Creativity and Literary Translation: Analyzing the Relationship between Translators' Creativity and their Translation Quality

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Abstract

The present study analyzed the relationship between translators' creativity and their translation quality. It also aimed at finding the possible connection between the Iranian translators' gender and the quality of their translation. To achieve this end, 40 translation students of both genders were selected from Azad University of Kerman participated in this study. First, the Oxford placement test was administered to achieve a homogeneous sample. Second, Kaufman creativity Scale was distributed to them for exploring the translation students' creativity. Third, an examination of poem translation was administered to the sample. Having finished their translation, the researcher applied Waddington's (2001) model to assess the quality of translation. Data were descriptively and inferentially presented, and the results were shown in the form of tables and figures. According to the careful analysis, a significant relationship was found between students' creativity and the quality of their translation; however, no significant association was achieved between Iranian translators' gender and their translation quality. It is hoped that the present study's findings will open new horizons for translation students and masters, leading to good awareness of the role of individual differences in the process of translation.

Keywords: Creativity in Translation; Literary Translation; Translation Quality

1. Introduction

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Translation, as the process of conveying messages across cultural and linguistic barriers, is a remarkably communicative activity. Translation is a linguistic and a cultural act; it is also an act of communication across cultures (House, 2009). Sometimes translation acts as a means of learning about other cultures, a vehicle for the transfer of meaning and cultural experiences and values. It tends to be a component of literature, linguistics, and language learning (Guetouche, 2017). Creativity has recently become an effective term in numerous fields and involves many types of products: science, politics, art, marketing, etc. It is an important quality, which at the social level leads to the creation of new norms, and an individual level includes problem-solving (Boase-Beier, 2007). Dealing with creativity in translation, we generally think in terms of how translators recreate the author's creativity in the target text. Some researchers mentioned that focus 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 " the nature of the literary text is to invite creative engagement" (Boase-Beier, 2007, p.55). Using language and creativity in 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. Individuals can also translate one language to another one as a means to disseminate messages from a person to another (Bontempo & Napier, 2011). In some translation practitioners' ideas, 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). Some scholars on translation, such as Wilss (1996), noted that creativity has a fundamental role in translation. Wills (1996) further stated that "creativity in translation as any other creativity, is a dynamic notion in that it is considered as a manifestation of a translator's behavior (p. 66).

Creativity in translation has a prominent place in literature, particularly in the translation of poetry. Based on Newmark (1988), translating poems and creative texts would present some challenges as they can also be categorized as authoritative texts. Some scholars viewed poetry as the organizer of creative spontaneity to the extent that it

reinforces spontaneity's hold on reality. Poetry is an act that engenders new realities. Some translators such as Jakobson (2002) and Newmark (1988) argued that poetry translation is a complicated and challenging task. It is generally expected that translation experts should have particular abilities to translate a text from one language to another, including poetry translation. Quality has always been one of the priorities in discussions on translation as a product and translation as an activity. Also, it has been repeatedly stated that producing a good target text is the objective of each translation activity. But what are the criteria to compare a target text to another as a good, bad, or poor translation? Translating a text by several translators with a social and educational background does not have the same product. In Jakobson's (2002) view, poetry translation is not an easy task, and it involves creativity which is a crucial element.

Regarding Jakobson's view, Newmark (1988) stated that poetry translation is a complicated task because the translator participates in the author's creative activity, and then he/she recreates the structures and signs by adapting TL to SL as closely as intelligibility allows. He added that the literary translator needs to assess the literary quality of the text and its acceptability to the target reader. Also, Bassnett and Lefevere (1998) referred to the potentials of creativity in translation and rejected the case of untranslatability, and believed that only a creative mind could provide an appropriate translation. In the same vein, Cropley (2001, p. 125) focused on the importance of creativity and noted: "creativity may be needed even in technical texts". Creativity is considered to be a problem-solving activity in many fields of study. Although translational creativity in this sense has increased attention in recent translation studies, it is still viewed as a "smoke-screen concept" (Wilss 1996, p.49).

