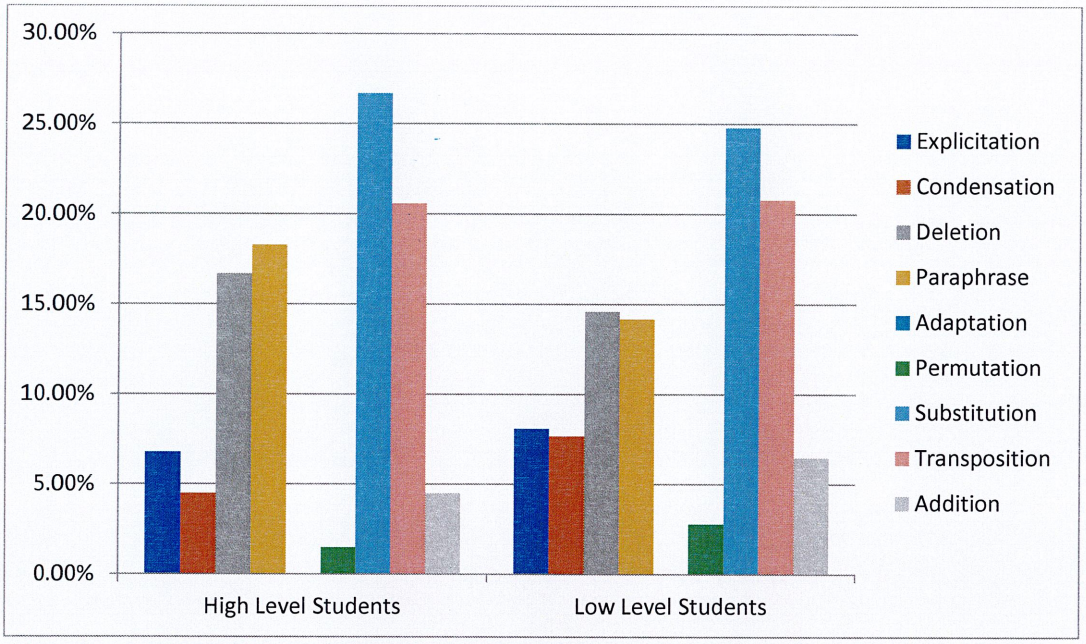


Figure (17 D): Comparison of using creative microstrategies by low and high level students- Journalistic Text

Appendix E: Student's Translation Task - Literary Text

University of Bahrain

College of Arts

Department of English Language and Literature

Translation Tasks

Gender: F \ M

GPA: Lower than 2.75 \ Higher than 2.75

Task: Kindly select your gender and GPA from the two options above, then translate the following text from Arabic into English. You are allowed to use soft or hard copies of dictionaries but **not** machine translation (google translate) due to research purposes.

Literary Text

عند منتصف الليل استيقظت، كما اعتادت أن تستيقظ في هذا الوقت من كل ليلة بلا استعانة من منبه أو غيره ولكن بإيحاء من الرغبة التي تبيت عليها فتواظب على إيقاظها في دقة وأمانة. وظلت لحظات على شك من استيقاظها فاختلطت عليها رؤى الأحلام وهمسات الإحساس، حتى بادرها القلق الذي يلم بها قبل أن تفتح جفنيها من خشية أن يكون النوم خانها فهزت رأسها هزة خفيفة فتحت عينيها على ظلام الحجرة الدامس. لم يكن ثمة علامة تستدل بها على الوقت، فالطريق تحت حجرتها لا ينام حتى مطلع الفجر، والأصوات المتقطعة هي التي تترامى إليها أول الليل من سمار المقاهي وأصحاب الحوانيت هي التي تترامى عند منتصفه وإلى ما قبيل الفجر، فلا دليل تطمئن إليه إلا إحساسها الباطن-كأنه عقرب ساعة واع- وما يشمل البيت من صمت ينم عن أن بعلها لم يطرق بابه بعد ولم تضرب طرف عصاه على درجات سلمه.

هي العادة التي توقظها في هذه الساعة، عادة قديمة صاحبت شبابها منذ مطلعه ولا تزال تستأثر بكهولتها، تلقنتها فيما تلقنت من آداب الحياة الزوجية، أن تستيقظ في منتصف الليل لتنتظر بعلها حسن عودته من سهرته فتقوم على خدمته حتى ينام. وجلست في الفراش بلا تردد لتتغلب على إغراء النوم الدافئ و بسملت ثم انزلقت من تحت الغطاء إلى أرض الحجرة، ومضت تتلمس الطريق على هدى عمود السرير و ضلفة الشباك حتى بلغت الباب ففتحته، فانساب إلى الداخل شعاع خافت ينبعث من مصباح قائم على الكونصول في الصالة، فدلفت منه وحملته وعادت به إلى الحجرة وهو يعكس على السقف من فوهة زجاجته دائرة مهتزة من الضوء الشاحب تحف به حاشية من الظلال، ثم وضعته على خوان قائم بإزاء الكنبة. وأضاء المصباح الحجرة فبدت برقعتها المربعة الواسعة وجدرانها العالية وسقفها بعمده الأفقية المتوازية، إلا أنها لاحت كريمة الأثاث ببساطها الشيرازي وفراشها الكبير ذي العمد النحاسية الأربعة والصوان الضخم والكنبة الطويلة المغطاة بسجاد صغير المقطع مختلف النقوش والألوان. واتجهت المرأة إلى المرآة وألقت على صورتها نظرة فرأت منديل رأسها البني منكمشاً متراجعاً وقد تشعثت خصلات من شعرها الكستنائي فوق الجبين، فمدت أصابعها إلى عقدته فحلتها وسوته على شعرها وعقدت طرفيه في أناة وعناية، ومسحت براحتيها على صفحتي وجهها كأنما لتزيل عنه ما علق به من آثار النوم.

