



## Investigating Creativity in the Persian Translation of Virginia Woolf's *To the Lighthouse* (1927) Based on Schjoldager's Taxonomy

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### Abstract

This research investigates creativity in the Persian translation of Virginia Woolf's *To the Lighthouse* (1927), using Schjoldager's taxonomy. Schjoldager identifies 12 micro-strategies, categorized as more or less creative (8 for creative translation and 4 for non-creative translation). First, this study examined 103 samples based on Krejcie and Morgan's Table of the original English text and its Persian translation by Saleh Hosseini to identify instances of innovation and creativity in the translation. This implies that one sample was randomly selected from each page, whether a sentence or a paragraph. After that, the different forms of creativity were explained based on Schjoldager's micro-strategies. The study found that 77.6% of the creative features were present in the translated texts. The results indicated that the most frequently used translation strategy was "paraphrasing," accounting for 35% of the techniques and considered a highly creative approach according to Schjoldager's classification. In contrast, the second most used strategy was "oblique translation," accounting for 18.4% of the techniques employed, all of which were categorized as non-creative. This research offers useful insights for translation trainees and beginners, helping them select effective strategies and engage creatively in adapting source texts. Additionally, it assists translation instructors by providing practical, specific methods for teaching these strategies in the classroom.



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## Introduction

Creativity in translation refers to the translator's ability to find innovative and effective ways to convey the meaning of a Source Text (ST) in the Target Language (TL) while considering cultural and linguistic differences. It involves adapting the original text's content, style, and tone to ensure it resonates with the target audience. According to Kaufman and Sternberg (2010), creativity refers to the capacity to generate work that is both new and unexpected, while also being practical and adaptable within the given task parameters.

Creativity in translation can involve finding equivalent expressions, adapting cultural references, or even occasionally rearranging the structure of the text to make it resonate more effectively in the TL (Lefevere, 2017). It is a delicate balance between faithfulness to the original and engaging the audience in the TL. Moreover, Landers (2001) explains that good translators often need to be creative in finding the best way to communicate the essence of the original text while making it appealing and understandable in the TL. Hermans (2007) clarified that considering the various creative strategies and approaches translators employ, their agency, subjectivity, intentionality, and the way they manage discourse are influenced by social factors, form, and their unique creative characteristics.

The problem of literary translation is multifaceted, encompassing linguistic, cultural, and stylistic challenges. Translators must navigate the intricate terrain of faithfully conveying not just the literal meaning of the words but also the author's voice, the subtleties of tone, and the cultural nuances embedded within the text. The current research claims to find innovative strategies, such as Schjoldager (2008) to assess the degree of creativity in translation, and to address this challenge in the translation process. Therefore, a translator's creativity is an essential element in the translation process as it incorporates "the original's mode of signification" (Benjamin, 1992, p. 79).

Translators also need to consider various social factors that can influence their choices. These factors may include cultural norms, audience expectations, and the specific communicative context in which the translation will be received. For example, a translator working on a literary text may need to consider the cultural nuances and literary conventions of both the SL and TL to ensure the translated work resonates with the intended readership (Hermans, 2007).

## Literature Review

The prevailing view in translation studies rejects the notion of creativity as an arbitrary deviation. Instead, it is understood as a purposeful and strategic process, Bayer-Hohenwarter and Kussmaul (2020) define a creative translation as one that intentionally introduces changes to the ST, resulting in a product that is simultaneously novel and ideally suited to the translation's communicative purpose. This innovation, however, is bound by a requirement for fidelity. As Rojo (2017) argues, creativity in translation necessitates a balance; the translator must depart from conventional methods without compromising the accuracy or contextual appropriateness of the translation for its target audience and situation.

