
| RESEARCH ARTICLE

Analyzing the Relationship between Creativity and Translation Quality: A Case Study of Students' Translations

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| ABSTRACT

Creativity is an area that has received limited attention in Translation Studies (TS). One reason for this could be that creativity is a complex concept to define and quantify, but it is also the case that translators are not usually regarded as creators. The present research tries to shed light on how creativity affects translation quality. Moreover, the participants are translation students, which is also rare in studies about this particular topic. The instrument used in this study was the Kaufman Domain of Creativity Scale (K-DOCS) to assess the students' creativity. Another instrument was Waddington's model for translation quality assessment. SPSS software version 24 was used to analyze the collected data. Then, the Pearson Correlation Test was employed to find the possible relationship between the variables. The results displayed that among 40 participants involved in this study, their level of creativity was in the range of 'high' as much as 60%, 'very high' 25%, and 'medium' and 'low' with 12.5% and 2.5%, respectively. In terms of translation scores, the mean score was 7.18, with the highest score of 8.55 and the lowest at 5.45. As revealed by the Pearson Correlation test, concerning the degree of relationship between variables, there was no significant relationship between creativity and quality. It indicates that more creative participants did not necessarily perform better in the work of translating. A recommendation is made for future researchers to involve more variables as well as a greater number of participants to enrich the research results and increase the likelihood of creating generalizations regarding the correlation between creativity and translation results.

| KEYWORDS

Creativity; assessment; translation quality; K-DOCS; novice translators

| ARTICLE INFORMATION

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1. Introduction

As a process of conveying messages across cultural and linguistic barriers, translation is a remarkably communicative activity. House (2015) states translation is a linguistic and a cultural act; it is also an act of communication across cultures. Sometimes translation acts as a means of learning about different cultures, a vehicle for the transfer of meaning as well as cultural experiences and values. This is in line with Guetouche's (2017) statement that translation tends to be a component of literature, linguistics, and language learning. Finding a comprehensive definition of translation is not an easy task since translation may be described as science, art, and creativity at the same time. In this sense, literary translation, including short stories, is taken as an art and creative work as opposed to scientific or political translation, where the words can be controlled according to the translator's linguistic skills and grammatical rules.

Using language and creativity in their daily lives, people can communicate efficiently and effectively; that is, they can create or select aesthetic or functional words, clauses or phrases, sentences, and texts (Rashidi and Rad, 2021). In relation to creativity in translation, it is how translators recreate the author's creativity in the target text. Some research mentioned that focusing on the concept of creativity might be justified in literary translation. In other words, when creativity is explored or referenced in translation

studies, it is usually attributed to literary texts because, as explained by Boase-Beier (2007), the nature of the literary text is to invite creative engagement.

As translation studies try to realign the definition of translation opposing the original translated text, several factors play a significant role. Some of them are the translator's subjectivity, questions of form, and social factors (Al-Awawdeh, 2020). This discussion addresses the translator's creativity in appropriating and transferring the text as part of a more significant creative project.

Creativity has a fundamental role in translation. Creativity and translation are not separable, and both are viewed as one soul in two bodies in the sense that this strategy has its own nationalistic and educational philosophies (Collins, 2004). Creativity in translation is a dynamic notion in that it is considered a manifestation of a translator's behavior (p. 66). In literary work, creativity in translation has a prominent place. According to Newmark (1988), translating poems and creative texts would present some challenges as they can also be categorized as authoritative texts. Some scholars view poetry as the organizer of creative spontaneity to the extent that it reinforces spontaneity's hold on reality (Rashidi and Rad, 2021).

Quality has always been one of the priorities in discussions on translation as a product and translation as an activity. Research on translation quality has developed rapidly. At present, a considerable body of research can be found on translation in general and translation quality in specific. Concerning translating literary work, novice translators could make good improvements when assessed using either a holistic model or an error-based TQA (Translation Quality Assessment) model (Manipuspika, 2021). One of the reasons is that translating a short story as a form of literary text requires the modification of translators to send the message of the story across. They must be aware of the style, symbols, and atmosphere of short stories.