كانت في الأربعين متوسطة القامة، تبدو كالنحيفة ولكن جسمها بض ممتلئ في حدوده الضيقة لطيف التنسيق والتبويب. أما وجهها فمائل إلى الطول مرتفع الجبين دقيق القسمات، ذو عينين صغيرتين جميلتين تلوح فيها نظرة عسلية حالمة، و أنف صغير دقيق يتسع قليلا عند فتحتيه، وفم رقيق الشفتين ينحدر تحتهما ذقن مدبب، وبشرة قمحية صافية تلوح عند موضع الوجنة منها شاكة سوادها عميق نقي. وقد بدت و هي تتلفع بخمارها كالمتعجلة. واتجهت صوب باب المشربية ففتحته ودخلت، ثم وقفت في قفصها المغلق تردد وجهها يمنة ويسرة ملقية نظراتها من الثقوب المستديرة الدقيقة التي تملأ أضلافها المغلقة إلى الطريق.

Translation

Appendix F: Detailed percentages of microstrategies' use –Literary Text

Table (13 F): Creative microstrategies used by all students- Literary Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by all Students- Literary Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	L	1	4	5	2	-	-	4	3	-	**19**
2. 2	F	H	5	1	8	5	-	-	7	4	1	**31**
3. 4	F	H	3	1	7	6	-	1	8	2	2	**31**
4. 5	F	H	4	4	3	4	-	1	6	3	7	**32**
5. 6	F	L	5	2	9	5	-	-	10	4	1	**36**
6. 8	F	L	6	1	4	2	-	-	12	2	5	**32**
7. 9	F	H	3	3	8	3	-	-	7	3	4	**31**
8. 10	F	H	2	1	7	4	-	1	9	2	1	**27**
9. 11	M	L	4	3	3	4	-	-	13	3	3	**33**
10. 13	M	H	-	-	3	3	-	-	5	1	5	**17**
11. 14	F	L	2	-	4	1	-	-	4	1	5	**17**
12. 16	F	L	-	-	7	2	-	2	6	1	3	**21**
13. 17	F	L	2	-	1	4	-	-	8	1	1	**17**
14. 19	F	L	-	-	3	-	-	-	1	1	1	**6**
15. 21	F	H	3	1	7	5	-	-	8	2	1	**27**
16. 23	F	L	-	2	3	1	-	-	6	1	1	**14**
17. 24	M	L	-	1	1	3	-	-	5	2	2	**14**
18. 25	M	H	2	1	7	5	-	2	10	1	7	**35**
19. 26	M	L	2	-	2	2	-	1	6	1	2	**16**
20. 29	F	L	-	-	3	1	-	-	2	1	-	**7**
21. 30	F	L	-	-	1	-	-	-	2	-	-	**3**
22. 31	F	L	-	3	7	2	-	-	3	3	2	**20**
23. 32	F	L	-	2	2	-	-	-	2	-	-	**6**
24. 33	F	H	2	1	10	3	-	-	5	2	1	**24**

25. 34	F	L	-	1	3	3	-	-	-	-	-	**7**
26. 35	F	H	-	2	1	2	-	2	6	-	-	**13**
27. 38	M	H	4	1	5	2	-	-	5	4	5	**26**
28. 41	F	H	-	3	4	1	-	-	3	1	1	**13**
29. 43	F	H	-	1	5	3	-	-	1	1	1	**12**
30. 44	F	L	3	3	8	4	-	1	5	2	17	**43**
31. 46	M	L	1	-	-	3	-	-	9	2	-	**15**
32. 47	F	L	3	2	4	3	-	-	2	1	-	**15**
33. 49	F	L	-	2	7	7	-	-	7	1	1	**25**
34. 50	F	L	-	2	3	2	-	-	3	2	-	**12**
35. 52	F	L	2	4	7	5	-	-	4	1	1	**24**
36. 53	F	L	3	1	8	5	-	-	5	2	-	**24**
Total	**F29 M 7**	**H 13 L 23**	**62**	**53**	**170**	**107**	**-**	**11**	**199**	**61**	**81**	**744**
Percentage			**8.3%**	**7.1%**	**22.8%**	**14.3%**	**-**	**1.4%**	**26.7%**	**8.1%**	**10.8%**	

Table (14 F): Creative microstrategies used by the professional translator- Literary Text

	Creative microstrategies used by the professional translator- Literary Text									
	Explicitation	**Condensation**	**Deletion**	**Paraphrase**	**Adaptation**	**Permutation**	**Substitution**	**Transposition**	**Addition**	**Total**
	1	-	2	-	-	-	12	1	3	**19**
Percentage	**5.2%**	**-**	**10.5%**	**-**	**-**	**-**	**63.1%**	**5.2%**	**15.7%**	