The need for this balanced creativity is most acute in literary translation, given the nature of its source material. Literary texts are dense with culturally embedded elements such as metaphors, idioms, and wordplay, which are not merely ornamental but fundamental to the text's meaning and aesthetic impact (Baker, 2018; Munday, 2016). Consequently, literary translation is far more than a mechanical substitution of words; it is an act of reinterpretation that demands intuition, sensitivity, and deep respect for both source and target cultures (Newmark, 1988). Furthermore, Dovletkireeva and Magomadova (2023) investigate the challenges of literary translation from a lingua-cultural perspective, highlighting issues arising from semantic discrepancies between lexemes in the original text and their counterparts in the TL. Scholars have identified several core challenges that compel a creative approach:

- **The Problem of Equivalence:** Culturally-specific expressions often lack direct counterparts, meaning a metaphor resonant in the source culture may be perplexing in the target culture (Nida, 1964). To solve this, translators must leverage their cultural knowledge to find suitable equivalents or creatively rephrase the text to preserve its intended meaning and emotional resonance.
- **Preserving Authorial Voice:** A paramount challenge is capturing the author's unique style and narrative voice, which are often central to a work's literary value (Boase-Beier, 2022). This requires not only linguistic proficiency but also a profound comprehension of the author's objectives and the broader literary context.

These challenges position the literary translator as both a reproducer and a re-creator (Kussmaul, 2000), a cultural mediator who performs an intercultural act of communication requiring interpretative skill and ingenuity (Bedeker, 2009). Given the complex and graded

nature of creative intervention, a systematic framework is essential for its analysis. Schjoldager's taxonomy (2008) provides precisely such a tool by categorizing different levels of creativity and non-creativity in translation. This framework is predicated on the understanding that not all translation tasks demand the same degree of creative effort; the source material's nature determines the appropriate level, the translation's purpose, and the target audience (Schjoldager, 2008).

Schjoldager's spectrum positions the translation of literary works, where cultural nuances and stylistic flair are crucial, at the high-creativity end. This makes the taxonomy particularly suitable for analyzing a text like Virginia Woolf's *To the Lighthouse*, which is renowned for its innovative narrative techniques and rich symbolism. By applying this framework, the present study can move beyond subjective appraisal to a structured investigation of how and to what extent creativity was employed in its Persian translation, thereby systematically examining the strategies used to navigate the intricate challenges of transferring Woolf's modern masterpiece across linguistic and cultural boundaries.

### ***The Related Works in Iran and Other Countries***

Nugroho et al. (2016) considered the micro-strategy of translation (Schjoldager, 2008) used by visually impaired translators in translating English texts into Indonesian. The study involved assigning a translation task to two visually impaired individuals. They were asked to translate a highly challenging psychological text according to the Flesch Reading Ease criteria. The translators used six different micro-strategies: direct transfer (9 times), direct translation (17 times), explicitation (6 times), paraphrase (3 times), addition (4 times), and deletion (4 times). Interestingly, the visually impaired translator with better English proficiency and translation training displayed less creativity than the one without, suggesting that translator creativity does not necessarily correlate with translation quality.

Ahmed and Ageli (2023) studied the utilization of creative micro-strategies in translation by university students across specific text types. The study's findings indicate that both professional translators and students used "Substitution," the most creative micro-strategy, in all types of translated texts, with professional translators using it the most. Male and female students showed similar usage of "Substitution," except in journalistic text, where female students used it slightly more. Additionally, females used "Transposition," the least creative micro-strategy, more than males. Surprisingly, lower-level students used "Substitution" more than higher-level students in two of the three translated texts, with percentages very close in other creative micro-strategies except for Deletion.

Moreover, Astiningsih and Nugroho (2024) analyzed the subtitles for the main character in *Guardians of the Galaxy Vol 2*, applying Schjoldager's (2008) taxonomy of micro-strategies and Nababan et al.'s (2012) translation quality framework. Their findings revealed that the direct translation strategy was the most prevalent, accounting for 77 instances (42.55% of the data). The researchers concluded that this technique, which prioritizes a faithful transfer of the ST, effectively conveys the original message and yields higher translation quality. Consequently, they advocate direct translation as an efficient method because it provides immediate comprehensibility to the target audience.

In addition, Azimi (2022), from the University of Iran, considered creativity and recreation in the Persian Translation of *And the Mountains Echoed* by Khaled Hosseini and translated by Piadeh. The study found that creativity was the predominant element in the Persian translation of the novel, accounting for 75.7% of the techniques used. Additionally, paraphrasing was identified as the most frequently applied strategy, representing a high level of creativity in the translation approach.