In some scholars' views, all the translators may not be good at creative translation, especially in translating poems. As well as the linguistic skills usually required of a translator, creative translation requires the ability to understand and to be able to show oneself well. There is no denying the fact that, as far as the mental processes of translation are concerned, creativity as a mental capability inside the individuals in dealing with the unavoidable problems of translation task,

can lead to different effects in terms of its production (Loffredo & Perteghella, 2006: Silvia, Kaufman & Pretz 2009; Bayer-Hohenwarter, 2010; Biggs & Tang, 2011). In other words, creativity can be observed in reviewing the translation of poems. The statement has its opponents like any other statement of the theory; however, as much it is felt duty-bound by this research, it is going to conduct an empirical study on the role of creativity as an existing mental activity involved in the translation task and its influence on the quality of translation. Studying translators' creativity can be a means to understand what translators conduct during the translation process. It has been found that translators or students of the translation may have problems while translating poems from English to Persian or vice versa.

Since poems are the connection between cultures, translation quality of poems, factors affecting it, and different ways of improving it has been an essential issue in the translation profession and one of the utmost controversial topics in translation studies today (Sirén, & Hakkarainen, 2002). At present, a considerable body of research and scholarship can be found on translation in general and translation quality in specific. Many factors relate to the process of translating a text that directly influences the product and quality of translation (Baker, 2011). As mentioned before, creativity and self-efficacy are among probable psycho-physiological factors affecting translation competence (PACTE, 2000), but unfortunately, no research has been done to prove or show the direction and the degree of significance of this claim. The present study explored the potential of the individuals' creativity in translating poems 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 revealed how people could be different from each other in many aspects, particularly in creativity. Since there have been a few recent studies highlighting the importance of creativity in rendering good translation, such a study is essential and required to be done. Therefore, in this perspective, the present study results can shed more light on the academic improvement of Translation courses. It can also be necessary for the translators to be aware of their creativity and improve them to enhance the translation quality of poems.

The findings of this work suggest employing some translation strategies and using them in translator training major so that it will be possible to increase students' creativity and, thereby, their translation quality.

The present study is related to previous studies as most studies stressed the importance of creativity in poetry translation, and most of the translators face the problem of untranslatability in literary translation. There has not been much comprehensive research on examining the relationship between the quality of poems translation and translator's creativity to the author's best knowledge. Such absence of issue is more prominent, especially in the Iranian context. In light of such challenges, this research intended to analyze creativity in translating English poems based on the quality assessment model illustrated in detail. Therefore, the present paper tried to explore the possible relationship between Iranian translators' creativity and their English-Persian translation quality of poems and to meet the research objectives, two questions followed has been formed as;

1. Is there any significant relationship between translators' creativity and their quality of translation?
2. Is there any significant relationship between Iranian translators' gender and their translation quality?

2. Literature Review

In the most recent study, 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. In another recent study, Mirzasuzani and Kordzangeneh (2017) explored the relationship between translators' creativity and their use of translation strategies for translation journalistic texts. 50 B.A. students of English translation from Islamic Azad University were randomly selected. The researcher obtained

Saibua's nine aspects of the strategy used by the creative and non-creative translators and showed the other strategies they used during the translation process. Findings revealed no significant relationship between translator's creativity and their use of translation strategies. Also, the results showed no significant difference between males and females' levels of creativity. Another related study has been done by Akbari and Ebrahimi (2014) on analyzing the relationship between creativity, emotional intelligence, and quality of consecutive interpreting. 80 BA students took part in this study, and two psychological tests were used for assessing the two psychological variables. A BBC recording was played, and the students were asked to listen to each part and interpret it into Persian. Analysis of data indicated a positive relationship between EQ and interpreting and a positive relationship between creativity and interpreting.

