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## Article abstract

It has been commonly understood (in Korea) that Japanese and Korean's linguistic similarities make Japanese-Korean translation *easier* than translations from other languages into Korean. However, this does not concur with the fact that Japanese-Korean translations are not better compared to other language combinations from the readers' point of view. This might be due to the problem of translationese caused by language interference, but the present research zooms in on translator's 'creativity' and observes the effects of translator's creativity on translation quality. The method of research involves analyzing transcriptions gathered through Think Aloud Protocol (TAP) from thirteen professional translators for the purpose of evaluating the strategies used by the translators and examining the occurrence of shift. The research confirms that Japanese-Korean translator creativity is restricted, and such result demonstrates the need for scholars and educators in translation education to recognize and appreciate the concept of creativity and to devise new educational approaches for nurturing creativity.

# Translator's Creativity found in the Process of Japanese-Korean Translation*

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**RÉSUMÉ**

Les similitudes qui existent entre le coréen et le japonais tendent à faire croire que la traduction de cette combinaison linguistique est relativement aisée par rapport à d'autres combinaisons linguistiques. Toutefois, une étude sur l'évaluation par les lecteurs montre une faible appréciation des traductions, illustrant un véritable écart entre nos préjugés et la réalité. Les interférences linguistiques peuvent expliquer cette faible appréciation mais le présent article tient à vérifier l'influence du manque de créativité sur la qualité de la traduction. La méthodologie adoptée est l'analyse des traductions de 13 traducteurs professionnels à travers le *TAP* (*Thinking Aloud Protocol*). Cette étude permettra d'examiner les stratégies adoptées par les traducteurs et d'analyser les passages où s'effectuent des modifications. Le résultat démontre qu'il existe un véritable manque de créativité chez les traducteurs du coréen vers le japonais, ce qui met en lumière la nécessité d'une pédagogie permettant d'améliorer la créativité des traducteurs et la prise de conscience des enseignants en la matière.

**ABSTRACT**

It has been commonly understood (in Korea) that Japanese and Korean's linguistic similarities make Japanese-Korean translation *easier* than translations from other languages into Korean. However, this does not concur with the fact that Japanese-Korean translations are not better compared to other language combinations from the readers' point of view. This might be due to the problem of translationese caused by language interference, but the present research zooms in on translator's 'creativity' and observes the effects of translator's creativity on translation quality. The method of research involves analyzing transcriptions gathered through Think Aloud Protocol (TAP) from thirteen professional translators for the purpose of evaluating the strategies used by the translators and examining the occurrence of shift. The research confirms that Japanese-Korean translator creativity is restricted, and such result demonstrates the need for scholars and educators in translation education to recognize and appreciate the concept of creativity and to devise new educational approaches for nurturing creativity.

**초록**

일한 번역은 일본어와 한국어의 유사성으로 인해 다른 언어배합보다 '쉬운 번역'이라는 통념이 있으나, 실제 번역결과물에 대한 독자의 평가는 그리 높지 않은 현실과의 괴리가 존재한다. 이는 언어간섭으로 인한 번역투 등의 문제점도 있지만, 본 연구에서는 특히 번역사의 '창조성'에 주목하여 번역사의 창조성 결여가 번역의 질에 어떤 영향을 미쳤는지 살펴보았다. 연구방법론으로서는 13명의 전문번역사에 대해 **TAP**을 실시하여 얻어진 발화내용을 분석하여 번역사가 적용한 번역전략을 살펴보고, 또한 shift가 일어난 부분을 분석하였다. 그 결과 일한 번역사의 창조성 발휘가 억제되어 있음을 확인할 수 있었으며, 향후 번역 교육에서 번역사의 창조성 개념에 대한 교육자 및 학습자들의 교육자들의 인식 및 창조성 제고를 위한 교육방법론의 고안이 요구된다.