Furthermore, Ghalandar-Zehi (2019), from the University of Iran, conducted research analyzing creativity in the Persian translation of *The Remains of the Day* through a philosophical lens. The research aimed to explore Najaf Daryabandari's use of creative translation techniques and examine how this creativity contributes to more effective literary translation. The study employed models from both Schjoldager (2008) and Holst (2010), providing detailed explanations of their micro and macro translation strategies. The research sought to determine the presence of creativity in Daryabandari's translation and its impact on the quality of the literary translation. Techniques of comparative analysis between the ST and the Persian translation were used, focusing on the eight creative micro-strategies outlined in Holst's model. In addition, the study examined the macro strategy of using Qajar prose as a characteristic of the translated text. Overall, the study concluded that Daryabandari's translation was indeed creative and effective, demonstrating that the translator's innovative approach, along with a deep understanding of the similarities between nineteenth-century classic English and Qajar dialects, led to a successful literary translation in Persian. Among the various strategies employed, the adaptation micro-strategy was identified as the most used and among the most creative, according to Holst's framework.

There are similarities and differences between the current study and the previously mentioned research. The current study and the studies by Nugroho et al. (2016), Ahmed and Ageli (2023), Astiningsih and Nugroho (2024), and Ghalandar-Zehi (2019) all explored

creativity in translation or analyzed creative translation techniques (similarity). They each focus on different aspects of translation and utilize various micro-strategies to assess translator creativity. For example, Nugroho et al. (2016) and Ahmed and Ageli (2023) both examine the use of micro-strategies by translators, or Astiningsih and Nugroho (2024) investigated the quality of translation by Nababan et al. (2012). At the same time, Ghalandar-Zehi (2019) analyzes creativity in a specific literary translation. However, they differ in their specific focus, including translating challenging texts, using creative strategies in journalistic texts, and examining creativity from a philosophical perspective. Each study provides valuable insights into the complexities of translation and the diverse approaches to assessing translator creativity.

### **Purpose**

The purpose of this study was to examine the creative dimensions of the Persian translation of Virginia Woolf's *To the Lighthouse* using Schjoldager's taxonomy of translation strategies. By doing so, the study aimed to uncover not only how the aspects of the original text's meaning are preserved or altered in translation but also to highlight the translator's role as an intercultural mediator (Liddicoat, 2016; Salmeri, 2014) and a creative agent in the result of translation choices (Munday, 2009). Moreover, this study aimed to answer the following questions:

RQ1: To what extent is creativity observable in the Persian translation of *To the Lighthouse* (1927) by Woolf (1927), based on Schjoldager's taxonomy (2008)?

RQ2: What translation strategies did the translator use to enhance creativity in the translation of Virginia Woolf's *To the Lighthouse* (1927), drawing from Schjoldager's taxonomy (2008)?

### **Methods**

#### **Corpus**

The corpus for this study is *To the Lighthouse* (1927) by Virginia Woolf, with a Persian translation by Saleh Hosseini (1991). The study's limitation was time constraints, as the original text comprises 145 pages, and it was not feasible to consider all of them. Therefore, the researcher utilized Krejcie and Morgan's Table (1970) to determine the sample size. According to this table, for a population of 140, approximately 103 samples should be selected. This implies that one sample, whether a sentence or a paragraph, was randomly chosen from each page.

## Instrument

The methodological framework for this study was grounded in Schjoldager's (2008) model of micro-strategies, a choice justified by its nuanced conceptualization of translation as a problem-solving activity rather than a mere linguistic substitution. This model was selected for its capacity to illuminate the translator's cognitive processes: first, comprehensively understanding the communicative situation of the ST, and then creatively re-establishing an equivalent situation in the TT, accounting for cultural nuances and audience expectations. By framing the translator as an active, creative participant, Schjoldager's model offers a dynamic lens well suited to analyzing texts that demand a high degree of adaptation, such as literary works. Table 1 illustrates the macro-strategies of Schjoldager:

**Table 1**

*Macro-Strategies of Schjoldager (2008)*

<b>ST-oriented Macro-strategy</b>	Focus on the ST form and content
	Communication with somebody else's communication
	Overt translation
<b>TT-oriented Macro-strategy</b>	Focus on a Target-Text (TT) effect
	Mediation between the primary parties in a communication
	Covert translation