Continuing the studies on creativity and translation, Ghonsooly and Esgandari (2013) assessed the relationship between creativity, self-efficacy, and English to Persian translation ability of students. To this end, the General Self-Efficacy Scale (GSE), 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. In addition, Fahim and Tavajjohi (2012) analyzed the relationship between creativity and quality of translation regarding literary and journal texts by translation students has been studied. Seventy senior students in English courses were selected, and they were assessed by the PBT TOEFL test (2005) of English proficiency. Abedi's creativity test (1983) was also administered to measure participants' creativity levels. Based on the results, no significant relationship was found between creativity and translation quality in literary texts or journal texts.

Furthermore, Rezvani and Arefnasab (2012) analyzed the relationship of intelligence and openness to experience to translation creativity. To this end, 116 senior English Translation students from 5 universities of Iran were asked to participate in the study, and they performed a

translation task, an IQ test, and a personality questionnaire. Results of their work showed a significant relationship between intelligence and translation creativity. The findings also showed that openness to experience and translation creativity are highly correlated. On top of that, 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 comparing 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 the translation classroom.

3. Method

3.1. Participants

Selecting the participants who could be a true representative of the whole group was one of the most important tasks to follow by the researcher. 40 M.A. translation students from Azad University of Kerman were the participants of the study. 15 male and 25 female students whose ages ranged from 25 to 32, selected based on voluntary sampling. The rationale behind choosing the participant's number was the accessibility of them. However, it should be noted that their participation in this study was entirely voluntary.

3.2. Instrument

All the students took part in Oxford Placement Test (OPT) before conducting the study to homogenize the participants. OPT is a language examination provided by Cambridge English Language Assessment. It consisted of the items related to all language skills, which are standardized, reliable, and valid. That is to say, the test includes 50 multiple choice questions, assessing students' knowledge of essential grammar and vocabulary, ten graded multiple-choice reading questions, and an optional writing task, evaluating students' ability to produce the language. The test was used to check the homogeneity of the participants

in terms of their level of language proficiency. The participants had to answer the questions in the allocated time, and the students whose scores on the language proficiency test fell within ±1 standard deviation attended in the current project.

Kaufman Domain of Creativity Scale (K-DOCS) (2012) was used to assess the students' creativity. The scale consists of 50 close-ended items to explore the creative individual's behavior. Participants rated themselves on a 5-point Likert scale, with 1= much less creative, 2= less creative, 3= neither more nor less creative, 4= more creative, and 5= being much more creative. The questionnaire was made valid and reliable by the researcher. The overall Cronbach's alpha value for the creativity questionnaire is reported as 0.85, which is greater than 0.70. Additionally, the scoring system was also provided by the creativity scale, reported in Table 1.

Table 1. *Scoring Kaufman Creativity Scale*

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

The last instrument of the present research was a translation test. Two poems were utilized to translate by the male and female participants. These poems were selected from the textbook titled "literary text" by Khazaeefar (2007), and two experts in the field assured validity of them. Taking advice from some translation experts, the researcher chose them which did not contain gender-laden items to subtract translating process by both male and female students. It should be noted here that the text was first piloted with five professional translators for its reliability. Then, the participants were asked to translate the selected poems in a limited time. The direction of translation was from English to Persian.

Based on the prevalence Covid-19 virus, the translation task was carried out online, and the participants were allowed to use a dictionary of any kind they wished. The researcher evaluated the translations based on Waddington's (2001) model for translation quality assessment. The test comprised translating English-Persian poems, and regarding Waddington's model, the scores were calculated out of 20.

Waddington's model regards error analysis and possible mistakes. His model has three parts under the following headings,

1. "Inappropriate renderings which affect the understanding of the source text; these are divided into eight categories: countersense, faux sens, nonsense, addition, omission, unresolved extra-linguistic references, loss of meaning, and inappropriate linguistic variation (register, style, dialect, etc.)".

2. "Inappropriate renderings which affect expression in the target language; these are divided into five categories: spelling, grammar, lexical items, text, and style".

3. "Inadequate renderings which affect the transmission of either the main function or secondary functions of the source text".