Creativity is an area that has received limited attention in Translation Studies (TS). One reason for this could be that creativity is a complex concept to define and quantify (Malmkjær, 2019), but it is also the case that translators are not usually regarded as creators (Hewson, 2016). Perhaps, this is also because creativity has traditionally been associated with a talent that one is born with and that cannot be learned, understood, or quantified; therefore, as an innate characteristic, only chosen few can instinctively put it into practice without being able to explain it, let alone understand it themselves. However, this preconceived notion is receding, and creativity is increasingly regarded as an ability that is inherent to all humans and not limited to those working in the arts and one that can be trained and applied in a variety of domains, including translation (Brodie, 2021).

Kusmaul and Tirkkonen-Condit (2007) analyzed creative techniques found in literary translations carried out by students and compared them to those used by professional translators to understand the process of translating creatively. They used Think Aloud Protocols to collect data. In the attempt to operationalize creativity, they introduce the concept of scenes and frames in the source text that constitute areas that require the translator to think creatively to find solutions that are out of the ordinary, going beyond the routine. They revealed that for a translation to be creative, it has to be novel and acceptable; in other words, it offers a new solution to the target text and creates a meaning that is judged to be correct by experts.

When it comes to novice translators, or translation students, in particular, machine translation has gained popularity since it is free and offers many opportunities for those who want to communicate in a foreign language. Machine translation today also has incredible improvements in technology in this rapidly changing global world. Therefore, language learners have been attracted by this accessible technology and have not ignored it in their language learning experiences, including in translating texts. However, the missing aspect of machine translation, particularly when dealing with literary translation, is creativity. Research about implementing machine translation has shown that learners make use of MT to study vocabulary and practice reading and writing skills (Tuzcu, 2021). However, there is little research that combines translation and creativity.

Bearing these in mind, the present research tries to shed light on how creativity affects translation quality. Moreover, the participants are translation students, which is also rare in studies about this particular topic.

As most studies stressed the importance of creativity in poetry translation, and most translators face the problem of untranslatability in literary translation, there has not been much comprehensive research examining the relationship between the quality of short story translation and the translator's creativity. Such absence of issue is more prominent, especially in the Indonesian context. In light of such challenges, this research intended to analyze creativity in translating English short stories based on the quality assessment model. To meet the research objective, the question formulated is: What is the relationship between translators' creativity and their quality of translation? Is there any significant correlation between the two?

The present study explores the potential of individuals' creativity in translating short stories that would offer good views in this field. If it is proved that creativity directly relates to translation quality, this factor could be considered in the translator training major. This paper tries to find out how people could be different from each other in many aspects, particularly in creativity. The relationship between creativity and quality will be the highlight. Since there have been a few recent studies discussing the importance of creativity in rendering good translation, such a study is essential to be conducted. The findings of this work are expected to be a basis for employing some translation strategies and using them in translation classes so that it will be possible to increase students' creativity and, thereby, their translation quality.

2. Literature Review

2.1 Translation Quality

Translation quality has become one of the key issues in translation studies. Translation Quality Assessment (TQA) makes explicit the grounds for judging the worth of a translation and emphasizes that translation is, at its core, a linguistic art (House, 2015). She also acknowledged the importance of socio-cultural and situational context in which texts are embedded and which need to be analyzed when they are transferred through space and time in acts of translation.

Tomozeiu et al. (2016) define translation as a process of intercultural communication whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use. This means that intercultural communicative competence — 'the ability to ensure a shared understanding by people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their individuality — needs to be accounted for by translators and translators-to-be.

