Creativity as a Strategy in Literary Translation: An Approach Based on Literary Translations of Lesser-known Languages

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Abstract

Lesser-known cultures can present their unique cultural identities to the outside world by translating their literature into a dominant language. To do so, translators must overcome the constraints encountered in translating lesser-known cultural features into a dominant language. Existing approaches regarding the transfer of cultural features in literary texts have evolved largely from dominant western and non-western cultures. These dominant cultural approaches to translation fail to do justice to the transference of lesser-known cultural features into a dominant language. The aim of the current study was to examine the translation processes used by translators of literary texts written in lesser-known languages based on existing approaches to literary translational creativity that have evolved from dominant cultural contexts. The study made a content analysis of the translation processes of the Sinhala novel "Charita Tunak*"* by K. Jayatilake and its English translation, the "Grain and the Chaff*"* by Ediriweera Sarachchandra. The data regarding the translation of culture specific units was analysed to determine the procedure and strategy used by the translator. The translated units were further examined to determine if the units revealed creative characteristics or non-creative characteristics. The findings showed the translator of "Charita Tunak" had not used a strategy that belonged to either western or dominant non-western

approaches regarding the use of creativity in the translation process. The translator utilized creativity to domesticate and foreignize the translation in equal amounts. The translator of the literary text written in a lesser-known language had chosen an approach that allowed the source text culture to be present in the target text while ensuring the target reader's interests were preserved. This approach was identified as a new approach relevant for translators of literary texts written in lesser-known languages.

Keywords: *Domestication strategy, Foreignization strategy; Lesser-known Languages, Culture specific units; Literary translational creativity*

Introduction

Dominant languages, embodying western and dominant non-western cultures are few in number. A majority of the world's languages are lesser-known languages. Due to the socio-political dominance held by dominant western and non-western cultures, lesser-known cultures must rely on a dominant language to carry their cultures into the outside world. One way of presenting the unique lesser-known cultural identities to the outside world is by translating literature written in a lesser-known language into a dominant language. Yet, approaches to translation from dominant western and non-western cultures fail to do justice to cultural features embedded in literary translations of lesser-known languages. Theories from the western cultures advocate lesser-known cultural features should be suitably domesticated to please the target text reader. Such a strategy prevents a cultural transference. Theories from non-western cultures suggest the opposite. Non-western theories from dominant cultures advocate the foreignization of translations. Due to their lesser-known cultural position, when the translation is extensively foreignized the target reader, overburdened by excessive amounts of foreign words, fails to comprehend the translation. Thus, translations of literature written in a lesser-known language are at a disadvantage when translators apply strategies from dominant cultures to the translation process. In spite of this reason, research investigating approaches that can be applied to translations of lesser-known languages remain an under-researched area of study.

Before venturing further, it is important to clarify the terminology used in the current study; namely the **binary of western and non-western**,

well known and lesser-known languages as used in literary translation studies. The term non-western poses problems when identifying research models in translation studies as it not only encompasses a vast number of languages but because it also carries derogatory connotations (Susam-Sarajeva, 2002). On the other hand, the term western is limited to only English and French (Cronin (2009). As there is no complete agreement among scholars on the use of western and non-western terminology this study will use western to refer to languages, literature and translation discourses that originated in Europe and spread to the United States while 'non-western' will denote the literature of Asia, Africa and South America. Similarly, scholars have as yet not identified a suitable terminology to describe the languages of the smaller nations of the world. (Saxena & Borin, 2006). The eleven terms that have been used in linguistic research to refer to the languages that do not hold dominant positions, such as minority languages, indigenous languages, endangered languages and lesser-used languages carry ideological connotations. The current study will, therefore, opt for the term 'lesser-known languages' considering it as the most suitable among the terminology used thus far in linguistics and related disciplines.

Focusing on literary translational creativity, the current study aims to examine translation processes used in translating cultural features embedded in literature written in lesser-known languages that are translated into a dominant western language. The research question of the study is: what are the creative strategies used by translators translating culture specific items (CSIs) in literature written in lesser-known languages to a dominant western language? The study examines the procedures and strategies based on translational creativity that are used to translate culture specific items in literary translations from lesser-known cultures to determine if the translated units indicate the translator has used an approach advocated by a dominant western or non-western culture.