**MOTS-CLÉS/KEYWORDS**

creativity, TAP, translation strategy, change, shift

### I.  Introduction

There is a general understanding among foreign language scholars in Korea that during the beginning stages of foreign language learning Japanese can be acquired more easily than other languages such as English, because Japanese and Korean share many similarities in syntax and vocabulary.[1] Probably due to this general assumption, the corollary, consequently, is that translation from Japanese to Korean is easier than from other languages, and such an assumption is more common among people who are not knowledgeable in translation theories. This assessment is based on personal experience as a professional translator, as well as conversations with other Japanese-Korean translators. Nevertheless, how true is this notion? If the general understanding that Japanese-Korean translation is indeed easier than translations from other languages were correct, then the end product, also known as the target text (TT), should be higher in quality. It is true that Japanese-Korean translation is easier to some extent in that it takes less time and yields comparatively less direct comprehension errors of the source text (ST); however, from the readers' points of view, Japanese-Korean translations are not higher in quality and contain many Korean expressions that sound awkward to native readers. The problem of readability concerning Japanese-Korean translations has been addressed in the author's doctorate thesis (Cho 2004).

> There could be many different reasons for these problems in Japanese-Korean translation, but given that the translator's ability to translate into his or her mother tongue is excluded from the list of possibilities, the translationese problem caused by language interference due to Japanese and Korean's linguistic similarities can be named as one of the reasons (Cho 2004).

The present paper examines the effects of creativity on translation by analyzing the process of Japanese-Korean translation while focusing on the creativity of translators. As research method for observing the process of translation, this study uses TAP to examine translation strategies and shift during each translator's translation process. The subjects of the research are limited to professional translators, and this is with the expectation that they may be able to apply the results of this research for educational purposes. It seems more profitable to the translation scholastic community to examine the strategies of translators mentioned in 'Successful Translation' (Kussmaul 2000), rather than analyzing the translations of scholars or amateur translators.

The starting point of this research is that in the case of Japanese-Korean translation, the two languages' linguistic similarities prohibit translators from using their creativity and thus, may lower the quality of the target text. By examining the process of translation and observing the strategies used by actual translators when creativity is necessary, the research is expected to gain insight into the relationship between Japanese-Korean translation and creativity and on the current view of translation education.

### II.  Study of Previous Research

#### 2.1  Discussion of Creativity in the Discipline of Translation

There has not been much discussion or research on creativity in the discipline of translation, and Kussmaul (1995) has mentioned that there have been no data-based

studies in this area until now. The concept of creativity is usually discussed in the discipline of translation when dealing with literary work, and thus, most research that has been done in this area focuses on the translations of literary writings. The reason for this may be that researchers do not regard creativity as an appropriate research topic for practical texts that are heavy on information and comparatively light on 'peculiarity' and 'originality' – characteristics that are considered essential to invented or created products and unique to literary writings. Nevertheless, as Mackenzie (1998) mentioned, professional translators know from experience that technical texts, even the most factual of texts, require creativity. (Mackenzie 1998: 201) The text used in this research is not a pure literary text but a hybrid. It was written by an economic analyst for a Japanese website, and parts of the text require an in-depth understanding of Japanese culture. Considering Kussmaul's description of invented or created products having to possess the characteristics of being novel and appropriate for the task, i.e., the translation assignment (or purpose), such characteristics should not be limited to literary work. In other words, all texts possess these characteristics to a varying degree, and these characteristics can be used for translating practical texts to logically develop the content. In the case where a translator is unable to illustrate the creative nature of the source text in the target text, it can be concluded that the translator has failed to produce a target text that stays true to the objective of the source text. Consequently, this research is significant for extending the discussion of translators' creativity from literary and poetic texts to practical texts. The starting point of this research is that in the case of Japanese-Korean translation, the two languages' linguistic similarities prohibits translators from using their creativity and thus, may lower the quality of the target text. By examining the process of translation and observing the strategies used by actual translators when creativity is necessary, the research is expected to gain insight into the relationship between Japanese-Korean translation and creativity and on the current view of translation education.

### 2.2 Requirements for Creative Translation Materials

Creativity is not required for all stages of translation, and it has been shown that a great deal of the translation process tends to become automated for professional translators depending on their familiarity with the source text's subject matter, translation experience and ability. Yet, it is proposed that creative translation is related to translations with unpredictable, non-institutionalized use of the language (Wilss 1988: 127) or translations in which the selection of a translation variant is not rule-governed (Alexieva 1990: 5, cited in Kussmaul 1995: 39).