Schjoldager's taxonomy (2008) classifies translation methods into two broad categories based on the level of creativity involved. Schjoldager (2008) identifies 12 micro-strategies, categorized into more and less creative strategies (8 for creative translation and 4 for non-creative translation). Methods like direct transfer, calque (loan translation), direct translation, and oblique translation are categorized as involving less creativity, or non-creative. Conversely, eight distinct classifications within the taxonomy recognize varying levels of creativity in the translation process. Table 2 shows the micro-strategies of Schjoldager:

**Table 2**

*Taxonomy of Micro-Strategies of Schjoldager*

<b>Creativity</b>
Explicitation
Condensation
Deletion
Addition
Paraphrase
Adaptation
Permutation
Substitution
<b>Non-Creative</b>
Oblique Translation
Calque
Direct Translation
Direct Transfer

This paper briefly highlights the key characteristics of the aforementioned creative micro-strategies, specifically the eight most significant ones as identified in the model of creativity:

- **Explicitation:** The explicitation strategy is commonly employed to enhance text cohesion, and it is also utilized in various translation forms, including literary translation. Its application is particularly useful when elaborating on certain elements, such as cultural references or assumptions unfamiliar to the TT audience. Schjoldager explained that this strategy's creative aspect lies in adding a meaningful unit to the text, even if this unit can be deduced from the ST.
- **Condensation:** Dorri (2018) posits that condensation involves translating a unit of the ST into a more concise form, which can include turning explicit information into implicit content, a process known as implicitation. Schjoldager elucidates that condensation involves distilling a pre-existing contextual idea into a briefer form and is thus deemed only moderately creative.
- **Deletion:** Deletion involves removing a unit of meaning from the ST in the TT. Schjoldager points out that this unit is eliminated and does not implicitly exist, unlike in condensation.

Although this micro strategy involves some creativity, it is not considered among the most creative tactics.

- **Addition:** According to Schjoldager (2008), the process of including an extra unit of meaning in the TT is defined as addition. She notes that this additional unit is not directly inferable from the ST, setting addition apart from explicitation, and making it a somewhat more creative strategy.
- **Paraphrase:** Paraphrasing allows for a relatively flexible interpretation of the ST's meaning. Schjoldager suggests that, while the elements of the TT may appear to differ from those of the ST, they share the same contextual concept. The precise correlation between the two sets of meanings can be difficult to pinpoint, which makes this strategy creative.
- **Adaptation:** Adaptation refers to a technique employed particularly when cultural references in the ST cannot be directly translated or explained. Schjoldager describes this strategy as resembling both deviated translation and paraphrase, but as more inventive. It is commonly used when the translator aims to replicate the author's cognitive process in the ST. In doing so, the translator aligns the text with the target audience's cultural and reading context. When this strategy is applied to larger portions of a translation, there may be debate over whether the result is a true translation or a form of copywriting.
- **Permutation:** Schjoldager suggests that permutation is a technique frequently found in literary translation. It involves moving specific effects from the ST to different locations in the TT. This method is typically utilized when specific effects from the ST cannot be conveyed in the TT due to linguistic or stylistic constraints. Consequently, the intended outcome is not lost but rather replicated and repositioned elsewhere within the TT.
- **Substitution:** Schjoldager notes that substitution entails altering the meaning of a unit within the ST. While the unit in the TT appears to be a translation of the ST at first glance, its semantic meaning differs.

### **Design**

Aligned with this theoretical foundation, the research design adopted a descriptive, corpus-based approach. This design was chosen specifically to facilitate a systematic examination of the translation strategies present in the Persian rendition of *To the Lighthouse*. The rationale for employing a quantitative methodology was to objectively identify, categorize, and measure the frequency of these strategies across the corpus, thereby yielding empirical data on the translator's predominant techniques. Ultimately, the integration of this creative

methodological framework with a quantitative, corpus-based design was strategically selected to investigate the degree of creativity and non-creativity in the novel, and the qualitative approach was not considered.

### Procedure

Initially, the researcher examined 103 items of the English original based on the table by Krejcie and Morgan (1970) and its Persian translation by Hosseini (1991) to pinpoint sentences and paragraphs that exhibited varying forms of innovation and creativity in translation. Next, the researcher identified the tactics the translator employed in creatively translating the chosen segments, drawing on the study's theoretical framework. Subsequently, the various forms of creativity were elucidated based on Schjoldager's micro-strategies (2008). Lastly, the researcher calculated the frequencies of the strategies used by the translator in each sample.