The proposed model of the study is twofold: 1) the identification of the procedures and strategies used by translators of literary texts written in lesser-known non-western languages to translate unique cultural features into a dominant language; 2) the identification of the presence or absence of creativity embedded in the translated culture specific units. The study makes a case study analysis of a Sinhala novel and its English translation: "Charitha Tunak" (Three Characters) by K. Jayatilake (1963), translated into English as "The Grain and the Chaff" by Ediriweera Sarachchandra

(1993). The choice of Jayatilake's novel as the source text is motivated by the fact that it is written in Sinhala which is a language lesser -known in the arena of world literature and that the text addresses cultural practices and customs which are unique to the Sinhalese.

Literature Review: perspectives on creativity in literary translation

Discussions on the use of creativity in translation in western and non-western cultures emerge with the departure from linguistic oriented theories and the realization that achieving 'equivalence' is no longer an essential requirement in the translation process. Bassnett (2003) observes the awareness of creativity as a strategy in western translation emerges with the introduction of *skopos* theory by Reiss and Vermeer in 1987. Non-western theories on creativity that have emerged from former colonies such as Brazil and India urge translators to use creativity in the translation process to achieve translations that are forms of resistance against colonial hegemony (Spivak, 1993; Vieira, 1999).

Western translation approaches to creativity

While translation procedures employed in overcoming cultural constraints are a key research component among western translation scholars (Nord, 2001; Bassnett, 2003; Baker, 2011) the link between translation and literary creativity remains an under-explored notion. As Perteghella and Loffredo (2006) observe, although there is an emerging trend that redefines translation "in the light of 'creativity" and as a form of 'writing'" European translation scholarship, is still greatly preoccupied with culture and reproduction of culture, thereby situating creativity in the margins of common perception (Perteghella & Loffredo, 2006, p.2). Thus, only a limited number of studies are available linking creativity to the act of translation from a western perspective.

In his empirical research on the creative translation process Kussmaul (2000) distinguishes four different stages practiced by translators: preparatory, incubation, illumination and evaluation. However, although he defines the aspects of creativity Kussmaul does not attempt to explain the significance of creativity as a skill within the translation process of professional translators working from languages in the periphery.

Similarly, most western scholars (Orr, 1941; Levy,1967/2011;O'Sullivan, 2012) examining the role of creativity in translation do not take into account the importance of creativity as a means of achieving a balance between an aesthetic and a cultural communication that would lead to what Bhabha (1994) describes as the future characteristics of translations - cultural hybridity. One particularly relevant example that explores the measures of creativity in translation and that presents an innovative investigation of the translator's ability to move away from the source text structure by applying creative shifts, is the article by Gerrit Bayer-Hohenwarter (2012),entitled "Creative Shifts as a Means of Measuring and Promoting Translational Creativity." Bayer-Hohenwarter in her research adopts a more comprehensive perspective and analyses the creative and non- creative shifts in four experimental texts translated by students and professional translators. Bayer-Hohenwarter's research is a valuable contribution to translation studies as measuring creativity in translation has largely remained an understudied concept. However, as with the previously mentioned scholars, the focus of her research too deals with pedagogy and translator training.

Among western scholars who have researched translation studies, the approach presented by Boase-Beier and Holman (2016) is important to the current study as they focus on creative strategies used by a translator when dealing with culture specific items. Boase-Beier and Holman recognize the need for creativity to overcome the constraints in the translation process, especially with regard to literary translations because in these text types the translator encounters more constraints than the author of the original text. They argue creativity in translation can "be seen as a way of rescuing the original from unwanted constraint" (Boase-Beier & Holman, 2016, p.14). Thus, emphasizing the importance of creativity in the translation process they advocate creativity should be used to preserve the aesthetic features of the text and domesticate the translation.