Table (15 F): Creative microstrategies used by female students- Literary Text

Student Number	Gender	GPA (H/L than 2.75)	Creative Microstrategies Applied by all Students- Literary Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	L	1	4	5	2	-	-	4	3	-	**19**
2. 2	F	H	5	1	8	5	-	-	7	4	1	**31**
3. 4	F	H	3	1	7	6	-	1	8	2	2	**31**
4. 5	F	H	4	4	3	4	-	1	6	3	7	**32**
5. 6	F	L	5	2	9	5	-	-	10	4	1	**36**
6. 8	F	L	6	1	4	2	-	-	12	2	5	**32**
7. 9	F	H	3	3	8	3	-	-	7	3	4	**31**
8. 10	F	H	2	1	7	4	-	1	9	2	1	**27**
9. 14	F	L	2	-	4	1	-	-	4	1	5	**17**
10. 16	F	L	-	-	7	2	-	2	6	1	3	**21**
11. 17	F	L	2	-	1	4	-	-	8	1	1	**17**
12. 19	F	L	-	-	3	-	-	-	1	1	1	**6**
13. 21	F	H	3	1	7	5	-	-	8	2	1	**27**
14. 23	F	L	-	2	3	1	-	-	6	1	1	**14**
15. 29	F	L	-	-	3	1	-	-	2	1	-	**7**
16. 30	F	L	-	-	1	-	-	-	2	-	-	**3**
17. 31	F	L	-	3	7	2	-	-	3	3	2	**20**
18. 32	F	L	-	2	2	-	-	-	2	-	-	**6**
19. 33	F	H	2	1	10	3	-	-	5	2	1	**24**
20. 34	F	L	-	1	3	3	-	-	-	-	-	**7**
21. 35	F	H	-	2	1	2	-	2	6	-	-	**13**
22. 41	F	H	-	3	4	1	-	-	3	1	1	**13**
23. 43	F	H	-	1	5	3	-	-	1	1	1	**12**
24. 44	F	L	3	3	8	4	-	1	5	2	17	**43**
25. 47	F	L	3	2	4	3	-	-	2	1	-	**15**
26. 49	F	L	-	2	7	7	-	-	7	1	1	**25**

27. 50	F	L	-	2	3	2	-	-	3	2	-	**12**
28. 52	F	L	2	4	7	5	-	-	4	1	1	**24**
29. 53	F	L	3	1	8	5	-	-	5	2	-	**24**
Total	**F29**	**H 10 L 19**	**49**	**47**	**149**	**85**	**-**	**8**	**146**	**47**	**57**	**589**
Percentage			**8.3%**	**7.9%**	**25.2%**	**14.4%**	**-**	**1.3%**	**24.7%**	**7.9%**	**9.6%**	

Table (16 F): Creative microstrategies used by male students- Literary Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by all students- Literary Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 11	M	L	4	3	3	4	-	-	13	3	3	**33**
2. 13	M	H	-	-	3	3	-	-	5	1	5	**17**
3. 24	M	L	-	1	1	3	-	-	5	2	2	**14**
4. 25	M	H	2	1	7	5	-	2	10	1	7	**35**
5. 26	M	L	2	-	2	2	-	1	6	1	2	**16**
6. 38	M	H	4	1	5	2	-	-	5	4	5	**26**
7. 46	M	L	1	-	-	3	-	-	9	2	-	**15**
Total	**M 7**	**H 3 L 4**	**13**	**6**	**21**	**22**	**-**	**3**	**53**	**14**	**24**	**156**
Percentage			**8.3%**	**3.8%**	**13.4%**	**14.1%**	**-**	**1.9%**	**33.9%**	**8.9%**	**15.3%**	

Table (17 F): Creative microstrategies used by high level students- Literary Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by all students- Literary Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 2	F	H	5	1	8	5	-	-	7	4	1	31
2. 4	F	H	3	1	7	6	-	1	8	2	2	31
3. 5	F	H	4	4	3	4	-	1	6	3	7	32
4. 9	F	H	3	3	8	3	-	-	7	3	4	31
5. 10	F	H	2	1	7	4	-	1	9	2	1	27
6. 13	M	H	-	-	3	3	-	-	5	1	5	17
7. 21	F	H	3	1	7	5	-	-	8	2	1	27
8. 25	M	H	2	1	7	5	-	2	10	1	7	35
9. 33	F	H	2	1	10	3	-	-	5	2	1	24
10. 35	F	H	-	2	1	2	-	2	6	-	-	13
11. 38	M	H	4	1	5	2	-	-	5	4	5	26
12. 41	F	H	-	3	4	1	-	-	3	1	1	13
13. 43	F	H	-	1	5	3	-	-	1	1	1	12
Total	**F10 M 3**	**H 13**										**319**
			28	**20**	**75**	**46**	**-**	**7**	**80**	**26**	**36**	
Percentage			**8.7%**	**6.2%**	**23.5%**	**14.4%**	**-**	**2.1%**	**25%**	**8.1%**	**11.2%**	