### Data Analysis and Results

To conduct the analysis, the researcher started by collecting 103 samples from the novel in both English ST and its Persian translations. Subsequently, the study examined the creativity and re-creation in the author's translations using Schjoldager's micro-strategies. The data analysis involved calculating the frequency and percentage of translation strategies to determine the most and least frequent ones.

#### Sample 1

ST: "Yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "**But you'll have to be up with the lark,**" she added.

TT:

خانم رمزی گفت: «اگر هوا خوب باشد، معلوم است که می رویم»، و افزود: «ولی باید کله سحر پاشوی.»

(Woolf, 1927, p. 1; Hosseini, 1991, p. 9).

The phrase "be up with the lark" is an idiom, and means to get out of bed very early in the morning. The translator for the translation of the idiom wrote "ولی باید کله سحر پاشوی" applied "**explicitation**" and made the implicit translation explicit. It is a creative strategy. By choosing to explicitly convey the meaning of the English idiom "be up with the lark" as "ولی باید کله سحر پاشوی" in Persian, the translator aimed to ensure that Persian-speaking readers would fully understand the intended meaning without any ambiguity. This creative strategy involved transforming the implicit nature of the original idiom into a more explicit and

culturally relevant expression, thus enhancing the accessibility and clarity of the translated text for the target audience.

### Sample 2

ST: She had said that last night looking out of the window with tears in her eyes. **“The mountains are so beautiful.”**

TT:

این را دیشب که با اشک که از پنجره به بیرون نگاه می‌کرد گفته بود. «کوه‌ها این قدر قشنگ است که نگو».

(Woolf, 1927, p. 19; Hosseini, 1991, p. 22)

For the Persian translation of the sentence “The mountains are so beautiful.”, the translator added a unit of meaning (کوه‌ها این قدر قشنگ است که نگو) to express the amount of beauty. The creative strategy of “Addition” was applied.

### Sample 3

ST: Those alone kept the human shape and in the emptiness indicated **how once they were filled and animated.**

TT:

در این خراب‌آباد نشان از این داشتند که زمانی زینت آدمیان بودند و روح زندگی در آنها می‌دمد.

(Woolf, 1927, p. 91; Hosseini, 1991, p. 84).

The phrase “how once they were filled and animated” was translated into “روح زندگی در آنها”، and the translator applied “paraphrasing” as the creative strategy.

### Sample 4

ST: It was left like a shell on a sandhill to fill with dry salt grains now that life had left it.

**The long night seemed to have set in.**

TT:

مانند صدفی روی شن رها شد تا از دانه‌های نمک خشک پر شود. انگار شب یلدا آمده بود.

(Woolf, 1927, p. 97; Hosseini, 1991, p. 90).

The original phrase “The long night seemed to have set in” was rendered into “انگار شب یلدا” and the translator applied “Adaptation” as the creative strategy. In doing so, the translator aligns the text with the cultural and reader context of the target audience. The

original phrase “The long night” is a metaphorical expression that suggests a prolonged period of darkness or difficulty.

### Sample 5

**ST:** If the feather had fallen, if it had tipped the scale downwards, the whole house would have plunged to the depths to lie upon the sands of oblivion.

**TT:**

اگر پر افتاده بود، اگر کفه را پایین برده بود، کل خانه به اعماق فرو می‌رفت و روی شن‌های فراموشی قرار می‌گرفت.

(Woolf, 1927, p. 98; Hosseini, 1991, p. 91).

In this case, “oblique translation” was employed, which involved a sense-for-sense translation approach. This strategy is considered non-creative.

### Sample 6

**ST:** At length, desisting, all ceased together, gathered together, all sighed together; all together gave off an aimless gust of lamentation to which some door in the kitchen replied; **swung wide**; admitted nothing; and slammed to.

**TT:**

دست آخر همه با هم دست از کار برداشتند، دور هم جمع شدند، جملگی آه کشیدند، ناله‌ای بی‌هدف از دل پردرد برآوردند، یکی از درهای آشپزخانه به آن جواب داد، چارتاق باز شد، اذن دخول نداد و چفت شد.

(Woolf, 1927, p. 89; Hosseini, 1991, p. 83).