Non-western perspectives on creativity

Among non-western theorists who discuss creativity in translation, Sengupta (1995) observes, the identification of creativity as an important element in translation that evolved largely on the basis of European languages does not result in a greater transference of cultural features

from one culture to the other because western translators advocate the use of creativity not to introduce a foreign culture to the reader but to iron out the 'otherness' of the original foreign text. Other non-western theorists argue, the greater the distance between the source culture and the receiving culture the greater will be the gaps that occur due to the incompatibility of the two cultures which will then "have to be bridged by what the translator draws out of his/her own creativity" (Lin, 2007, p. 97).

Combining Sengupta's (1995) criticism of western approaches to creativity and reflecting Lin's (2007) observation of the significance of creativity in the translations of incompatible source and target cultures, Spivak (1993) introduces a creative approach for non-western translators based on her own experiences in translating Bengali literature to English. In the essay, "The Politics of Translation" (1993) Spivak argues, political and creative engagement with the source text results in a translation that preserves the cultural identity of the Other. By identifying the translation process as "an intimate act," that makes one reach the "'the closest places of the self" resulting in a "surrender to the text" Spivak implies that the translator must use creativity and imagination to step into the world created in the original text, to become one with the original author. Thus, Emily Apter describes Spivak's approach as an "operation that engaged critically and creatively" in the preservation of "the essential foreignness of the original" (Apter, 2022). Spivak herself emphasizes this point by suggesting "the task of the translator is to facilitate this love between the original and its shadow, a love that permits fraying, holds the agency of the translator and the demands of her imagined or actual audience at bay" (Spivak, 1993, p.80). Thus, Spivak advocates translators must use creativity to foreignize the target text.

Defining the concept of creativity in translation

Although theorists have commented on the possible uses of creativity as a strategy in translation, few scholars either in western or dominant non-western cultural contexts have attempted to define what is meant by the term 'creativity' (Lal,1964; Mukherjee,1977, Perteghella & Loffredo, 2006; O'Sullivan, 2012). Perteghella and Loffredo (2006) addressing the difficulty of understanding the term describe the reasons for the lack of research in translation studies regarding this particular cognitive function. Creativity, they posit, is a vague term charged with

theological-Romantic connotations and it is because of the "variability of this concept" that "Theorizing creativity has always been a daunting task" (Perteghella & Loffredo, 2006, p. 6). In spite of this drawback, however, examining the relationship between translation and creative writing through theoretical, pedagogical, and practical applications they assert, if translation is a mode of writing, then it cannot be separated from the broader concept of literary writing itself, and therefore, both acts can be considered as 'creative writing.' Though not specifically devoted to issues of lesser-known literature, through the essays included in the publication, Perteghella and Loffredo reveal the different methodologies that can be adopted to research the concept of creativity within translation studies. They identify two such methods; 1) the scientific approach that focuses on the creative person and examines the source of creativity inside that individual, and 2) the method of examining creativity without assuming an "overtly scientific stance" (p. 9). It is the latter approach, the examination of creativity from a non-scientific stance that is used as the foundation for the current study.

Thus, within these loosely defined parameters, the concept of creativity is used in this study based on Mackenzie (1998) and Bayer-Hohenwater's (2012) definitions of translational creativity. Mackenzie argues, solutions to problems encountered in the translation process require the use of problem solving strategies based on creativity. Bayer-Hohenwater observes translational creativity can be identified in the translation process based on the cognitive effort used by translators to overcome constraints.

Domestication and foreignization strategies

Discussing the domestication approach Lefevere (1992), demonstrates such strategies when applied to cultural transference encourage the preservation of the aesthetic features of the translation by eliminating the foreignness of the source text. Following Nida (1964) it is clear that literary translations that are domesticated are translations in which the receptor audience feels they are reading about a culture that is similar to their own. As Venuti (1995) contends, such translations fail to make a cultural communication because the 'otherness' of the source culture is not present in the target text. Although the features of the source culture cannot be completely eliminated, whatever cultural elements

that are included are presented in such a manner that they fit into the target language codes and taboos (Venuti, 1995). The advantage of this strategy is that such translations are widely read as the reader is left alone in her own familiar cultural environment even as she reads a translation of a foreign source text. Not only readers, but publishers and reviewers tend to accept target texts that appear to be transparent over those in which the foreign writer's presence and the peculiarities of the foreign culture are preserved (Venuti, 1995). In short, they prefer texts that flow smoothly; texts that conceal the presence of the translator. The downside of this is, such translations give the reader the "narcissistic experience of recognizing their own culture in a cultural other," (Venuti, 1995, p.15).