In assessing the quality of translation, Lee-Jahnke (2001) proposes a model which is built based on three distinct translation product-related categories, namely accuracy, creativity, and skopos. Accuracy is a category related to text content and meaning and accounts for translation intrinsic quality features. Creativity is a category related to translation suitability to text type and client need and accounts for translation extrinsic quality issues. Meanwhile, skopos is a category related to translation goals, clients' expectations, and translation market value and accounts for both intrinsic and extrinsic translation quality matters (Pollastri, 2021). This model includes a scoring range based on the Swiss official marking system, which highlights the intended instrument's applicability in an academic context.

Another model widely used in an academic setting is Waddington's (2001). He proposes a holistic method of assessment in which translation competence is considered as a whole. The rater should take into account the three aspects of the translator's performance. Waddington (2001) designs five levels of performance in this method; he then determines two possible scores for each level. In this case, if a translation completely fulfills the requirements of a specific level, it receives a higher score. On the contrary, if a translation is placed between two levels but is closer to the upper level, it receives a lower score.

2.2 Creativity in Translation

Creativity is a somewhat indeterminate concept to this day. Even though researchers seem to agree that the production of novel and useful products is a part of creativity, the term still does not have a single, consistent definition (Mumford, 2003). Creativity, according to Sternberg and Lubart (1999), is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints). Similarly, Amabile (1983, as cited in Schiemer et al., 2021, p.194) states that creativity is the production of a novel and appropriate response, product, or solution to an open-ended task. This condition is highly relevant in the context of translation, as there can be multiple equally valid renderings of the same source text (ST) in the same target language and, therefore, more than one solution.

Translators today need to cater to the growing demand and the requirements of a profit-oriented business environment with an emphasis on efficiency. At present, the involvement of creativity in the translation process is considered with some reservation, in part due to the indeterminacy of the term and in part to the frequent impression that creativity articulates less-than-exact translations (Aranda, 2009).

This raises a problem because, to create a good translation, a translator would have to go beyond mere substitution of ST material with equivalent content in the target language. Pollastri (2021) argues that translators are forced to creativity because the means of the target language are not identical to those of the source language. The more closely-related the source and target language are, the fewer differences there will be between them in their ways of expressing ideas. However, for languages to be classified as separate, these differences are likely significant enough to impede mutual understanding without prior learning. Therefore, unless the ST is translated word-for-word, all forms of translation can be considered creative.

Rojo and Meseguer (2019) investigated the consequences of a creative profile for translation performance. The experiment correlates the scores of 40 professional translators on a validated creativity personality test with their scores on product indicators of creativity. Translations were rated for accuracy and creativity by two examiners. Their study indicated that creative intelligence plays a role in guiding translational behavior, directing the translator's attention, and fostering flexible thinking but does not necessarily guarantee higher quality in terms of the number of translation errors.

Another study was conducted by Mirzasuzani and Kordzangeneh (2017), exploring the relationship between translators' creativity and their use of translation strategies for the translation of journalistic texts. Students of English translation from Islamic Azad University were randomly selected. Findings revealed no significant relationship between translators' creativity and their use of translation strategies. Also, the results showed no significant difference between males' and females' levels of creativity.

Ghonsooly and Esgandari (2013) assessed the relationship between creativity, self-efficacy, and the English to Persian translation ability of students. To this end, the General Self-Efficacy Scale (GSE), the Torrance Test of Creative Thinking, and a Translation production test of about 260 words were administered to 123 sophomore translation students, both males and females. The results highlighted a significant positive correlation between students' self-efficacy and a significant positive correlation between students' creativity and translation quality.

Meanwhile, Bayer-Hohenwarter (2011) has developed a comprehensive creativity assessment procedure based on criteria devised to measure creativity quantitatively across different units of analysis and various experimental texts, regardless of their text type. His study combined product- and process-level analyses and compared the performance of student and professional translators. The results revealed that the translator's ability to produce creative shifts is an aspect of translation competence, so it is a skill that can be improved in translation. Different from the previous studies, this current study investigated the relationship between creativity and English to Indonesian translation ability of students.