The original phrase “swung wide” was translated into “چارتاق باز شد”. The translator applied “Explication” to elaborate on certain elements. The translator has expanded on the original phrase to provide a more explicit and detailed description of the action, which helps convey the intended meaning more clearly in the TL.

### Sample 7

**ST:** So with the lamps all put out, the moon sunk, and a thin rain drumming on the roof a downpouring of **immense darkness began**.

**TT:**

به این ترتیب که همه چراغ‌ها خاموش شد و ماه افول کرد و باران خفیفی روی پشت بام باریدن گرفت. بارش **ظلمت** نه تو آغاز شد.

(Woolf, 1927, p. 88; Hosseini, 1991, p. 82).

The phrase “immense darkness began” was translated into “بارش ظلمت نه تو آغاز شد” and the strategy of “paraphrasing” was used. The Persian phrase “نه تو / 9 تو” means a place that has more than one entrance or exit. The precise correlation between the two sets of meanings can be challenging to pinpoint, thus rendering this strategy as one that can be seen as creative.

### Sample 8

**ST:** She held it in her hands, beautiful and reasonable, clear and complete, here--the sonnet.

**TT:**

آن را در دست‌هایش نگه داشت؛ همان را که زیبا و معقول، روشن و کامل، عصاره زندگی بود و تمام و کمال در اینجا به دست آمده بود- غزل.

(Woolf, 1927, p. 85; Hosseini, 1991, p. 80).

The Persian translation “عصاره زندگی بود و تمام و کمال در اینجا به دست آمده بود” was added to include an extra unit of meaning in the TL is defined as “**addition**”.

### Sample 9

**ST:** Her husband was in great spirits tonight, and wishing, she supposed, to make it all right with old Augustus after that scene about the soup.

**TT:**

شوهرش امشب شاد و شنگول بود و به گمان وی دلش می‌خواست ماجرای سوپ را از دل آگوستوس در بیاورد.

(Woolf, 1927, p. 77; Hosseini, 1991, p. 72).

The phrase “Her husband was in great spirits tonight” was translated into “شوهرش امشب شاد و شنگول بود” and the translator applied “paraphrasing” allows for a relatively flexible interpretation of the ST’s meaning.

### Sample 10

**ST:** But it was not his meaning--it was the odd chuckle he gave, as if he had said, throw yourself over the cliff if you like, **I don’t care**.

**TT:**

اما قصدش این نبود. خنده عجیبی کرد گویی می‌گفت: اگر خوش داری خودت را از پرتگاه پرت کن پایین، من **ککم** هم نمی‌گزد.

(Woolf, 1927, p. 71; Hosseini, 1991, p. 67).

The phrase “I don’t care” was translated into “ککم هم نمی گزد”, the strategy “paraphrasing” which involves conveying the meaning of the original phrase in the TL using different wording, rather than providing a direct literal translation.

### *Statistical Analysis*

By collecting 103 samples, the results indicated 23 strategies related to non-creative (22.3%) translations and 80 strategies related to creative features (77.6%). Table 3 and Figure 1 illustrate the degree of creativity and non-creativity according to Schjoldager’s micro-strategy taxonomy.

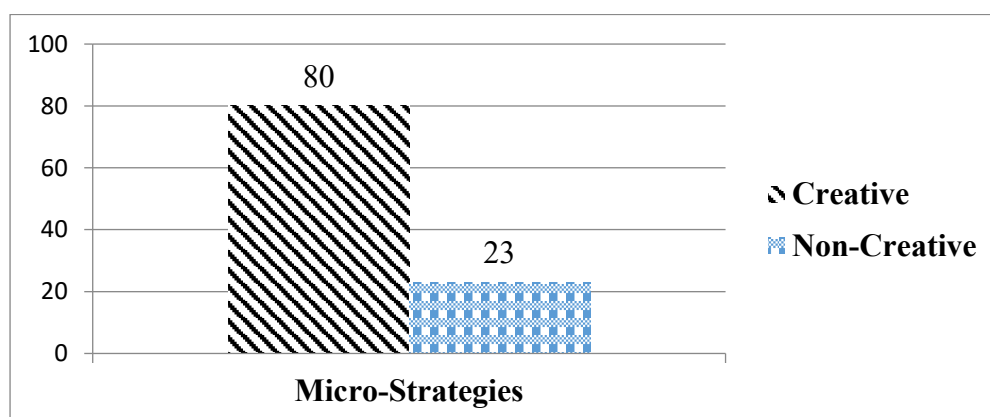
**Table 3**

*The Degree of Creativity and Non-Creativity in 103 Extracted Samples*

Strategies	Frequency	Percentage (%)
Creativity	80	77.6%
Non-Creativity	23	22.3%
Total	103	100%