By adopting the foreignization strategy on the other hand, as Paloposki (2010) points out, translators preserve the cultural contexts of the source text in terms of settings, names, etc. Translators who adopt this process become mediators between the source and target cultures. They are the agents of resistance against "ethnocentrism and racism, cultural narcissism and imperialism" (Venuti, 1995, p.20). Their presence is clearly visible in the translation. However, as Tymoczko (2010) highlights, unlike the domesticated texts, translations that preserve the foreign cultural elements fail to achieve a broad cross-cultural communication as such texts pay greater attention to implanting the source text culture in the target text than in establishing a wider readership who are not as ready to embrace cosmopolitanism as the highly educated elitist readers who do not mind "a violation of frontiers, a forced introduction…. into local taste" (Hugo cited in Lefevere, 1992, p.18).

Unique cultural elements in lesser-known literary texts

One last conceptual aspect that needs to be highlighted is the question of translating culture specific items in literary texts written in a lesser-known language into a dominant, western language such as English. An important feature in literary translations of lesser-known languages such as Sinhala is the unique cultural elements that are closely related to the major religion practiced by the Sinhalese; Buddhism. According to Sinhala linguist scholar, Disanayaka (2018) such words and phrases present a great challenge to translators engaged in translating Sinhala literary texts into dominant languages which do not have cultural or linguistic equivalences for Sinhala Buddhist words.

Methodology

The method used to collect data is through a content analysis of "CharitaTunak" and its translation "The Grain and the Chaff." The study analyses the CSIs in the source text and their translated units by examining the procedures and strategies used by the translator. Procedures defined by scholars of translation studies (Vinay & Darbelnet, 1995; Newmark, 1988) are categorized as belonging to either the foreignization or domestication strategy. Procedures that belong to the foreignization strategy are borrowing, calque, paraphrase and notes. Procedures of the domestication strategy are modulation, equivalence and adaptation. Following Mackenzie (1998) and Bayer-Honhenwater's approaches to identifying translator creativity, the selected translator units of the CSIs in the source text are examined to determine the presence of either a creative shift or a non-creative shift.

Creative strategies in the English translation of 'CharitaTunak' ('The Grain and the Chaff')

Jayatilake's (1963) novel is a fictional account of the clash between two sets of values; one based on traditional beliefs and agriculture centred lifestyle of the Sinhalese, the other on individualism nurtured by the advent of education into the rural Sinhalese environment. The story unfolds through the first person narrator, Isa who is exemplary in that he submerges his personal happiness in the interest of his mother and siblings. Aesthetically and culturally, the novel is poignant as it portrays the world of the Sinhalese within the ambit of Sri Lanka's rural culture. The setting is complete with agricultural rituals of the Sinhalese, the openness of the Sinhalese villagers, their familial relationships and belief systems largely influenced by Buddhism. Firstly, we analyse the Sinhala source text focusing on the cultural features embedded in the text and secondly, the English translation to determine the translator's creative presence.

Sinhala cultural items related to Buddhism

The rural setting in which "Chairta Tunak" unfolds results in a complex web of constraints that the translator must untangle and recreate in the target text. In the narrative of Isa which spans his childhood and

youth and concludes as his life draws to an end, the author traces Isa's spiritual metamorphosis ending with the renunciation of all worldly possessions as taught in Buddhist scripture. The references to Buddhism in the novel are particularly apparent in Isa's descriptions of religious events that occur throughout the book. Here are representative examples of how the translator tackles the problem of Buddhist terms in the English translation.

(i) *Dalada karanduva hisin daragat hasti rajaya mahanuvara perahare gamankaranne mahat abimanayenai ma asa ata*(p.89).