Table (18 F): Creative microstrategies used by low level students- Literary Text

Student Number	Gender	GPA (H/L than 2.75)	Creative microstrategies used by all students- Literary Text									
			Explicitation	Condensation	Deletion	Paraphrase	Adaptation	Permutation	Substitution	Transposition	Addition	TOTAL
1. 1	F	L	1	4	5	2	-	-	4	3	-	**19**
2. 6	F	L	5	2	9	5	-	-	10	4	1	**36**
3. 8	F	L	6	1	4	2	-	-	12	2	5	**32**
4. 11	M	L	4	3	3	4	-	-	13	3	3	**33**
5. 14	F	L	2	-	4	1	-	-	4	1	5	**17**
6. 16	F	L	-	-	7	2	-	2	6	1	3	**21**
7. 17	F	L	2	-	1	4	-	-	8	1	1	**17**
8. 19	F	L	-	-	3	-	-	-	1	1	1	**6**
9. 23	F	L	-	2	3	1	-	-	6	1	1	**14**
10. 24	M	L	-	1	1	3	-	-	5	2	2	**14**
11. 26	M	L	2	-	2	2	-	1	6	1	2	**16**
12. 29	F	L	-	-	3	1	-	-	2	1	-	**7**
13. 30	F	L	-	-	1	-	-	-	2	-	-	**3**
14. 31	F	L	-	3	7	2	-	-	3	3	2	**20**
15. 32	F	L	-	2	2	-	-	-	2	-	-	**6**
16. 34	F	L	-	1	3	3	-	-	-	-	-	**7**
17. 44	F	L	3	3	8	4	-	1	5	2	17	**43**
18. 46	M	L	1	-	-	3	-	-	9	2	-	**15**
19. 47	F	L	3	2	4	3	-	-	2	1	-	**15**
20. 49	F	L	-	2	7	7	-	-	7	1	1	**25**
21. 50	F	L	-	2	3	2	-	-	3	2	-	**12**
22. 52	F	L	2	4	7	5	-	-	4	1	1	**24**
23. 53	F	L	3	1	8	5	-	-	5	2	-	**24**

Total	**F19** **M 4**	**L 23**										**426**
			34	**33**	**95**	**61**	**-**	**4**	**119**	**35**	**45**	
Percentage			**7.9%**	**7.7%**	**22.3%**	**14.3%**	**-**	**0.9%**	**27.9%**	**8.2%**	**10.5%**	

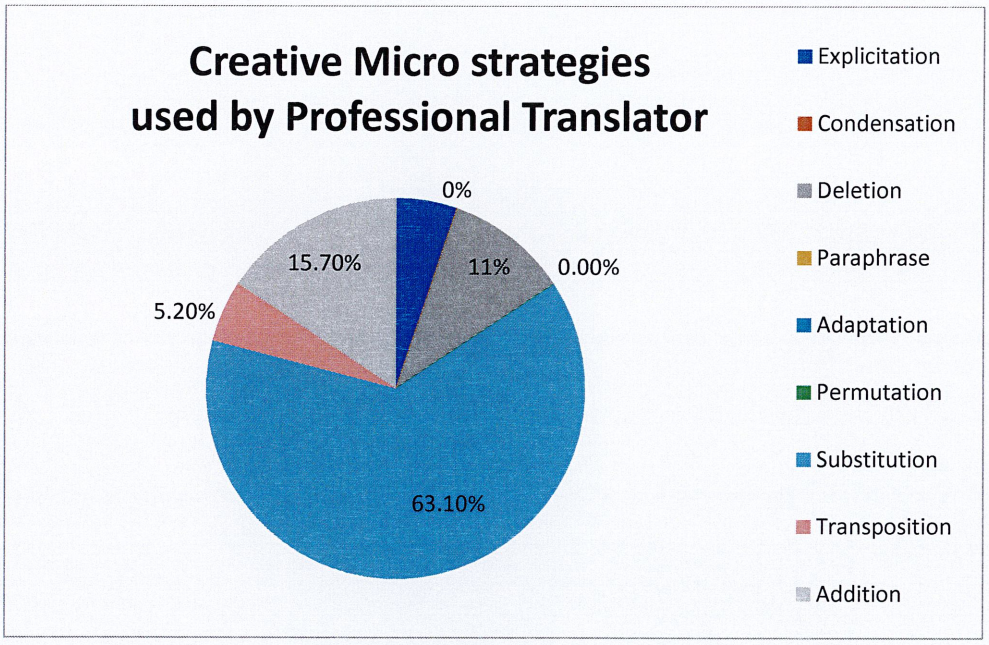


Figure (18 F): Creative microstrategies used by the professional translator- Literary Text