Then, what is the requirement for a creative product? Kussmaul names 'novelty' and 'appropriateness towards a goal' as the elements of a creative product (Kussmaul 1995: 39). Considering translation as a purposeful activity, it is fitting to view a translation that fulfills its purpose and at the same time, consists of new elements, as a creative product. Of course, translation is not creating something out of nothing but must be governed by the source text. In this regard, the concept of creativity in translation must be discussed within the scope of reproduction[2] or re-creation, and such a view has been shared by many scholars. (Kussmaul: 1995; Neubert: 1997) The issue is at what point in the process of translation does a translator become creative, and what would the target text look like without these creative elements?

Kussmaul (2000) pointed out that successful translations are those in which a translator exercises his or her creativity at appropriate times, and that less successful translation processes are characterized by the lack of flexibility and show the use of old methods in tasks that require a fresh orientation (Kussmaul and Tirkkonen-Condit 1995).

A translator's ability to be creative has been pointed out as a solution to the translationese problem caused by the fact that Japanese-Korean translators can easily be restricted by the source text due to the linguistic similarities. In other words, creativity[3] is necessary to eliminate the interference, linguistic or textual, caused by the SL and/or the source text (Schmidt 1989, cited in Neubert 1997: 20). In order to achieve a satisfactory target text, the established rules of correspondence between L1 and L2 need to be creatively extended (Neubert 1997: 20).

In agreement with Neubert, Newmark (1991) also discussed the creative element of translation. "the translator may have to improvise or import, both of which are creative acts. So the translator starts denting, distorting the target language, breaking Toury's translation(al) norms inserting another culture."(Newmark 1991: 7) However, Newmark also recognizes the creative element of translation as being limited. In other words, "the creative element in translation is circumscribed. It hovers when the standard translation procedures fail, when translation is 'impossible.' It is the last resource, but for a challenging text it is not infrequently called on" (Newmark 1991: 7).

Japanese-Korean translation has the advantage of being able to routinely translate some Chinese words quickly since two languages have linguistic similarities. However, an unsuspecting translator, who fails to recognize the side effects of the linguistic similarities such as language interference, may inadvertently do a one-to-one direct translation and consequently lower the quality of the target text. In order to avoid these problems of language interference, it is necessary to not only realize that one-to-one direction translation between these two languages is not feasible only to a certain extent but also to recognize and teach the need for creativity.

### 2.3  Examination of the Research Method – TAP

Malmkjær (2000: 169) emphasizes the need for research on the process of translation for further development of the discipline. In other words, once the discipline has established its autonomy, it is essential to study the processes of translation and the outcomes of those processes.

Active efforts on the research of translation processes began in the late 1980's, and before this time, most research focused on comparative analysis of source text and target text. A translator is present from the point the translation is ordered, through the translation process, and to the point the translation reaches the hands of the readers; nevertheless, the main reason research on the process of translation has been delayed is related to the problem of research method. The minds of translators that actually do the translation have been referred to as the "black box," because there was no way to examine or evaluate the translation process that takes place in the minds of translators. As there were not appropriate tools to examine such processes, it has been considered impossible to study the process of translation. The only tool available for studying the process of translation at the moment is TAP, which was originally developed for the discipline of neuropsychology and then borrowed. There

are those who are critical of TAP, but TAP's usefulness as a method for studying translation process has been acknowledged. Consequently, devising an elaborate methodology that guides how the raw data collected using TAP is analyzed and for what objectives is the key condition for determining whether a research on translation process is successful or not. In accordance with the statement that "TAPs can help us to see matters more clearly"(Kussmaul and Tirkkonen-Condit 1995: 179), TAP is a useful and appropriate tool for closely observing the process that takes place during translation.