3. Methodology

3.1 Research Design

This study applied both descriptive quantitative and qualitative methods. The quantitative approach was employed to identify the correlation between creativity and students' translation quality. Meanwhile, the qualitative approach was used to describe the findings.

3.2 Participants

Selecting the participants who could be true representatives of the whole group was one of the most important tasks to follow by the researcher. Translation students from Universitas Brawijaya were the participants of the study; in specific, those enrolled in translation courses in the even semester of the 2021/2022 academic year. The rationale behind choosing the participants was their accessibility of them, yet, their participation was only voluntary.

3.3 Instrument

The instrument used in this study was the Kaufman Domain of Creativity Scale (K-DOCS) (2012) to assess the students' creativity. The K-DOCS is an inventory that measures creativity from self-assessments of reported behaviors, focusing on 5 specific domains: Self/Everyday ($\alpha = 0.86$), Scholarly ($\alpha = 0.86$), Performance ($\alpha = 0.87$), Mechanical/scientific ($\alpha = 0.86$), and Artistic ($\alpha = 0.83$). Response options range from 1 to 5, where 1 is "much less creative" and 5 is "much more creative." This questionnaire is valid and reliable, proven by the overall Cronbach's alpha value for the creativity questionnaire is reported as 0.85, which is greater than 0.70. In addition, the scoring system is also provided by the creativity scale, reported in Table 1.

Table 1. Kaufman Creativity Scale Scoring

Score	Degree of Creativity
Up to 170	Very High
131-169	High
110-130	Medium
70-109	Low
Down to 70	Very Low

The second instrument employed in this study was Waddington's (2001) model for translation quality assessment. The test comprises translating an English short story into the Indonesian language; regarding Waddington's model, the scores are

calculated out of 10. Waddington's model regards error analysis and possible mistakes. His model has three parts under the following headings:

1. Inappropriate renderings (affect the understanding of the source text)
 - a. countersense,
 - b. faux sens,
 - c. nonsense,
 - d. addition,
 - e. omission,
 - f. unresolved extralinguistic references,
 - g. loss of meaning, and
 - h. inappropriate linguistic variation (register, style, dialect, etc.)
2. Inappropriate renderings (affect expression in the target language)
 - a. spelling,
 - b. grammar,
 - c. lexical items,
 - d. text, and
 - e. style
3. Inadequate renderings (affect the transmission of either the main function or secondary functions of the source text)

In each of the categories, a distinction was made between major errors (-2 points) and minor errors (-1 point). There is a fourth category that describes the plus points to be awarded for good (+1 point) or exceptionally good solutions (+2 points) to translation problems. In the case of the translation exam where this method was used, the sum of the negative points was subtracted from a total of and then divided by 11 to reach a mark from 0 to 10 (which is the normal Spanish system). For example, if a student gets a total of -66 points, his result would be calculated as follows: $110 - 66 = 44 / 11 = 4$ (which fails to pass; the lowest pass mark is 5). (Waddington, 2001, p. 3).

3.4 Data Collection

Data collection is the process of gathering and measuring information on variables of interest in an established systematic fashion that enables one to answer stated research questions, test hypotheses, and evaluate outcomes (Kabir, 2016).

A short story was first distributed among the participants to be translated from English to Indonesian with time limitations. The selected story was entitled 'Later' by Michael Foster. It was a 977-word-story which was considered adequate for the student's level. In addition, the short story was also included in 'Classroom Textbook Series: American Literature and Culture' and considered relevant to the participant's field of study. The quality of the translation was assessed according to Waddington's (2001) model. The scoring procedure for translations was based on the mentioned model, which is categorized into different items.

In the second stage, the creativity scale was published to be completed by the students. The researcher applied K-DOCS to examine the participants' creativity. They had to respond carefully with time limitations. The creativity assessment test employed in this study consists of 50 questions, each of which has five rating scales (1-5).