A distinction is made between serious errors (-2 points) and minor errors (-1 point) in each of the categories. A fourth category describes the plus points for good (+1 point) or outstanding 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 110 and then divided by 11 to reach a mark from 0 to 10 (which is the standard Spanish system) (Waddington, 2001, P. 3). 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).

3.3. Data Collection

According to Kabir (2016), 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. To deal with the data collection procedure, a language proficiency test was administered to homogenize students. As mentioned above, a valid and reliable test was distributed

among the participants, and regarding the obtained scores, the students were selected. At the second stage, the Persian version of the creativity scale was published to be completed by the students. That is to say; the researcher applied K-DOCS for examining the participants' (translators) creativity. They had to respond carefully with time limitations. Writing their names was necessary, but what they stated in the papers would remain confidential. The creativity assessment test employed in this study consists of 50 questions, each of which has five rating scales (1-5). A participant was supposed to carefully read each question and answer them in a specific period. Before administering the questionnaire, the researcher explained the instruction of the test and tried to remove any external factors such as stress, ignorance of the instructions, etc. from them. The participants were informed to answer the questions as best as possible without omitting any of the questions. The questions were collected as the respondents finished so that they did not review their answers. In the final phase, two poems by Edgar Allan Poe as a well-known poet, were distributed among the participants to be translated from English to Persian with time limitation. Once again, the participants were asked to write their names. For the sake of reliability, translations were checked by three raters in the research. The quality of the translation was assessed according to Waddington's (2001) model. Also, the scoring procedure for translations was based on the mentioned model, which is categorized into different items, and finally, all the data were gathered for analyzing and reporting.

3.4. Data Analysis

The methodological approach to tackle a research problem should be appropriate to the research questions and should reflect the research topic because the methodology shapes why a particular approach is used and how it is to be used (Dörnyei & Toguchi 2010). This study used both quantitative and qualitative methods, and descriptive and inferential analyses were applied based on the study's objectives. It is a kind of Translation Quality (TQ) that is analytical, and it is a fast-growing sub-field of translation studies. It focused on the relationships between the source text (ST) translated into target text (TT). In other words, 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.

As mentioned earlier, this project tried to examine the relationship between students' creativity and their translation quality (English-Persian poems translation). An explanation of the above statements shows that the collected data could be measured. To do this, SPSS software version 24 was used to analyze the collected data. The statistical analysis aimed to demonstrate the possible relationship between an independent variable (creativity) and the dependent one (translation quality). Descriptive statistics, including Mean, Standard Deviation, and Variance, were reported for the students' scores. However, inferential statistics were used to examine the possible relationship between students' creativity and the relationship between students' gender and the quality of their translation. Due to the parametric form of data, Pearson Correlation Test was done 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. The test is also called Pearson's correlation coefficient after its originator and is a measure of linear association. According to Pearson's correlation coefficient, the Alpha level for this study was set at 0.05.

4. Results
4.1. Descriptive Statistics

To describe the students' creativity, the questionnaire's total score was divided into five categories as very low, low, medium, high, and very high (Scoring of K-DOCS). Then, to evaluate the students' translation test, Waddington's model scoring system was used, and the scores were calculated out of 20. In the present work, under the lights 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 & Translation Scores*

ID	Degree of Creativity	Translation Scores	ID	Degree of Creativity	Translation Scores
1	148/ H	16	21	119/ M	10
2	161/ H	17	22	167/ H	15
3	140/ H	19	23	155/ H	10
4	170/ V. H	20	24	148/ H	20
5	145/ H	14	25	176/ V.H	18
6	156/ H	17	26	150/ H	17
7	136/ H	11	27	151/ H	18
8	149/ H	14	28	151/ H	16
9	161/ H	18	29	159/ H	20
10	173/ V.H	17	30	146/ H	19
11	137/ H	15	31	132/ H	11
12	153/ H	17	32	135/ H	15
13	125/ M	11	33	162/ H	17
14	156/ H	16	34	170/ V.H	20
15	145/ H	14	35	162/ H	19
16	122/ M	11	36	143/ H	13
17	157/ H	17	37	125/ M	11
18	142/ H	16	38	142/ H	15
19	140/ H	17	39	151/ H	16
20	163/ H	17	40	129/ M	12