In the field of translation, there have been claims that experimental research that analyzes and helps understand the process of translation – exactly what steps a translator takes during translation – is needed and should be applied to translation education. Such claims can be summarized as a need for further research in the process of translation and as a point to reconsider the inadequacy of research that focuses primarily on comparative analysis of source text and target text and their limited contribution to translation education. For example, Shreve and Koby criticized the limitations of the existing research and said, "they are convinced that a pedagogy that is not ultimately grounded in an understanding of how texts are understood, processed, and transformed by the cognitive system will fail" (Shreve and Koby 1997: xv). Kiraly (1995) also reflected on the existing research shortfalls and advocated the need for research on the process of translation. According to Krings (1987: 7), the data in his study suggest that the theoretical models developed to date are not predictive of the real process involved and may even be misleading. Kiraly (1995) claimed that it would be difficult to develop an effective framework for translation education without a good model of what professional translators do during translation. Furthermore, studying translation strategies used by and identifying problems faced by professional translators during translation will provide an insight into the fundamental challenges in Japanese-Korean translation and their possible solutions.

## III.  Data Analysis

### 3.1  Analysis of Transcribed Materials

The 13 research subjects consisted of professional translators, who graduated from the Graduate School of Interpretation and Translation in Korea, and have had three to ten years of translation experience.

The research method consisted of relaying the text to be translated while explaining briefly what TAP is, in order to bring the subjects' understanding of TAP up to par, and then to outline the research guidelines. For consistency and continual flow of the translation, the recording without a break (except for occasional bathroom and coffee breaks), and it was explained to the subjects that there would be no limitation on their choice of reference tools for translation.

The text used for the study was a serial, economic publication written by an economic analyst for a Japanese website and dealt with the spending patterns of the Japanese. The text is unique in that it is an informational text strewn with the writer's opinions, but at the same time, introduces concepts unique to Japan's traditional culture, which in return, support the writer's claims. Some words featured in the text are 'harenohi' and 'kenohi,' which are part of the traditional Japanese language, 'Wago,' and

require an in-depth understanding of the Japanese culture. The transcription analysis focuses on the parts that require knowledge of these cultural words, which have been purposely presented because they require the translator to exercise creativity.

Samples of the transcriptions have been presented below. The subjects' own analysis of their transcriptions appear in parenthesis.

Life is 'harenoito kenohi.' Hmm, I need to think this.
'kenohi,' let's leave that one. (translation strategy of postponement) What can I change? (Attempt to shift) Distinguished something by distinguishing something.
'Harenohi.' It's neither a good day nor a bad day. 'Kenohi' that's part of everyday routine, 'tantanto,' live frugally. Live routinely? What should I say?
It's not doing something for someone else. Must. It's neither a village festivity nor a wedding; neither a good day nor a bad day.
'harenohi' is a good day, a good day. A special day, wouldn't a regular day or a special day be right?
'harenohi,' let's leave that one for now. (translation strategy of postponement)
In life, 'merihario tuketekita'…
'merihari,' this is difficult. (Recognition of a challenge in translation) 'merihari'… It's not vitality. I can't think of a good word. I am going to leave this one. (translation strategy of postponement)

<First Correction (Elaboration)>

The problem is 'harenohi,' 'kenohi,' 'merihario tukeru,' these three. (Indication of a problem)
Well, I will look it up.
'merihario tukeru,' I know the meaning, but since I can't think of the right word that really fits,
I will look up a Japanese-Korean dictionary. (Dictionary search)
(Searching through dictionary)
'meri'…, hmm. Neither dance nor elasticity. 'seikatuni merihario tukeru.' To transform a lifestyle, then should I say that it has transformed a lifestyle? Ahh, that's not it either. (Dilemma due to a problem in translation)
Have been giving. That's not really it. Spend ruthlessly, spending ruthlessly. Have been transforming a lifestyle. Hmm, it's not a simple transformation… (Lack of confidence)
Now, 'harenohito kenohi.' Ahh, before that. Let me read it again, then look up 'harenohi' and 'kenohi.' This time, instead of good day and bad day. Special day and not so special day seem closer. (Searching through dictionary) 'harenohi.' Is there any hint? Hmm…it's like glorifying. Special day seems to be the best fit. Not so special day. (Searching through dictionary)
'ke'? What's 'nohi'? (Searching through dictionary)
ke, ke, ke.
I think it's closer to this one. 'kenohi.' 'kenohi.' Ordinary times. Ordinary times in every day life? That sounds strange. Ordinarily or ordinary times, let's take this out, but every day life sounds strange. Instead of living plainly and frugally in ordinary times, on special days such as village festivals and weddings …should I say ordinarily in every day life?…(Attempt to shift)
Transformed the daily routine by ordinarily spending ruthlessly. It should be transformation and liveliness though…
Brought transformation and liveliness, brought vitality, liveliness.
Brought transformation and vitality, 'merihario tukeru.'