3.5 Data Analysis

This study used both quantitative and qualitative methods, and descriptive and inferential analyses were applied based on the study's objectives. This empirical research aims to explore how the translator's creativity manifests itself in the task of translation. Therefore, the translator's creativity as an independent variable and the quality of his/her translation as a dependent variable is to be sought out.

SPSS software was used to analyze the collected data. The statistical analysis aims to demonstrate the possible relationship between an independent variable (creativity) and the dependent one (translation quality). Descriptive statistics were reported for the students' scores. Due to the parametric form of data, the Pearson Correlation Test was employed to find the possible relationship between the mentioned variables. Correlation, in the broadest sense, is a measure of an association between variables. In correlated data, the change in the value of one variable is associated with a difference in the value of another variable, either in the exact (positive correlation) or in the opposite (negative correlation) direction. A correlation coefficient measures the degree of association.

4. Results and Discussion

4.1 Descriptive Statistics

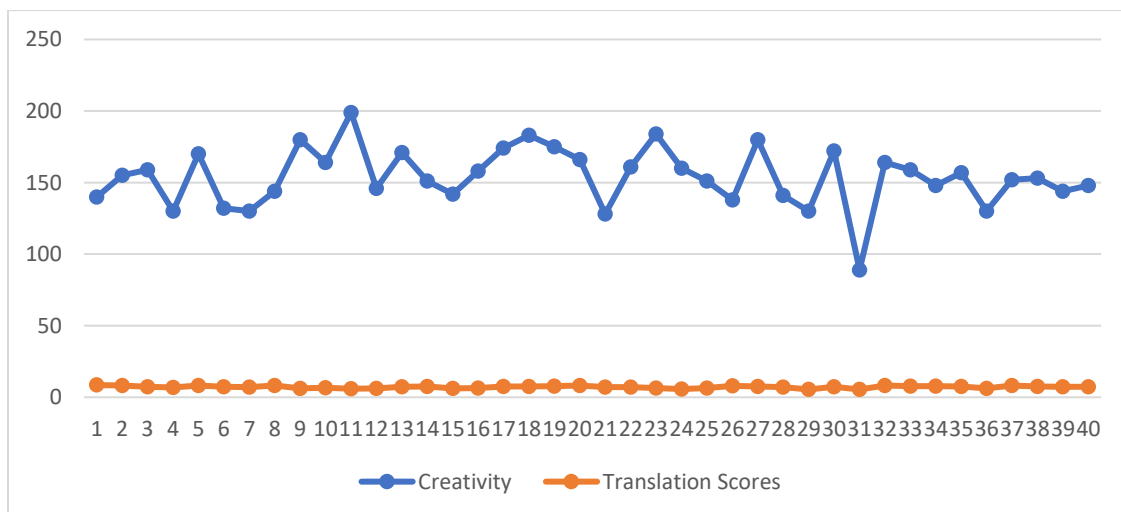
Descriptive statistics summarize the characteristics of a data set. In relation to the student's creativity, KDOCS categorizes creativity into five, namely very low, low, medium, high, and very high (Scoring of K-DOCS). Moreover, to evaluate the students' translation quality, Waddington's model scoring system was used, and the scores were calculated out of 10. In the present study, in light of the related literature, the students' creativity level and their translation scores were categorized and used as follows.