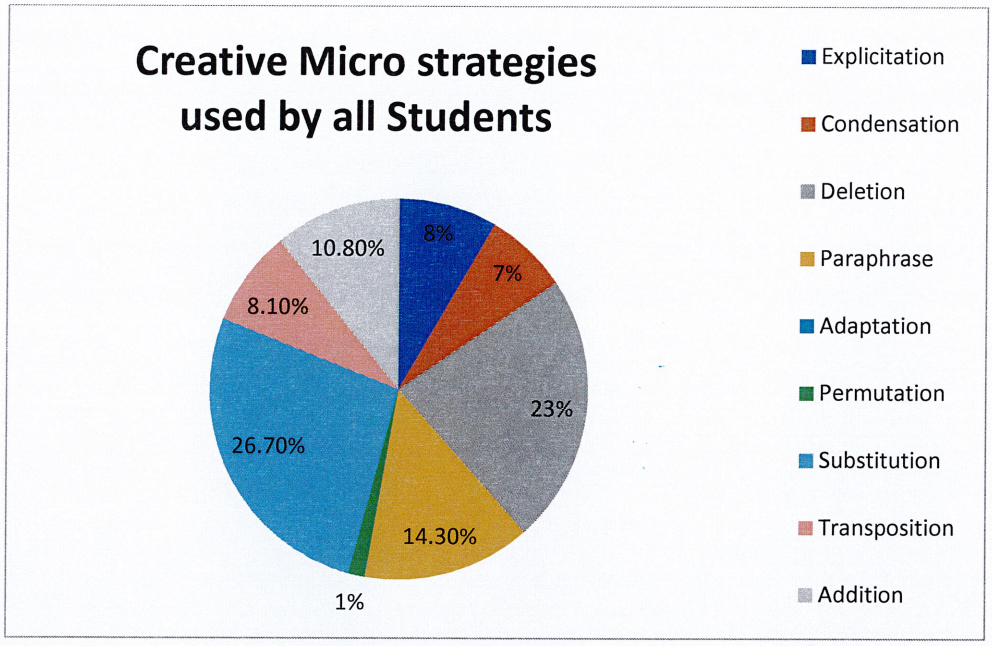


Figure (19 F): Creative microstrategies used by all students- Literary Text

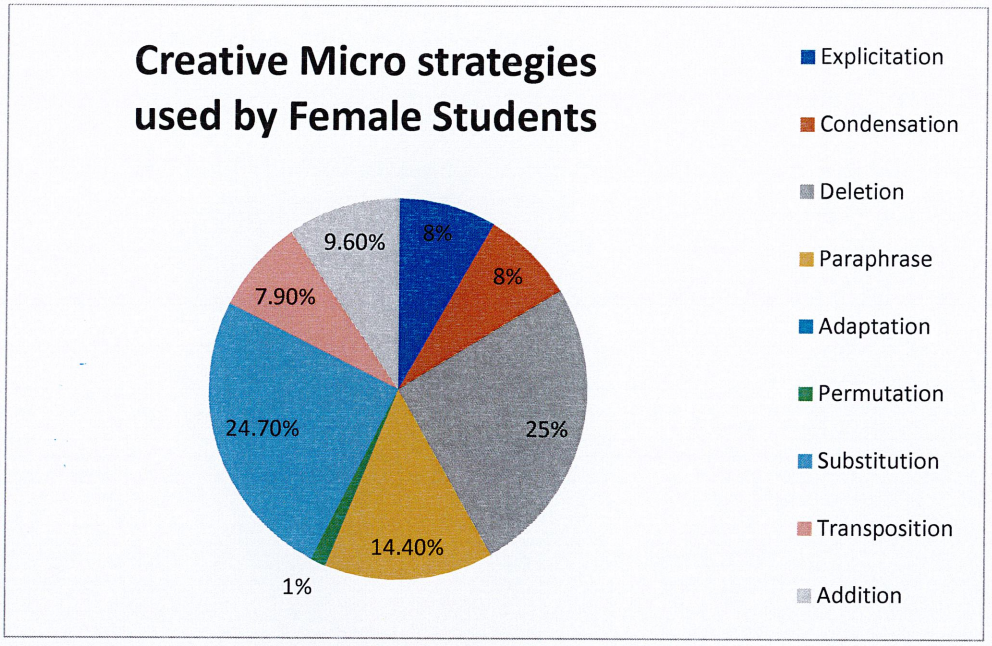


Figure (20 F): Creative microstrategies used by female students- Literary Text

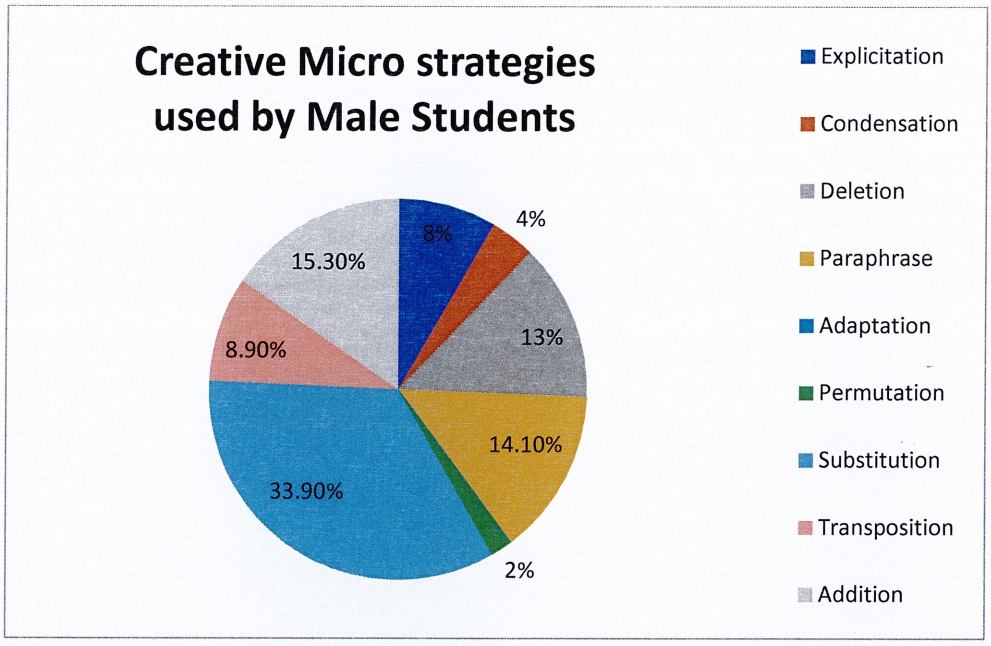