<Translation Phase 1>
Traditionally Japanese people's lives have been 'harenohiko kenohi'? Should I look it up in a dictionary?
It should mean not a good day, right? Is it 'kanohi'? Let's look up 'ka.' (Searching through dictionary)
'Kanohi'…it's not there. Let's go to the Internet… (Searching)
'kenohi,' 'kanohi.'
'daiskenohi.' It's the same text. Hahaha.
This is an old text but comes out as a fourth item on the search.
It's coming. Anyways, 'seikatuhio harenohito'…It's not in the dictionary.
Harenohi…(Pause) Explanation about this…harenohi…
Let's look it up in the dictionary again. Let's look up 'ke' again, (Searching through dictionary).
'ke'…. (Pause) It's not there. 'kanohi.' Maybe it's read completely differently. Perhaps?
'ka.' It's not there. Ah, what to do in this situation?
'ka.' Let's look up 'harenohi' then. 'harenohi'…(Pause) (Searching through dictionary).
'hare.' 'hare' is correct and 'ke' is correct. 'ke.' It's here. Ordinary times, regular times. It's a very bizarre character.
I have not seen this expression before.
What kind of Japanese expression is this? Since 'harenohito kenohi' is marked with quotations, I should use quotations and say life is a joyous day or regular day? A day with no event? A normal day? A joyous day and not a joyous day? Just ordinary, ordinary, just standard every day. How should I express these kinds of things? Joyous day and just a day with no event. A day with no event? Then, let's just do it this way. (Temporary solution; application of frame/scene) They have shared this day as a day with no event. For now, let's say, on ordinary days with no event, they led a frugal life, 'kurasi.' 'kurasi' doesn't mean living but life. 'maramaturi.' Like village festival or wedding. On joyous days like wedding, 'omoikitta shohio suru.' 'omoikitta.' Spend ruthlessly. Spending is… use money ruthlessly. It sounds better to say use money than spend. Use money ruthlessly. 'soyatte,' therefore life is 'merihairo tukete kitanoda.' It means they controlled strength and weakness. Therefore, they controlled strength and weakness in their lives.

<First Correction (Elaboration)>
I first translated 'harenohi' as a good day, but it sounds strange, doesn't it? A joyous day. (Attempt to solve the problem again)
If I were to summarize, it says, because there is a special day, also called joyous day, demands do not get saturated, and recession does not persist but remain steady. Since this expression comes out at the end, we should be consistent. We will put this in quotations, too. Joyous Day.
A joyous day that maintains a market that is not saturated with demands.

Traditionally, Japanese have 'seikatu,' in life, in regular life days, Japanese, when they share their lives, a joyous day and an ordinary day? A day with no event. A day with no event… A day with no event, an ordinary day, a joyous day, a regular day, 'kenohi.' A joyous day and an ordinary day, maybe ordinary day is better? Something was shared. Truly regular, another meaning for regular, truly regular, regular and with no special incident…on ordinary days, plainly, 'tantanto'… 'setuyakosite kurasi,' plain sounds so-so, is there a better expression? (Application of frame/scene)
It means the heart is maintained without any startling, should I say that an ordinary mindset is maintained? Without waving, just plainly, that's what it means to be plain, on ordinary days, hmm…Let's take this out for now. Saving on ordinary days, should I

put ordinary in the back? (Attempt to shift) On truly regular days with no special incident, live ordinary lives of saving, (Reading the translation), therefore, they controlled strength and weakness in their lives.