I have heard that the elephant that carries the relic casket on its back during the Festival of the Sacred Tooth in Kandy performs this duty with a sense of reverence and pride (p.71).

On the level of cultural communication, the procedure used by the translator to transfer '*mahanuvara perahera*' to English reveals an instance in which the translator is faced with the challenge of capturing the cultural nuances of the Sinhala phrase in order to ensure a cultural communication. A literal translation of the Sinhala phrase is 'pageant in Mahanuwara.' While such a phrase will be understood by readers familiar with the typography and customs of Sri Lanka (Mahanuwara is a city in the central hills) those who are unaware of the events that take place during the pageant will not understand the cultural connotations embedded in the sentence. The translator replaces the Sinhala place name, Mahanuwara with its English equivalent, Kandy, and using the procedure of paraphrase explains that the event is a festival held to honour the sacred tooth relic of the Buddha. Thus, the translated unit in English reads as "Festival of the Sacred Tooth in Kandy." The strategy used is foreignization.

(i) *Pavule siyalu denama atha gasagena, loku hamuduruwan kii paridi Iman matakavattan bhikku sangassa dema" thun varak kiya mathaka vastra pooja kalemu*(p. 85)

All the members of the family repeated after the High Priest, "I offer this gift in the name of the dead" and thus performed the ceremony of offering robes to the monk in memory of the dead (p.68)

The above example shows how the translator transfers the source text's Buddhist ritual conducted at a funeral into English by translating the Pali stanza recited by the Buddhist monk, creatively capturing the archaic language in the ST. In addition, he paraphrases the term *mathaka vastra*(commemorative gift) by explaining what it is, (a robe) and its significance to the family members, thereby effectively conveying the religious practices of the Buddhists to the target text reader. The strategy used is foreignization.

(i) *Jinaananda nayaka hamuduruwo* (p.85) (Chief monk in a Buddhist village) Jinananda*Sthavira (p.6)*

(ii) *pamadam appamadena yadanudati pandito…* (p.164) (Pali stanza chanted by Buddhists)

 pamadam appamadena yadanudati pandito..(explained with a footnote in the TT: When the wise man drives away sloth with a tenuous effort... (p.144)

(iii) *hath davase dane* (p.89) (food given to Buddhist monks in memory of the dead)

 Seven -days alms-giving (p.72)

Besides expansion of the translated unit, Sinhala phrases as shown in the above examples are either retained in the translation through the procedure of borrowing (Jinananda Sthavira) partially retained as a calque (Seven -days alms-giving) or explained with a footnote (*pamaadan appamadena*). Through the avoidance of English equivalents Sarachchandra retains the foreignness of the Sinhala phrase in the English translation. Thus, in the translation of the above three examples the strategy used is foreignization.

(i) *ehenam mokada e:kata vune? Rahath vunada?* (p.53)

 What happened to it? (p.37)

In the above example, the Sinahala phrase "*Rahath vunada*?" is a question asked by Isa's father regarding a lost card pack. In exasperation he wonders if the card pack has attained arahant hood. Arahant hood is the state described in Buddhism as perfection that leads to the cessation of existence in *samsara* (cycle of rebirth).Isa's father implies the card pack has vanished in the same way a person who gains the state of arahant ceases to exist after his death. Instead of explaining the connotative meaning

in the question the translator replaces the Sinhla phrase with an English equivalent, "What happened to it?" In doing so, he makes the phrase accessible to the receptor audience and aims to preserve the aesthetic features of the translation. Thus the strategy used is domestication.

(i)   *sasara kalakirunakuge udasiinatvayen(p.59)*

Like a human being fed up with life (p.43)

In this example once again, the translator makes the decision to locate the ST unit in the target culture. The literary meaning of the above example in English would be a person who has given up gathering merit in the hope of being born into a better life in his journey through *samsara* (cycle of rebirth). As the phrase does not correspond with an English equivalent, the translator adapts the Sinhala unit into English and presents a phrase familiar to English readers using the domestication strategy. There are other examples in the target text that reveal how the translator uses phrases from the target language to suit the norms of the target culture.