Table 2. Categorization of Students' Creativity Level and Translation Scores

ID	Degree of Creativity	Translation Scores	ID	Degree of Creativity	Translation Scores
1	140 (High)	8.55	21	128 (Medium)	7.18
2	155 (High)	8.18	22	161 (High)	7.18
3	159 (High)	7.36	23	184 (Very High)	6.36
4	130 (Medium)	6.91	24	160 (High)	5.82
5	170 (Very High)	8.18	25	151 (High)	6.36
6	132 (High)	7.27	26	138 (High)	8.09
7	130 (Medium)	7.18	27	180 (Very High)	7.45
8	144 (High)	8.27	28	141 (High)	7.09
9	180 (Very High)	6.27	29	130 (Medium)	5.45
10	164 (High)	6.64	30	172 (Very High)	7.27
11	199 (Very High)	5.91	31	89 (Low)	5.45
12	146 (High)	6.09	32	164 (High)	8.27
13	171 (Very High)	7.36	33	159 (High)	7.82
14	151 (High)	7.45	34	148 (High)	7.82
15	142 (High)	6.18	35	157 (High)	7.55
16	158 (High)	6.45	36	130 (Medium)	6.09
17	174 (Very High)	7.45	37	152 (High)	8.18
18	183 (Very High)	7.64	38	153 (High)	7.64
19	175 (Very High)	7.73	39	144 (High)	7.36
20	166 (High)	8.27	40	148 (High)	7.27

Moreover, Figure 1 highlights the distribution of students' creativity and their translation scores.

Figure 1. Distribution of Students' Creativity Level and Translation Scores



In addition, the frequency of creative translation students is highlighted in Figure 2. As it shows, most participants presented a high level of creativity with a frequency of 80.00%. Some of them revealed very high creativity (12.5%), several had a medium level of creativity (7.5%), and none were low or very low (0.00%).

Figure 2. Students' Level of Creativity

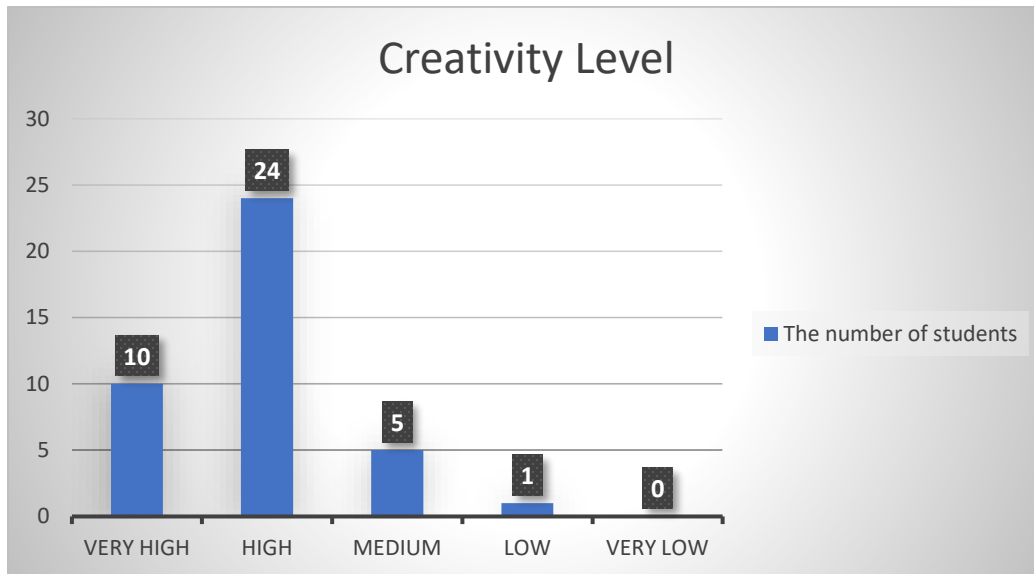


Figure 3. Students' Translation Results



4.2 Inferential Statistics

Inferential statistics allow researchers to test a hypothesis or assess whether their data is generalizable to the broader population. For the case of this research, after homogenizing the students, the creativity scale and a translation test were administered to all the participants. After collecting the scores, the Correlation Test was used to find the possible relationship between novice translators' creativity and translation quality. It is called Pearson's correlation coefficient, a statistical measure of the strength of a linear relationship between paired data. Positive values denote positive linear correlation, negative values denote negative linear correlation, and a value of 0 denotes no linear correlation. The closer the value is to 1 or -1, the stronger the linear correlation.

Correlation is an effect size and can verbally describe the strength of the correlation using the guide that Evans (1996, as cited by Manipuspika, 2018, p.213) suggests for the absolute value of r .