**Figure 1**

*The Frequency of the Degree of Creativity Based on Schjoldager’s Taxonomy*



According to the analysis of the extracted data, Table 4 and Figure 2 clarify the applied strategies.

**Table 4**

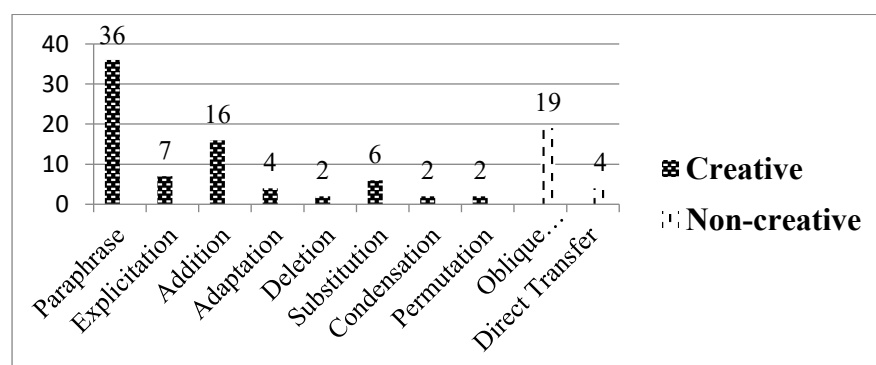
*Frequency of Creative Strategies Applied to the Translation*

Creativity based on Schjoldager’s Taxonomy			
No.	High Degree of Creativity	Frequency	Percentage (%)

1	Paraphrase	36	35%
2	Addition	16	15.5%
3	Explication	7	6.7%
4	Permutation	7	6.7%
5	Substitution	6	5.8%
6	Adaptation	4	3.8%
7	Condensation	2	1.9%
8	Deletion	2	1.9%
<b>Non-Creative based on Schjoldager's Taxonomy</b>			
1	Oblique Translation	19	18.4%
2	Direct Transfer	4	3.8%
3	Calque	0	0
4	Direct Translation	0	0
<b>Total</b>		<b>103</b>	<b>100%</b>

**Figure 2**

*Frequency of the Applied Classification of Creativity and Non-Creative Strategies*



As a result, the answer to the first research question is that high degrees of creativity were seen in the translation of the novel. This skill allows a translator to create a text with their

own distinctive touch. As Yazbeck (2025) explains, the translator's facility for crafting a text that bears their unique signature sets it apart from more conventional translation methods.

To answer the second research question, among the 103 applied strategies in the study, the most common strategy in translating the novel *To The Lighthouse* was "Paraphrasing," which occurred 36 times (35%). The "Addition" strategy, used 16 times (15.5%), ranked second. "Explicitation" and "Permutation" 7 times (6.7%) were the same and located in third place. After that, "Substitution" 6 times (5.8%) was located in fourth place, and "Adaptation" 4 times (3.8%) was located in fifth place. Finally, "Condensation" and "Deletion" were the last strategies the translator adopted, each occurring 2 times (1.9%). The research results show that the translator applied all eight creative strategies as outlined in Schjoldager's taxonomy.

On the other hand, out of four non-creative strategies, only two were applied. "Oblique Translation" 19 times (18.4%) and "Direct Transfer" 4 times (3.8%) were observed by the translator, and "Calque" and "Direct Translation" were not applied by Saleh Hosseini. Therefore, the translation of the novel was creative, and "Paraphrasing" (36 times, 35%) was the translator's dominant strategy.

### **Discussion**

The current study finds that creativity is an unavoidable and integral part of the translation process. As Benjamin (1992) and Yazbeck (2023) state, a translator's creativity is a crucial component in the translation process, as it allows for the incorporation of the original's mode of signification. Helati (2004) indicates that despite the limited focus on creativity in translation studies in the past, the shift away from solely analyzing grammatical and lexical differences, as well as linguistic translation theories, and the increased emphasis on pragmatic, discourse-level, and sociolinguistic factors appear to have strengthened the importance placed on creativity in translation.