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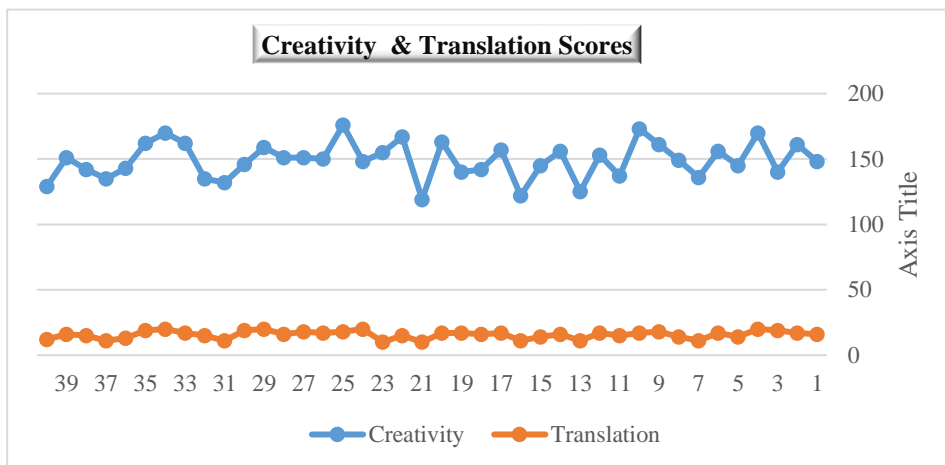

Figure 1. Distribution of Students' Creativity Level and Translation Scores

Additionally, 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%).
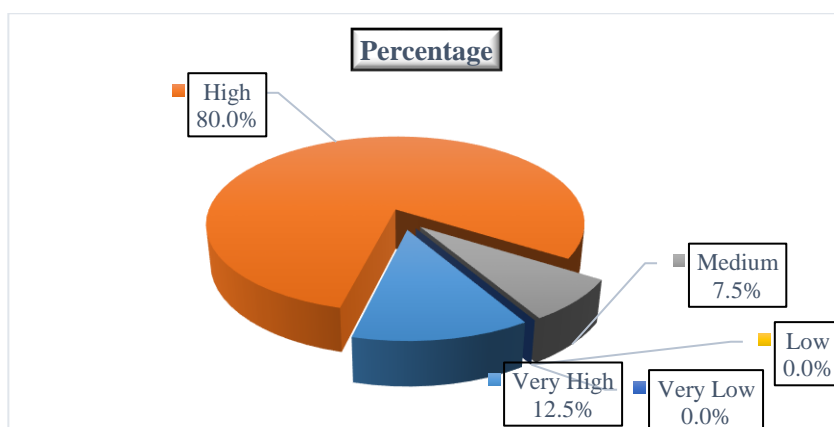

Figure 2. Frequency of Creative Students

Descriptive statistics of students' creativity and their translation scores were analyzed, and the results are shown in the following table.

As it can be seen, the mean score and SD of creativity are 149.05 and 13.95, respectively, with a minimum score of 119 and a maximum of 176. Also, the students' translation achieved a mean score of 15.65 and SD of 2.97 with a minimum score of 10 and a maximum of 20 (Table 3).

Table 3. *Descriptive statistics of Students' Creativity and Translation Scores*

	N	Minimum	Maximum	Mean	Std. Deviation	Variance
Creativity	40	119	176	149.05	13.958	194.818
Translation	40	10	20	15.65	2.975	8.849