<Second Correction (Elaboration)>
They controlled strength and weakness in their lives. Strength and weakness sound strange, too. (Lack of confidence in proposed solution)
They controlled balance in their lives. Balance seems to sound better here.

The above samples show two of the thirteen subjects' transcriptions. The results of evaluating all subjects' transcriptions demonstrate that the translators chose similar translation strategies with no great differences. In other words, after identifying a problem or acknowledging a challenge, most translators translated with a temporary solution and then attempted to make corrections in the elaboration phase, during which a Japanese-Korean dictionary, a Korean dictionary and the Internet were used. Examining the transcriptions, it is difficult to find the application of visualization or frame/scene, which are concepts that have been associated with creativity by Kussmaul and Koestler (1966: 177-186, cited in Kussmaul 2000). In most cases, the subjects leaned heavily on a single line of strategy of relying on initial reference means, like using the dictionaries and the Internet. As a result, they used one-to-one correspondence or dictionary meanings in their translations and failed to produce appropriate and original translations of the cultural words. This research's outcome is in contradiction with the results of research on translation process that said professional translators, unlike their scholarly or amateur counterparts, use global translation strategies, and infers that in Japanese-Korean translation, a translator's ability to be creative is greatly affected by the vocabulary and syntactic similarities between the source and target texts.

### 3.2 Quantitative Analysis of the Occurrence of Shift (based on Kussmaul's concept of 'change')

Kussmaul (2000) claims that there are 'changes' in translation creativity, and these changes are divided into big and small changes. In translation, shifts in the target text can be seen as changes, and the extent to which a translator exercises his or her creativity can be indirectly measured by counting the number of shifts in the target text. This research method involves comparing the source text to the target text and differentiating the vocabulary level changes from the syntax level changes. Vocabulary level changes include deletion, insertion, and changes in parts of speech. Syntax level changes include changes in syntactic composition, as well as changes in sentence order. The extent to which a subject exercised his or her creativity on parts where creativity was deemed necessary is measured by counting the number of shifts in the transcriptions. The result is illustrated in <Chart 1>.

Chart 1

**Quantitative Analysis of Shifts Found in Target Text**

| Subject | Changes in Vocabulary | Changes in Syntax | Number of shifts in specified parts | Ratio to the total number of shifts |
|---|---|---|---|---|
| 1 | 8 | 1 | 2 | 22% |
| 2 | 9 | 0 | 2 | 22% |
| 3 | 4 | 0 | 1 | 25% |
| 4 | 11 | 1 | 1 | 8.3% |
| 5 | 4 | 1 | 0 | 0% |
| 6 | 9 | 1 | 3 | 30% |
| 7 | 11 | 0 | 1 | 9% |
| 8 | 8 | 1 | 2 | 22% |
| 9 | 5 | 0 | 0 | 0% |
| 10 | 4 | 0 | 1 | 25% |
| 11 | 3 | 0 | 0 | 0% |
| 12 | 7 | 0 | 0 | 0% |
| 13 | 9 | 1 | 3 | 30% |

The outcome shows that of the 20 sentences and 196 words (postpositional words were not counted separately), shift occurred very rarely on the whole. The fact that syntax level changes, including changes in sentence structure and sentence order, are practically nonexistent demonstrates that the syntax structure of the source text affects translators greatly in Japanese-Korean translation. In short, the target texts produced in this experiment follow the vocabulary and syntax structure of the source text very closely. Additionally, the ratio of the number of shifts found in the parts that contained cultural words and required the subjects to exercise creativity, in relation to the total number of shifts found in the entire text ranged from 0% to 30%. There is a definite division in the result in that four of the 13 subjects show 0% and seven of the 13 subjects show 20% of more. However, the fact that the total number of shifts found in the entire text is very low indicates that there is a limitation to the ratio of the number of shifts found in the specified parts.