Helati (2004) explains that "Paraphrasing" allows for a more flexible interpretation of the meaning in the ST. Moreover, Callison-Burch (2007) and Tan and Dong (2021) clarifies that paraphrasing is an alternative procedure used to convey the same underlying meaning or content. Schjoldager (2008) suggests that, even though the elements in the TT may appear different from those in the ST, they still share the same underlying conceptual context. However, precisely correlating the meanings between the two texts can be challenging, which makes paraphrasing a potentially creative translation strategy. According to Dindar (2022),

translation is framed as a type of rewriting, with the TT representing a reimagined version of the ST. This view highlights the need to preserve the original meaning and impact, even when stylistic variations occur, while acknowledging paraphrasing as a possible technique.

In literary translation, Hanif et al. (2024) explain that paraphrasing serves as a vital tool for maintaining narrative cohesion and stylistic integrity. By thoughtfully rephrasing certain passages, translators can bridge linguistic and cultural gaps while preserving the original work's emotional and thematic essence. This adaptive approach not only enhances readability but also ensures that the translated text resonates with the target audience as powerfully as the source material. Ultimately, skillful paraphrasing contributes to a more immersive and engaging reading experience, allowing the work to transcend language barriers without sacrificing its artistic soul.

On the other hand, oblique as the second applied strategy, translation keeps close to the STs and maintains a sense-for-sense procedure (Schjoldager, 2008). The translator has adopted "Oblique Translation" (18.4%) as the second strategy, which is categorized as non-creative translation or less creative. Oblique strategy translates into a sense-for-sense procedure. For this reason, a small amount of creativity (or less creativity) can be seen in it rather than "Direct transfer", "Calque", and "Direct translation". Oblique translation techniques are employed when the structural or conceptual components of the SL cannot be directly transferred to the TL without compromising the TT's meaning, grammar, or stylistic elements (Zahra et al., 2023). Vinay and Darbelnet (1958) were the first to formally establish the concept of "oblique translation," which provides translators with a methodology for rigorous control over the reliability and accuracy of their translation work. In other words, oblique translation strategies allow translators to navigate challenges posed by linguistic and cultural differences between the SL and TL, ensuring the translated text maintains fidelity to the original meaning while also adhering to the grammatical and stylistic norms of the TL (Vinay & Darbelnet, 1958; Zahra et al., 2023).

### **Conclusion**

The results of the study show that the translator managed to render the novel creatively (77.6%) while remaining faithful to the original. To sum up, there is a relation between the degree of creativity based on Schjoldager's taxonomy. The translator applied "paraphrasing" (35%) as the dominant strategy to render the novel more freely translated and exercised creativity in his work. Alian and Awajan (2020) clarify that even when translators are granted this freedom as semantically similar meaning, they must still adhere closely to both the literal

meaning and the underlying intent or spirit of the original text. Moreover, Polat et al. (2021) suggests that paraphrasing can clarify intricate texts, enhancing their readability and accessibility for the intended audience.

This research provides valuable insights for translation trainees and beginners, enabling them to choose effective translation strategies and participate creatively in reinterpreting and adapting source texts into the TL. Furthermore, translation teachers can use the results of this study to teach translation strategies in their classes more specifically and practically.

This study offers several directions for future research on translation strategies, beginning with extending the investigation of translation creativity beyond Schjoldager's micro-strategies to alternative frameworks such as the classification of Holst (2010). Additionally, researchers could explore creativity across different genres, particularly in imaginative and entertainment-focused contexts such as children's literature or movie subtitling. Finally, further studies could examine the treatment of idioms in translation to assess the extent to which translators exercise creativity or adhere to conventional approaches.

### **Author Biography**

Seyyed Shahabeddin Sadati is an Assistant Professor of English language and literature at Islamic Azad University – Roudehen Branch. He has authored and translated 15 books and has written more than 50 articles in English and Farsi. He has also presented his articles at 18 national and international conferences and has supervised more than 75 Master's and Doctoral dissertations in English literature and translation studies. He has been named twice the best researcher at his own teaching university.

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