(viii)   *kelesunta vahal viima dubalakamaki(p.100)*

To become a slave to emotions is a weakness (p. 83)

The above example reveals another instance in which the translator uses procedures to replace the foreign features with target text terms when translating Buddhist Sinhala units to English. *kelesunta vahalvima* refers to Buddhists who gather demerit without heeding the ramifications of their actions. The translator uses the procedure of adaptation and uses a target text phrase to replace the foreign unit knowing that the target text phrase is better understood by English readers. Thus, the strategy used in this instance is the domestication strategy.

(i)   *Amma nam me danayata etaram kamati nata*(p. 40)

Mother however did not approve of this generosity (p.26)

danaya in the context of the original text refers to the Buddhist practice of offering alms with the aim of gaining merit. Realizing that the exact meaning of this word will not be understood by the average English reader, the translator uses the procedure of adaptation and replaces it with an English equivalent, generosity. The strategy used is domestication.

(x)   *hevisi, bera, davul, horana karayo* (p. 89) (musicians playing traditional instruments)

At the head of the procession are the drummers (p.71)

The Sinhala words denote musicians playing different types of drums that are used in Buddhist rituals. As there are no equivalents for these instruments in English the translator eliminates the words in the target text and using the procedure of modulation, generalizes the instruments and the players, irrespective of the differences in the instruments they play by collectively describing them as drummers. Thus, the strategy used is domestication.

Use of creative/non-creative shifts

The meaning of the Sinhala unit *Mahanuwara perahara* can be stated as the pageant in Mahanuwara to worship the tooth relic of the Buddha. Having understood the connotative meaning of the Sinhala unit the translator has used cognitive effort and transferred this meaning into the target language in such a way that the foreign phrase can be understood by the receptor audience. Thus the translation of *Mahanuwara perahara* as "Festival of the Sacred Tooth in Kandy" reveals a creative shift to achieve foreignization.

Similarly, in the phrase *sasara kalakirunakuge udasinatvayen*, the translator has extracted the embedded meaning and then written the phrase in English (Like a human being fed up with life) using his creativity, in this instance to ensure domestication of the text. Meanwhile, in translating the events conducted at a Buddhist funeral the translator has two options; replace the foreign rituals with a phrase known to the reader or preserve the foreign features in the target language, leading to a cultural communication. The Sinhala phrase describing the funeral activities can be written in English as the ritual of offering a length of new white cloth to the monks. The cloth, known as "*pansukula*" will later be stitched into a robe (Kariyavasam, 1996). Having extracted this meaning, the translator could have eliminated the foreign activities altogether and substituted the ST sentences with an English equivalent such as, *'the family conducted the funeral rites for the departed.'* Such an approach however, will leave the reader mistakenly believing Buddhists conducted rituals similar to Christians at their funerals. Thus, in this instance, the translator, recognizing the cultural importance of the original phrase

has used his creativity to capture the essence of the rituals conducted by the Buddhists. The target text phrase "*the ceremony of offering robes to the monk in memory of the dead"* is a creative shift that belongs to the foreignization strategy.

The translator's creativity is also in evidence in such examples as the reference to *Hevisi, bera, davul, horana* in the original text. The meaning of this Sinhala phrase would be various musical instruments played at a Buddhist funeral. Realizing that translating this phrase by borrowing the foreign words into the target text will unnecessarily overburden the reader and based on the understanding that these culture- specific items are not essential in the context of the event described, the translator deviates from the original text and uses an English generalization to ensure the text is not overwhelmingly foreign. The translated unit, "drummers" is a creative shift belonging to the domestication strategy.

However, there are also rare instances in which, due to the lack of cognitive effort the translator fails to make a successful transference. An example of a non- creative shift is the phrase *rahat vunada?* The denotative meaning as shown above would be, did the pack of cards disappear? If the translator had used more cognitive effort, he could have translated this phrase as *"did it vanish into thin air?"* But due to lack of cognitive effort the translation reads as "did it disappear?" Similarly, in borrowing the honorific monastic title of monk Jinaananda as Stavira, the translator inserts a term unknown to the average target readership. A more appropriate title, one that is known to the readers of the English text while conveying the intentions of the author would have been the universal monastic title of venerable.