It is not clear whether Toury's claim[4] is accurate in that translations produced using the TAP method tend to correspond more formally, but the analysis of the results confirms that the extent of creativity in Japanese-Korean translation accounted for by quantity of 'changes' is very limited.

Nevertheless, the fact that the translations did not deviate far from the source text's syntactic structure and the rarity of shift suggest that there is a limitation to creativity in Japanese-Korean translation. Furthermore, the fact that almost no shifts were found in the subjects' target texts, even in places where creativity would have been necessary, implies that the ability to be creative is greatly inhibited in Japanese-Korean translation, even for professional translators.

## IV.  Teaching Creativity

It should be noted first that the ability to translate is not inborn but learned through education and training. In the past, many have viewed the ability to translate to be inborn; however, accepting the point of view that the ability to translate is learned

and can be developed further through knowledge and aptitude based on competency in two or more languages, it can be said that creativity can also be taught and practised. This agrees with Kussmaul's claim that creativity is not a talent given to the select few, but that as basic features of the human mind, anyone can be creative when they translate (Kussmaul 1995). The education of creative translation is definitely not an easy task. Education of creativity certainly poses a new perspective and challenge in the discipline of translation and has even been described as an "ambitious aim" by Kussmaul (1995: 52).

However, there is a definite need to expand beyond the traditional translation educational mold of correspondence analysis of the source text and the target text and problem-identification-to-prescription technique, and to emphasize the elimination of language interference through creativity and establishment of global translation strategies in the area of Japanese-Korean translation. In translation education, creativity based on scholars' "awareness" and "control" on such negative elements as language interference (Malmkjær 1998: 8) needs to be emphasized more.

## V. Conclusion

The analysis of data collected through TAP for examining the translation process of a Japanese text shows that translator creativity is exercised extremely sparingly in Japanese-Korean translation. The qualitative analysis of the TAP transcriptions and the quantitative analysis of the number of shifts in target texts demonstrate that translators' ability to be creative is greatly affected by the source text's vocabulary and syntax in Japanese-Korean translation because two languages have linguistic similarities. In order to eliminate these negative elements, the concept of creativity on the part of a translator should be understood and emphasized in translation education. This research used only a limited number of texts, and there is a possibility that a special environment may have had some influence; however, it is expected that the problems and limitations present in the research dealing with translation processes can be overcome by performing similar research and analyzing additional results, in addition to comparing these results to those of other research performed on different languages.

### NOTES

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1.    Korean and Japanese are similar in not only word order but also vocabulary. Understanding the special historical background of these two countries is necessary to understanding these similarities. Japan welcomed the western culture during modernization, and it was during this time that many different types of literature were translated into Japanese. The scholars in charge of the translation faced many challenges in translating some of the western concepts that did not exist in the Japanese culture, and since there were no Japanese words to express these thoughts, the scholars created many new words. Some of these 'Translated Words' (Yanabu Akira 1982) include 'society,' 'nature,' 'individual,' 'freedom' and 'right,' and Korea imported the Chinese characters for these words during its renaissance and began using them as loan words. Chinese words make up about 70% of the Korean vocabulary, and many of these Chinese words are loan words imported during that time. Korea and Japan are not only close culturally and geographically but also share many of the same Chinese words due to this special historical background.
2.    In regards to this, Kussmaul said "translation could then be regarded as a kind of 'free reproduction of a text we have read (see Rickheit and Strohner 1993: 102), albeit in a different language.'" (2000: 69)

3.  Neubert advocates 'derived creativity'(1997: 17). According to Neubert, "a translation is a new creation"; moreover, "a translation is not created from nothing; it is woven from a semantic pattern taken from another text, but the threads – the TL linguistic forms, structures, syntactic sequences – are new."

4.  Toury analyzed eight texts produced using TAP. First, 16 texts were compared to the source text's composition to evaluate how closely the translation followed the source text's syntactic composition related to sentence order and range. Second, the translation was analyzed at the vocabulary level for formal correspondence by counting the occurrence of complete deviation from formality. Deletion, insertion and conditional class-shifts were counted. (Toury 1991: 61; 1995: 237, cited in Jääskeläinen 2000: 79)

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