Figure (21 F): Creative microstrategies used by male students- Literary Text

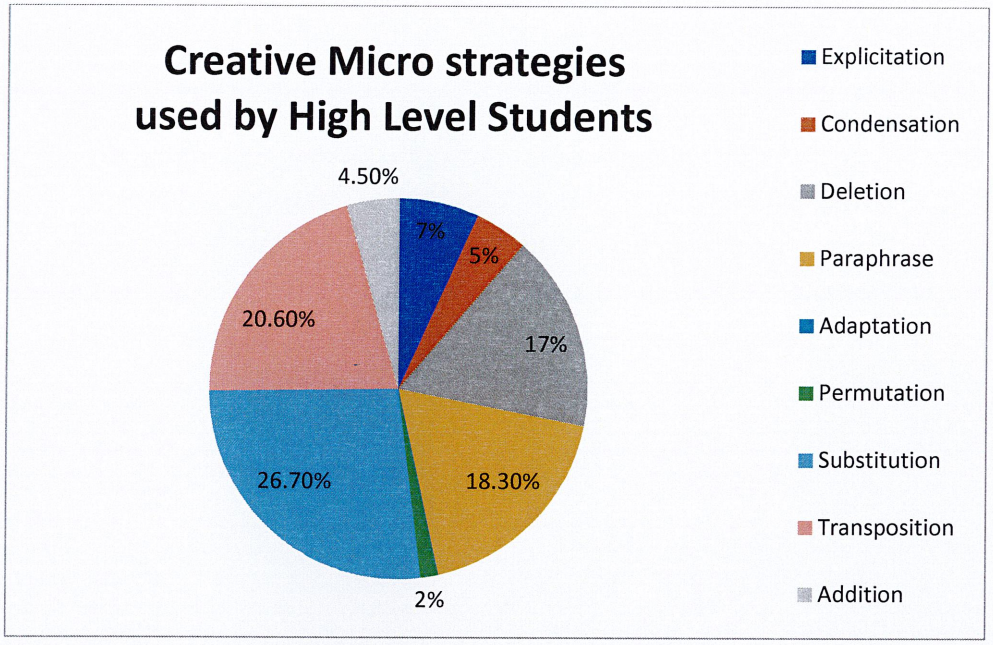


Figure (22 F): Creative microstrategies used by high level students- Literary Text

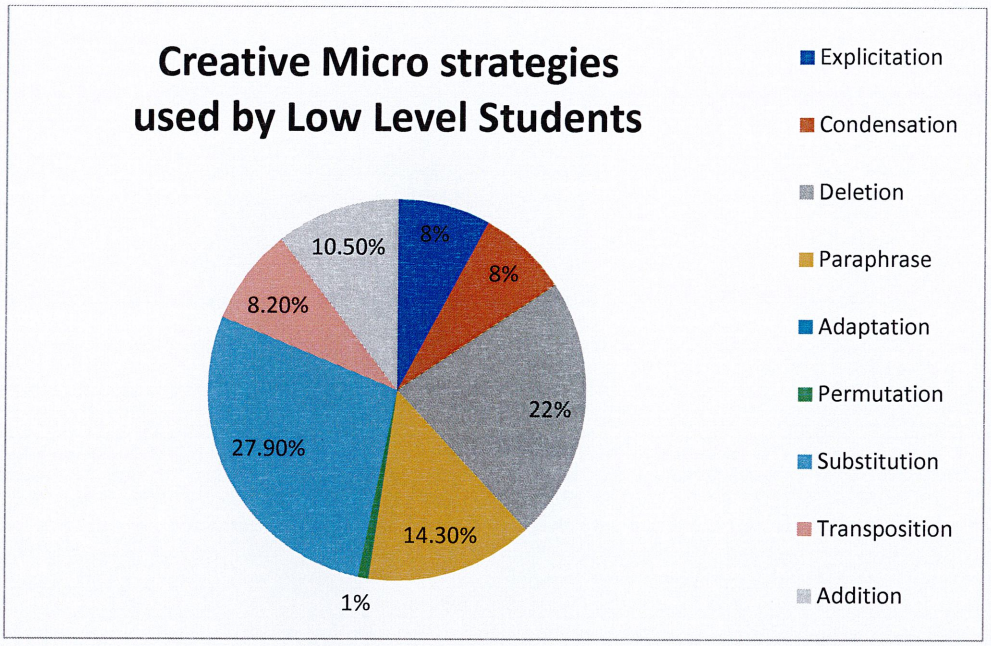


Figure (23 F): Creative microstrategies used by low level students- Literary Text