Identifying creative strategies based on western and non-western perspectives

Examples (i) to (v) reveal instances where the translator has used the foreignization strategy. Examples, (vi) to (x) reveal instances in which the translator has used the domestication strategy. Thus, among the ten examples selected the translator has used foreignization and domestication strategies an equal number of times.

Among the same examples there are eight instances of creative shifts and two instances of non-creative shifts, one belonging to the

domestication strategy and one belonging to the foreignization strategy each. Thus, over all, there are four creatively translated domesticated translation units and four instances of creatively translated foreignzed units. The results of the study thus show the translator has creatively used both strategies in equal amounts.

Discussion

The analysis of creativity reveals except for two non-creative shifts the translator has applied his creativity in using the foreignization strategy as well as the domestication strategy. The translator has applied his creativity when using the foreignization strategy to introduce significant features of the source culture (religious functions and important cultural rituals) into the text thereby ensuring the target reader gets an opportunity to understand the foreign culture. Similarly, the translator has applied creativity when using the domestication strategy to replace CSIs that do not convey important features of the source culture (such as references to different kinds of musical equipment) with target text equivalents, thereby ensuring the reader is not overburdened by unfamiliar words and phrases. As shown by the data analysis, the translator of "Charita Tunak" has achieved a balance between the two strategies.

The data analysis thus shows while the translator has used Spivak's (1993) approach and used his creativity to foreignize the text, he has not translated every CSI as Spivak advocates. As a result, the translation does not have the limitations identified by Tymoczko (2010). That is the translation does not overburden the reader with unfamiliar words and phrases. This lack of excessive foreignization reveals the translator, although he has used the foreignization strategy, has yet, prevented the text from being limited to an elitist readership. Similarly, the data shows the translator has used Boase-Beier and Holman's (2016) approach and used his creativity to domesticate the text. However, he has not applied this approach to translate a majority of the CSIs as advocated by Boase-Beier and Holman in their approach. Thus, by not using his creativity to domesticate the text in excessive amounts he ensures the foreign cultural features are preserved in the translation. The translation, therefore, does not have the limitations identified by Venuti (1995) in a domesticated text as one that has eliminated the presence of the foreign culture.

The present investigation proves that the translator has preserved the features of both cultures in his translation. This approach differs from Spivak's approach which emphasizes the presence of only the foreign culture in the translation as well as Boase-Beier and Holman's approach which encourages the presence of the target culture. Thus, the process used by the translator does not belong either to a non-western approach or a western approach to literary translational creativity. Instead, the process in "Charitha Tunak" reveals a new approach to translational creativity. By using this approach translators of lesser-known languages can preserve their unique cultural features in the target text while ensuring the reader's interest in the text is secure.

Conclusion

As translation processes of literary texts written in lesser-known languages remain an under-researched area of study it is important to understand the processes that are used by translators of lesser-known languages translating cultural features into a dominant language. The analysis of the Sinhala novel,"Charitha Tunak" and its English translation, "Grain and the Chaff" gives insight into the translation process of literary texts written in lesser-known, non-western languages that consist of cultural constraints unique to a specific culture. The analysis shows in order to use a dominant language as a medium of cultural communication, the translator uses creativity to translate CSIs using domestication and foreignization strategies in equal amounts. This approach differs from existing approaches to translational creativity in western and dominant non-western paradigms. By using this new approach translators can overcome the disadvantages of their lesser-known cultural positions and create translations that lead to a cultural communication while preserving the interests of the target readership. The translation process used by the translator of "Charita Tunak" reveals in order to preserve their unique cultural identities in the presence of dominant cultural hegemony translators and theorists from lesser-known cultures must evolve their own approaches to literary translation. Awareness of the drawbacks of dominant approaches to cultural transference and the recognition of the importance of evolving one's own approaches for literary translations of lesser-known languages will result translations into dominant languages that carry the unique cultural features of lesser-known cultures into the international arena.

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