

ctt 2025

**Second Workshop on Creative-text Translation and
Technology (CTT)**

Proceedings of the Workshop

June 24, 2025
Geneva, Switzerland



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Message from the Organising Committee

In this volume, we present the contributions to the second edition of the Workshop on Creative-text Translation and Technology (CTT).¹ The CTT workshop was co-located with the 20th Machine Translation Summit (MT Summit 2025)² and was held on 24 June 2025 in Geneva, Switzerland.

Scope Continuing the first edition of CTT, we explored the interaction between translation technology and creativity. As neural machine translation (NMT) and large language models (LLMs) become increasingly prominent in translation workflows, new questions emerge about their role in creative translation tasks, where nuance, cultural sensitivity, and stylistic variation are key. Our call for papers welcomed contributions from researchers, translators, educators, and developers alike, with a focus on how such technologies can support or challenge creative processes in contexts such as literature, poetry, video games, marketing, and audiovisual translation. We encouraged submissions that address both technological innovation and its integration into practice, with the aim of engaging in a multidisciplinary discussion around creativity and language technology.

Submissions We received eight submissions in total. Each submission was reviewed by three reviewers in a double-blind peer-review process. One paper was submitted to another workshop co-located with MT Summit and after deliberation with the organizers, it was decided that the paper was better suited there. After careful evaluation, five out of the seven remaining papers were accepted for oral presentation, resulting in an acceptance rate of 71.4%. The accepted papers cover a broad range of topics and approaches, reflecting the diversity of the field and the growing interest in creative translation and technology.

A number of papers focus on the evaluation and perception of machine-generated translations. Li and Daems examine how the perceived source of translation affects revision quality, especially across different genres. Mikelenić, Oliver, and Álvarez Vidal present RomCro v2.0, an expanded multilingual corpus for fine-tuning NMT systems on literary texts, and demonstrate improvements in fluency and style when using this corpus. Kong and Macken conduct a stylometric analysis of Peter Pan translations, comparing outputs from LLMs, NMT systems, and human translators, and show that LLMs align more closely with human translation style than NMT systems.

In terms of workflows and tools, Macken, Daems, and Ruffo compare translation strategies across different modes: human translation, CAT tools, and post-editing, with an emphasis on how each handles translation difficulties in literary texts. Finally, Brenner and Othlinghaus-Wulhorst investigate how domain-adapted machine translation affects the user experience of video game translators, highlighting a clear preference for flexible post-editing workflows over static use of generic MT output.

Together, the contributions in this volume reflect central questions of the workshop: how translation technologies interact with creative practice, where their strengths and limitations lie, and how translators experience and adapt to these tools in their workflows. We hope these proceedings offer valuable insights into the evolving relationship between creativity and language technology.

Keynotes We had the pleasure to host two keynote speakers at this edition of CTT.³ **Marion Botella**, Associate Professor in Differential Psychology at Université Paris Cité, provided a keynote presentation titled “The creative process according to psychology and methods to explore it” on how creativity is studied and defined in Psychology, with a focus on the stages and mechanisms of the creative process and

¹<https://ctt2025.ccl.kuleuven.be/>

²<https://mtsummit2025.unige.ch/>

³<https://ctt2025.ccl.kuleuven.be/keynotes>

the methods used to observe and evaluate it. **Tim Van de Cruys**, Associate Professor in the Department of Linguistics, Faculty of Arts, KU Leuven, presented “Modeling linguistic creativity for computational literary translation”, introducing his ERC project TENACITY and the challenges involved with modeling creativity from a computational perspective.

Sponsors CTT was kindly sponsored by INTERACT: Interdisciplinary research network on language contact research⁴, which is funded by the Research Foundation Flanders (FWO) with grant number W002220N. The Faculty of Arts and Philosophy of Ghent University (UGent) sponsored CTT as well.

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⁴<https://interact.ugent.be/>

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Keynote Talk

The Creative Process According to Psychology and Methods to Explore it

Marion Botella
Université Paris Cité

Abstract: According to psychology, creativity is the ability to produce ideas that are both original and appropriate (Lubart et al., 2015). Fitting in with this definition, the creative process is then the sequence of thoughts and actions that result in an original and adapted production. This process can thus be described according to a macro approach, detailing the stages that make it up, or by a micro approach, detailing the mechanisms within each stage. In this presentation, we will define creativity and, more specifically, the creative process according to psychology, and then look at the methods used to evaluate or observe it.

Bio: Marion Botella is associate professor in Differential Psychology at Université Paris Cité. After defending her thesis describing how emotions are involved in the artistic creative process, she was post-doctoral researcher at the UCLouvain (Belgium) where she examined the impact of creativity on mood. Since 2013, she is conducting her research within the Applied Psychology and Ergonomic Lab (LaPEA). Her research focus on (1) the creative process in various domains (as art, design, science, ...), (2) the teaching of creativity, (3) the development and construction of scales. Her research often involves mixed methods, both quantitative and qualitative.

Keynote Talk

Modeling Linguistic Creativity for Computational Literary Translation

Tim Van de Cruys
Faculty of Arts, KU Leuven

Abstract: Literary translation poses unique challenges for computational systems - not only in terms of preserving meaning, but in conveying tone, imagery, and style. Creativity plays a central role, especially when translating texts that resist straightforward alignment. In this talk, I present the ERC project TENACITY, which explores unsupervised models of linguistic creativity using tensor-based semantic representations and neural network architectures. These models do not merely replicate language patterns, but aim to understand and generate language with creative intent. I explore how such models can contribute to the task of literary translation, particularly when dealing with metaphor, ambiguity, or stylistic shifts - offering computational techniques that complement the work of human translators in capturing linguistic nuance.

Bio: Tim Van de Cruys's main research interest is natural language processing, with a particular focus on the unsupervised modeling of meaning, the analysis of multivariate language data within the mathematical framework of tensor algebra, and creative language generation. He is currently an associate professor with the Linguistics Department at the Faculty of Arts, KU Leuven. Previously, he was a CNRS researcher affiliated to the IRIT computer science laboratory in Toulouse. He obtained his PhD from the University of Groningen, and held post-doctoral positions at INRIA in Paris, and the University of Cambridge.

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