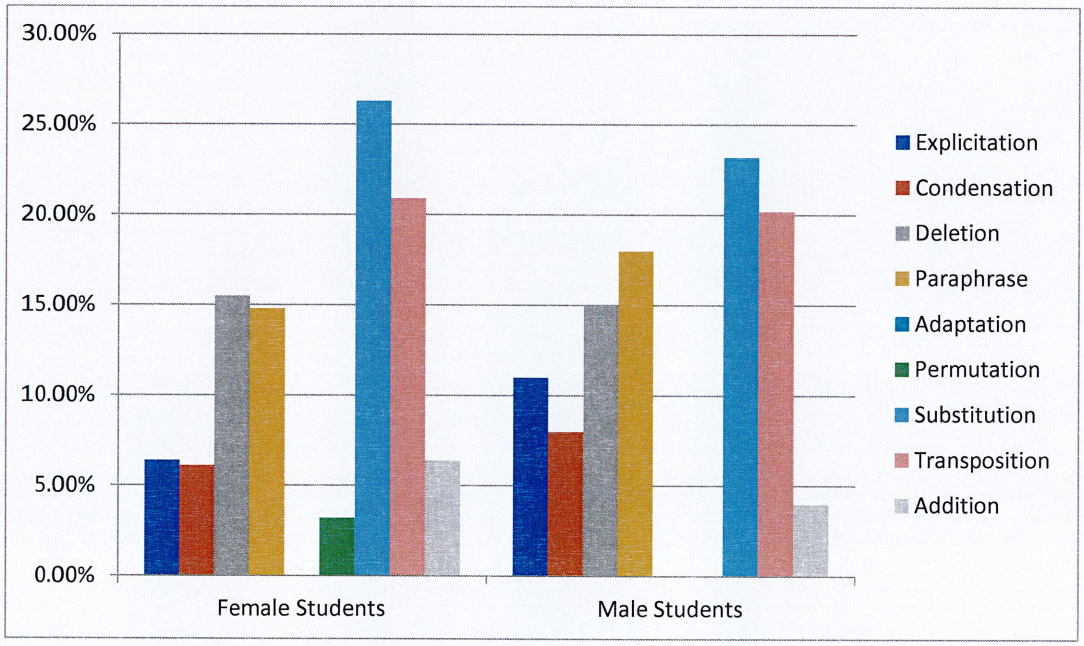


Figure (24 F): Comparison of using creative microstrategies by male and female students- Literary Text

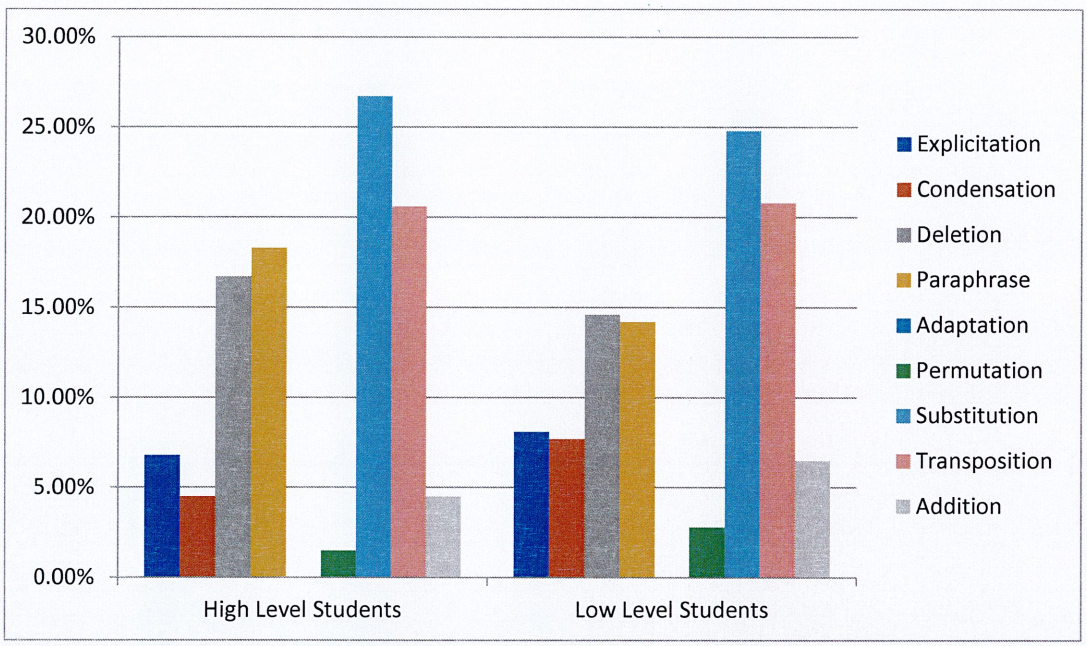


Figure (25 F): Comparison of using creative microstrategies by low and high level students- Literary Text

Appendix G: Main points of students' answers- recorded interviews

Participants: Student **1** female **&** Student **2** male & Student **3** male & Student **4** male & Student **5** female & Student **6** female

Questions	Main points of students' answers
Q1: What are the translation strategies that you usually use in translating a text?	Student 1: whatever strategy that get the meaning across as much as possible, borrowing or equivalence. Student 2: (the student described the way he translates, ie: read and understand the text, rather than mentioning names of strategies) Student 3: I usually use equivalent strategy Student 4: The strategy that I use depend on the text that I have, ex: legal text requires literal translation because it is sensitive text, for most texts I use free translation Student 5: the first strategy that I use is_Cultural Substitution for religious texts and the second and third are paraphrase with related or unrelated words when I fail to find equivalent of words and I use omission strategy for repeated words in the source text. Student 6: (the student described the way she translate, ie: I prefer reading the text and finding the difficult words and then start translating a paragraph by paragraph and sentence by sentence).
Q2:Is it important to know translation strategies to translate a text adequately and reflect the source text message? Why?	**Student 1**: Yes, because different strategies work for different texts, It is needed to know the strategies to know which text to apply in. **Student 2:** Yes, because they guide the translator.

