

PETRA – E

CREATIVE WRITING

Questions to consider:

- Is 'Creative Writing' well defined?

In the framework the phrase 'literary creativity' is used instead of 'Creative Writing'. This term is, to me, a good choice, as I would argue that creative writing is the means through which students in literary translation are made aware of the need to work on, practise, and develop their ability to respond to the translation of a literary text in a creative manner, whenever a particular ST requires it.

The term is not defined – perhaps we need to discuss a possible definition for inclusion in the Introduction to the Framework. While 'creativity' is a most elusive term, 'literary creativity' in the context of the 'Translating (or Transfer) Competence' could be defined as the literary translator's ability to find adequate solutions for the translation of a highly literary text. Perhaps we should also consider making a distinction between literary texts (and not just genres). For example, Edith Grossman (in *Why Translation Matters*) refers to 'artful prose' (2012: 92) and compares it to poetry.

- Is it in the right place / at the right level?

I would argue for the inclusion of literary creativity in LT2, Intermediate Level, as it is important to draw attention to students of literary translation that very often the only way to translate a literary text is by (re)creating it. If LT2 corresponds to an MA in Literary Translation, then a further argument for this inclusion is to be found in the programme specification of MA degrees. For example, many of the translation workshops we offer to our students on the MALT (MA in Literary Translation) are focused on very specific sections of literary texts which offer challenges to the translator. In this sense, a translator can be viewed as an expert problem-solver, and his/ her creativity plays a very important role in these problem-solving tasks and is therefore a skill that needs to develop. During the BCLT Literary Translation and Creative Writing Summer School I specifically designed a workshop around the idea of the 'Creative Constraint' in order to offer the students (all literary translators attending the summer school) specific problems to attempt to solve creatively. I drew on the idea

that a constraint, for example, a formal constraint, can help trigger off the writer's (and translator's) creativity (Boase-Beier and Holman 1998).

In LT2 I would add the following descriptors for 'literary creativity':

- can identify literary texts which demand a more creative response
 - can respond to specific challenges posed by the ST creatively
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- Are descriptors clear in this draft of the framework? Do they distinguish in an observable or measurable way between the levels?

Following from my response above, I would amend the descriptor for LT3 in the following way:

- can find solutions and make choices creatively (or something along those lines)

So, perhaps for LT4 we need to take it to:

- displays a high level of creativity in his/her translations

LT5 – same: optimal creative ability

- Do the descriptors need examples?

It would be a good idea to include examples of what we mean by 'responding to challenges posed by the ST creatively'. It might also be a good idea to include a series of examples of exercises that would help students at LT2 to develop their creativity. I'm more than happy to prepare a short presentation on this particular area for our meeting in Budapest.

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