.00 – .19 = very weak

- .20 – .39 = weak
- .40 – .59 = moderate
- .60 – .79 = strong
- .80 – 1.0 = very strong

The results of the Pearson correlation test between the two variables of creativity and translation score are shown as follows.

Table 3. Correlation Test of Students' Creativity and Translation Scores

Correlations		Creativity	Quality
Creativity	Pearson Correlation	1	.183**
	Sig. (2-tailed)		.259
	N	40	40
Quality	Pearson Correlation	.183**	1
	Sig. (2-tailed)	.259	
	N	40	40

** . Correlation is significant at the 0.01 level (2-tailed)

The researcher calculated the data by using IBM SPSS 23. Table 3 interprets the Pearson Product Moment Correlation Coefficient as 0.183 at the 0.01 or 1% level of significance. The coefficient correlation r was 0.183, which reflects a very weak correlation. Based on the calculation of degree freedom, if $r_{\text{count}} > r_{\text{table}}$, there is a significant correlation between variables. On the contrary, if $r_{\text{count}} < r_{\text{table}}$, there is no significant correlation between variables. In this case, $r_{\text{table}} = N-2, 40- 2= 38, r_{\text{table}}= 0.320$. It explains that $r_{\text{count}} < r_{\text{table}} = 0.183 < 0.320$, and the significant (2-tailed) $0.259 > 0.05$, which means there is no significant correlation between the creativity of participants and their translation results.

From Table 3, we can see that the correlation value between creativity and translation quality is 0.183. Based on the test results, as mentioned earlier, this study revealed that there was no significant correlation between creativity and quality ($p > 0.05$). It means that as the level of creativity increases, it does not mean that the translation scores increase too, and vice versa. As the creativity level decreases, the translation scores do not necessarily fall.

4.2 Discussion

The current study has focused on the investigation of novice translators' creativity and their translation quality. The researcher gathered the data through a creativity scale and a translation test of the short story. The quality of the translation was reviewed based on Waddington's model.

It is such a common misconception that translation is a very simple process with little input from translators. Translators are a channel for translating one language into another. Experienced translators bring healthy creativity to the task; however, novice translators also pour their creativity when translating a text. The act of translation and the creative process are virtually inseparable, especially when it comes to literary translation.

Creativity is the key used by experienced translators to address some of the most common translation problems. Translators are often torn between the form and the representation of the content. Creativity is the ability to find a harmonious balance between the two, making the whole process more art than science. Also, the translation should not be literal. Rather, it must convey the full meaning of the original text, including the cultural context. Some languages have idioms and idioms that do not exist in other languages. Many of these are based on cultural clues that may not exist in the culture of the target language. As stated by Manipuspika and Winzami (2021), the main problems found in translating idioms and fixed expressions are the ability to recognize and interpret idioms correctly and the difficulties involved in rendering the aspects of meaning that idioms or fixed expressions convey to the target language. When translators do not properly render the source language into the target language, the translation results may be less acceptable.

Setting the translator's agency at the fore of creativity research has drawn the scholars' attention to the need to define the role of individual personality traits in creativity in the translation process. However, there are still many questions regarding the role that a creative personality may play in the translation process and the final quality of translation performance. This present study specifically aims to investigate the impact of a creative profile on translation performance. The research correlates the scores of forty novice translators who are students of translation class in the English Department on a validated creativity personality test with their scores on product indicators of creativity. The results of the study suggest that creative intelligence does not necessarily guarantee higher quality in terms of the number of translation errors. However, it plays a role in guiding translational behavior, directing the translator's attention, and fostering flexible thinking.