	Student 3: Yes, because some texts require conveying the main idea while others require literal translation **Student 4**: It is somewhat important to know strategies, because if you translate a text without a strategy the whole idea of the text might get lost. **Student 5:** Yes, but the more important thing is to know how to apply the strategies not just knowing them, for example the Cultural Substituion strategy, if the translator is familiar with the strategy but ignorant regarding cultures then he wouldn't be able to overcome the language barrier and would face real problem in translation. **Student 6:** Yes, because the TT must sound coherent and deliver the same message of ST, some students choose words that are not suitable for the context.
Q3: Do you think that the translation strategies you were taught in the minor courses are helpful enough to translate a text adequately? How?	**Student 1**: Yes, because they help you identify how to deal with the text, some parts should be translated literary while others should be translated according to strategies. **Student 2**: the courses showed me different approaches to translate each type of text. **Student 3**: Yes, because they help the person to analyze the text and choose the proper way to translate it **Student 4:** Yes, for literary texts you can choose between communicative and semantic translation, for legal texts you must stick to literal translation, for journalistic texts you have more freedom, so when I look a text, I know what strategy to choose. **Student 5:** Yes, but the strategies that we learn are very small compared to what

	the translator should learn. **Student 6:** Yes, we as students might choose words that are not fit within the context and sometimes, they change word order which lead to have incoherent TT.
Q4: Which of the three texts: journalistic, business or literary was easier to translate and why?	**Student 1**: Business is easier, terminologies are familiar for me, some students are familiar more with journalistic texts so they can do better in translating them but literary texts are the hardest due to the metaphors. **Student 2**: journalistic is the easiest as they are more general compared to other texts. **Student 3**: journalistic is the easiest as most of its references are familiar and understandable. **Student 4:** journalistic is the easiest because it doesn't require a particular strategy for translation, you have freedom and you can showcase your creativity and style in translating this type of text, while for business and literary it is needed to have knowledge in the jargon in order to transfer the meaning accurately. **Student 5:** journalistic was easier because it was easy for me to search for journalistic terminologies unlike the business and literary words which were harder to be found. **Student 6:** journalistic was the easiest, I think journalistic topics are very interesting and the meaning of them is clear and understandable unlike the literary texts which require using literary tools and think about the meaning before translating. Literary texts are more difficult than articles in a newspaper.

الملخص

على مدى السنوات السابقة ، كان طلاب اللغة الإنجليزية في جامعة البحرين يدرسون أنواعًا مختلفة من مقررات الترجمة ويتم الاكتفاء عند تقييم أدائهم بالإطلاع على النصوص النهائية فقط وذلك لعدم وجود أداة تقييم دقيقة للاستراتيجيات المتبعة أو القرارات الإبداعية التي يتخذونها أثناء قيامهم بعملية الترجمة. ولذلك، تهدف هذه الدراسة إلى معرفة مدى استخدام الطلاب باختلاف مستويات تحصيلهم العلمي للإستراتيجيات الإبداعية في ترجمة أنواع مختارة من النصوص (والتي تشمل نصوصاً صحفية واقتصادية وأدبية). حيث شارك في الدراسة ستة وثلاثون طالباً وطالبة على وشك التخرج ، وقد تم إجراء مقارنة لأدائهم مع أداء المترجمين المحترفين وفقًا لنموذج التصنيف الذي اقترحته الباحثة شولدجر (2008) لإستراتيجيات الترجمة. إذ تسعى الدراسة إلى التعرف على مستوى استخدام الطلاب لإستراتيجيات الترجمة الإبداعية لأنواع مختلفة من النصوص.

وبعد تحليل ترجمات الطلاب التي بلغ عددها مئة وثمانية، وإجراء مقابلات مع ستة طلاب بصورة عشوائية للإجابة على أربعة أسئلة، أظهرت نتائج الدراسة نسباً عالية لاستخدام الطلاب من جميع الفئات للإستراتيجيات الإبداعية خلال الترجمة، إذ أظهروا تفاعلاً إبداعياً مع النصوص الثلاثة عند مقارنة أدائهم بأداء المترجمين المحترفين رغم اختلاف مستوى الجودة والدقة.

وتوصي الدراسة بتزويد الطلاب بمعلومات شاملة حول كافة أنواع الاستراتيجيات المستخدمة في الترجمة وخاصة الإبداعية منها وذلك لتسهيل معرفة أفضل المقابلات اللغوية وإيجاد تفاعل إيجابي مع النص من خلال التحليل العميق. ومن المؤمل أن تساعد نتائج هذه الدراسة الطلاب في التغلب على تحديات الترجمة، وتمكن أساتذة الترجمة من تقييم أداء الطلاب على نحو أفضل ، من أجل ضمان الوصول إلى ترجمة تتسم بالدقة والجودة العالية.

كلية الآداب

قسم اللغة الانجليزية
وآدابها

استخدام طلبة الجامعة لاستراتيجيات الترجمة الإبداعية في أنواع مختارة من النصوص

بحث تكميلي مقدم لنيل درجة الماجستير في الدراسات التطبيقية في اللغة الانجليزية

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سبتمبر 2022