Besides, a histogram of Students' creativity and their translation scores are provided by this part. Based on figure 3, the total mean score and standard deviation of students' translation scores are reported as 15.65 and 2.97, respectively. Furthermore, as Figure 4 displays, the total mean score and standard deviation of students' creativity are 149.05 and 13.95, respectively.
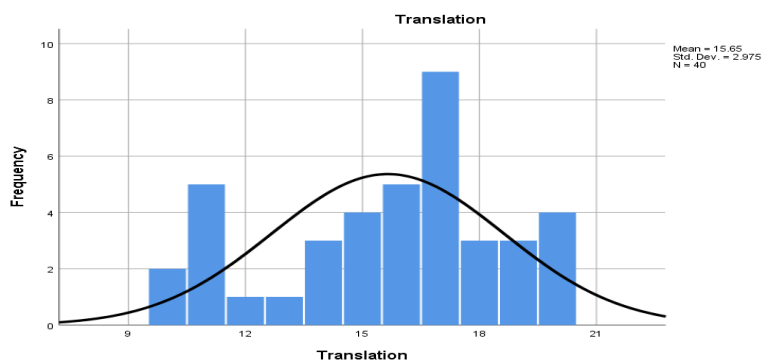
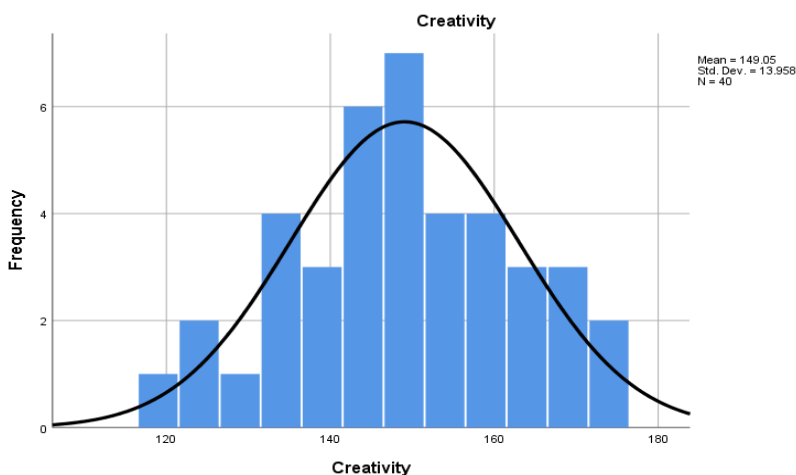

Figure 3. Histogram of Students' Translation Scores

Figure 4. Histogram of Students' Creativity Level

4.2. Analyzing Students' Translation Quality

In the next step, the students' inappropriate renderings were extracted based on Waddington's model. The total numbers of the observed problematic renderings of each group of the female and male translators were counted and then presented the frequency of each category of the translations.

Table 4. *Female Translators' Inappropriate Renderings*

Female Translation	Frequency	Percent
Addition	83	38.45
Fauxsens	72	33.35
Omission	47	21.75
Loss of meaning	12	5.55
Nonsense	2	1.00%
Total	216	100%

As Table 4 presents, "Addition" received the highest frequency (83), and "Nonsense" received the lowest frequency (2). Then, "Fauxsens", "Omission", and "Loss of meaning" were found in 72, 47, and 12 cases, respectively. Other errors as did not report in the female translations.

Once again, "Addition" received the highest frequency (96), and "Nonsense" received the lowest frequency (3). Then, "Fauxsens", "Omission", and "Loss of meaning" were found in 68, 43, and 13 cases, respectively. Like the female translation, the other errors did not find in the male translation of poems (Table 5).

Table 5. *Male Translators' Inappropriate Renderings*

Male Translation	Frequency	Percent
Addition	96	43.00
Fauxsens	68	30.50
Omission	43	19.30
Loss of meaning	13	6.00
Nonsense	3	1.20
Total	223	100%

4.3. Inferential Statistics

This research aims to investigate the relationship between the mentioned variables as Iranian translators' creativity and their translation quality.

Table 6. *Correlation Test of Students' Creativity and Translation Scores*

		Translation Test	Creativity
Translation Test	Pearson Correlation	1	.687[**]
	Sig. (2-tailed)		.000
	N	40	40
Creativity	Pearson Correlation	.687[**]	1
	Sig. (2-tailed)	.000	
	N	40	40

The results of the Pearson correlation test between the two variables of creativity and translation score are shown. At first, the obtained significant level should be considered. The significance level is equal to 0.00, which is less than the assumed value of 0.05. As a result, there is a significant relationship between the two variables; students' creativity

and translation scores. Moreover, Table 7 indicated the degree of association between variables, and a strong relationship was found between students' creativity and students' translation scores (0.60-0.80).