Dealing with the proper amount of creativity, there are many degrees of creativity, and too little or too much can have undesired consequences. Too little creativity can lead to boring translations and inaccurate tones. Too much creativity risks losing the original intent of the text and replacing it with the translator's intent. The ideal translation would use the 'Goldilocks effect', saying not too much creativity, not too little, just the right amount. To be successful, translators need to master the target language and have a very good knowledge of the source language. In addition, a good understanding of the cultures associated with both languages is required. Therefore, when translating, it is important to remember that it is not just words. The master translator needs to translate the word and interpret the cultural context.

Among 40 participants involved in this study, their level of creativity was in the range of 'high' as much as 60%, 'very high' 25%, and 'medium' and 'low' with 12.5% and 2.5%, respectively. In terms of translation scores, the mean score was 7.18, with the highest score of 8.55 and the lowest at 5.45. As revealed by the Pearson Correlation test, about the degree of relationship between variables, there was no significant relationship between creativity and quality.

The results of the analysis suggest that creativity alone is not sufficient to ensure success in a translation task. As the data suggested, the translator's creativity may not be a predictive element for translators' performance. Creativity can be viewed as the essence of translation; however, the translatability of a text is possible to achieve even without a high level of creativity. In other words, not all participants having a high level, or even a very high level of creativity, produced high-quality translations.

The results of this study supported Mirzasuzani and Kordzangeneh's (2017), who found that there was no significant relationship between translators' creativity and their use of translation strategies for translating journalistic text texts. The current findings were also in line with Fahim and Tavajjohi (2012), who analyzed the relationship between creativity and quality of translation regarding literary and journal texts. Their findings indicated no significant relationship between creativity and quality of translation in literary texts or journal texts. In addition, the findings of this present study also conformed to Rojo and Meseguer's study (2019), which suggested that in guiding translational behavior, directing the translator's attention, and fostering flexible thinking, creative intelligence plays a role, yet it does not guarantee higher quality translation.

Conversely, Bayer-Hohenwarter (2011), who measured creativity quantitatively across different experimental texts, revealed results that a translator's creativity is influential in rendering high translation quality, which is different from what the present study found. Also, the findings of this study were opposed to the results of the study by Najafian and Sedighi (2016), which was conducted to determine whether translation students' mental structures would influence the way they would approach the process of translation. They concluded that the three thinking styles targeted had a positive correlation with the participants' scores on translation quality. A more recent study conducted by Rashidi and Rad (2021) also came with different results from this current study. They found that creativity can be viewed as the core of translation, and without it, the translatability of a text may be challenging to achieve. A positive correlation between creativity and the quality of the translation of their participants was determined.

One of the reasons behind the different results between studies is the involvement of participants and the texts used for measuring the participants' translation results. This leads to the limitation of the generalizability of the findings. This study had a relatively small number of participants, so generalizing the results would not be possible.

5. Conclusion

5.1 Conclusion

The present study discussed the relationship between novice translators' creativity level and their quality of translation. The results indicated no significant correlation between the two variables. This means that more creative participants did not necessarily perform better in the work of translating. Some previous studies had also confirmed this study's finding that creativity was not significantly correlated to their translation quality.

The outcomes of this work are beneficial not only to students and teachers but also to translators and translation centers. Translators are supposed to translate different texts and avoid errors regarding quality and accuracy. The impact of individual

variables such as creativity on translation quality ought not to be overlooked, and translation students should get a chance for self-awareness. In particular, for literary texts like short stories, translators should possess a creative mind for them to produce a natural rendering of the source text. In addition, we cannot expect all students to translate different text types equally well. Some are more capable of translating texts with certain functions. Translating different text types might result in different accuracy; however, the student's creativity remains important regardless of the type of text.

5.2 Suggestion

The present study's findings hopefully can lead to good awareness of the role of individual differences in the process and product of translation. This study is limited to the population of novice translators (students), and the text being translated was only a short story. Additionally, only two variables were involved in the research. Future researchers are suggested to identify the correlation of more variables; for instance, how gender affects translation quality. Collecting data from a greater number of participants will also enrich the research results and increase the likelihood of creating generalizations regarding the correlation between creativity and translation results.

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