Table 7. *Analyzing Intensity of Relationship*

N	Value	Interpretation
1	0.8-1.00	Very Strong
2	0.6-0.8	Strong
3	0.4-0.6	Medium
4	0.2-0.4	Low
5	0.00-0.2	Very Low

In addition to the above data, the study analyzed the possible relationship between gender and translation quality of poems. As table 8 highlights, the p-value or Sig (2-tailed) is 0.893, which is more than 0.05. Due to the amount of Sig, which is more than 0.05 (Sig=.89>.05), it can be stated that there is no relationship between gender and translation quality of poems.

Table 8. *Correlation Test*

		Translation	Gender
Translation	Pearson Correlation	1	-.022
	Sig. (2-tailed)		.893
	N	40	40
Gender	Pearson Correlation	-.022	1
	Sig. (2-tailed)	.893	
	N	40	40

5. Discussion

The current paper has focused on the investigation of the Iranian translators' creativity and genders and their translation quality. That is to say, the data were gathered through a creativity scale and a translation test of poems. Two research questions were considered according to achieve the objectives of the study. 40 M.A. translation students of the university were selected based on convenience sampling to participate in

this study. In agreement with the purposes, both qualitative and quantitative analysis was proposed for this study. To find the relationship between translators' creativity and their translation quality, they answered the statements of Creativity Scale and a test of transition poems that the reliability and validity of them were checked before. The quality of the participants' translation was reviewed based on Waddington's model, which is related to translation quality assessment contains three categories as "Inappropriate Rendering Affecting understanding of the ST", "Inappropriate Rendering Affecting Expression in the TL," and "Inappropriate Rendering Affecting Transmission of the Secondary main function of the TL". Eventually, descriptive and inferential statistics were employed for the present study, and all the received data illustrated in the form of tables and figures. To meet the research objectives, two questions have been formed, and the results of the questions were discussed as follows.

5.1. Is there any significant relationship between translators' creativity and their quality of translation?

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 Iranian translators' creativity and translation quality. It is also called Pearson's correlation coefficient after its originator and is a measure of linear association. The correlation coefficient is measured on a scale that varies from $+ 1$ through 0 to $- 1$. Complete correlation between two variables is expressed by either $+ 1$ or -1. When one variable increases as the other increases, the correlation is positive; when one decreases as the further increases, it is negative. The results of the Pearson correlation test between the two variables of creativity and translation score are shown. At first, the obtained significant level should be considered. The significance level is equal to 0.00, which is less than the assumed value of 0.05. As a result, there is a significant relationship between the two variables; students' creativity and translation scores. As shown in table 6, the amount of P is 0.687, which is a positive number. The amount of p indicated a positive relationship between students' creativity and the translation scores. It means that as the level of creativity increases, the

translation scores increase too, and as the creativity level decreases, the translation scores fall. Additionally, the students' creativity in the present study is distributed in three classifications (Very high, high, and medium). In other words, the degree of relationship between variables was considered by this study, and a strong relationship was found between students' creativity and students' translation scores (value= 0.60-0.80).

5.2. Is there any relationship between Iranian translators' gender and their translation quality?

Once again, the Correlation Test was used to determine if there is a relationship between gender and the translation quality of poems. As the related table highlights, the p-value or Sig (2-tailed) is 0.893, which is more than 0.05. Considering the amount of Sig, which is more than 0.05 (Sig=.89>.05), it can be stated that there is no relationship between gender and translation quality of poems.

The results of this study are under Yousefi (2009), who analyzed the relationship between translators' creativity and translation of metaphors in Hafiz's selected poems and proved that there is a positive relationship between creativity and students' translation of Hafiz's poems. Additionally, a conducted study by Bayer-Hohenwarter (2011) measured creativity quantitatively across different experimental texts, and the results showed a translator's creativity in rendering high translation quality. Also, the findings of this study supported the results of the survey by Rezvani and Arefnasab (2012), who analyzed the relationship of intelligence and openness to experience to translation creativity, and a significant relationship between intelligence and translation creativity was achieved. Besides, Akbari and Ebrahimi (2014) found a positive relationship between creativity and interpreting. Moreover, the study outcomes are in line with Akbari's (2015) study on the relationship between creativity and English to Persian translation ability of students. The results indicated a significant positive correlation between students' creativity and their translation quality. However, the findings are not 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 the other place, Mirzasuzani and Kordzangeneh (2017) investigated the relationship between translators' creativity and their use of translation strategies for translation journalistic texts, and findings showed no significant relationship between translator's creativity and their use of translation strategies for translation texts. Also, the results of a study by Rojo and Meseguer (2019) suggested 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 several translation errors.

Some factors in the process of conducting the present research might have limited the generalizability of the findings. One major limitation is the relatively small number of participants who participated in the study, so the generalizability of the results would not be possible. Second, working with different translators, the researcher might come to different results. Third, reluctance and unwillingness of participants are common and normal problems associated with the researchers.

6. Conclusion

It was mentioned before that research in the realm of creativity level, and its relationship with translation quality of poems has not been considered sufficiently. Translators' abilities as creativity have a direct relationship with knowledge and knowing; so it is one of the factors that may affect translation. The interpretation of the findings of this study is compared based on the previous research. The results of the Pearson Correlation Test provided evidence of the positive relationship between translators' creativity and their translation quality. Regarding the students' translations, the researcher found that the male translators translated accurately like the female ones, and once again, the Pearson Correlation Test results indicated no difference between translators' gender and their translation quality. According to received data, the researcher declared that the female translators rendered the qualified translation like the males in translation quality.

All in all, the results from the experiment indicated that creativity alone seems enough to ensure success in a translation task. As the data

suggested, the translator's creativity may predict some aspects of translators' performance as translation quality. Creativity can be viewed as the essence of translation, and without it, the translatability of a text may be challenging to achieve. In other words, it is creativity that makes a text translatable into another language.

This research has provided multiple implications for some individuals in the field of translation. It devises an effective research instrument and a feasible research design for future empirical studies. Besides, mapping different individual competence development paths call for more academic attention to separate learning paths in translation development. The effect of some individual factors as creativity on the quality of translation should not be ignored, and translation students should be given opportunities for self-awareness. Translators should possess a creative and flexible mind, so the translation is a manifestation of the translator's creative and dynamic mind. The students will be able to identify their strengths and weaknesses, leading to their success and helping them improve their potential abilities. Thus, the attention of curriculum designers of translation courses is necessary here.

Additionally, translation educators should consider the critical role of translators' abilities as creativity in the act of translation. They should not expect all students to translate different text types equally well. Some are more capable of translating texts of certain functions. It is necessary to restructure the curriculum due to support students with different levels and increase their output. Furthermore, this project may be practical for infusing its findings in the training of translation students, translators of literature, publishers, active institutions in the field of translation. Remarkably, the results would be beneficial for employing a translator or second language teacher by educational institutions and making understandable the complexities of gender and translation. These institutions could assume that males and females in the establishing translation or teaching second language have similar performance and thus change their attention from gender of employees to the quality of their performance. To achieve a positive relationship between translators' creativity and their translation quality, it should be considered that helping students improve their creativity level by

applying more creative activities. Thus, such activities should be considered in designing courses and syllabus. More importantly, teachers who have an essential role in the educational system should be aware of the findings of related studies and employ them in designing and choosing their teaching strategies in translation courses. On top of that, the outcomes of this work would be 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. It is hoped that the present study's findings will open new horizons for translation students and translation masters and professors, leading to good awareness of the role of individual differences in the process and product of translation. And shed more light on these issues affecting translation quality.

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