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Tracks and Treks
in Translation Studies

edited by

Catherine Way

Sonia Vandepitte

Reine Meylaerts

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■ LIBRARY

Tracks and Treks in Translation Studies

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Tracks and Treks in Translation Studies.

Selected papers from the EST Congress, Leuven 2010

Edited by Catherine Way, Sonia Vandepitte, Reine Meylaerts
and Magdalena Bartłomiejczyk

Tracks and Treks in Translation Studies

Selected papers from the EST Congress, Leuven 2010

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Introduction

The European Society for Translation Studies held its 6th Congress *Tracks and Treks in Translation Studies (TS)* from September 23rd to 25th 2010 at the University of Leuven, Belgium. Eighteen years after the first Congress in Vienna scholars and practitioners met to present their ideas and research, leading to lively debate and exchange. The title of the Congress included *tracks* and *treks* to portray the many paths followed and methods used in the often arduous task of research in TS.

Fittingly, the Congress opened with a homage to the late Hans Vermeer by Mary Snell-Hornby, who gave a retrospective overview of his contribution to TS. It also hosted the keynote speakers Miriam Shlesinger (Bar-Ilan University, Israel), now sadly also no longer with us, who traced her own particular research tracks and treks, and Luuk Van Waes (University of Antwerp, Belgium) who introduced the audience to research into the writing process. The Congress, with over 200 participants from more than 15 countries, clearly showed that our discipline is thriving.

TS has come a long way since the 1960s, when it seemed plausible that modern academic research into Translation would follow only a linguistic track. Half a century later, it is clear that the discipline of Translation Studies has followed a diversity of tracks (Toury 2009), interacting with other disciplines as an interdisciplinary domain of research (Pym 1992) or polydiscipline (Gambier 2012) and exploring a range of paradigms and methodologies which reveal the multifaceted character of translation and interpreting both as processes and entities. At the individual level, many scholars have trekked from the practice and/or teaching of translation and interpreting towards the acquisition of theoretical and methodological tools with a view to broadening their horizons and gaining fresh insights into Translation and Interpreting.

This volume includes 15 articles: 13 in English, 1 in German and 1 in French, selected from the 43 papers submitted for double peer review. The editors would like to thank the reviewers for their dedication in the difficult task of choosing a selection which reflects both tracks and treks, process and product oriented research, training and professional practice. The volume clearly reflects the diversity and breadth of the topics dealt with in Translation Studies today, increasingly bolstered by its interaction with other disciplines.

The volume opens with two articles which address the academic and professional world, setting the scene by describing the current situation in both spheres

of activity. The first is a proposal for bibliometric studies in TS by **Javier Franco Aixelá**, addressing the current debate on peer-reviewing in academic circles. A self-reflective analysis of the most cited works in TS extracted from the BITRA database, Aixelá presents a picture of the main tracks and treks in TS to date, whilst suggesting the database as a reliable tool for TS scholars' assessment. This answers one of the questions posed at the Congress as to whether we can identify patterns in TS. On the other hand, the next article turns to translation as practised in the professional market, particularly highlighting the changes which have occurred in translation practice in recent years. **Hanna Risku**, **Nicole Rossmann**, **Andreas Reichelt** and **Lukas Zenk** observe and question translators in a follow-up study of a company five years after their initial research. The increased use of computer-assisted technology and the greater emphasis on networking, both changing working practices within a translation company, will undoubtedly have repercussions on translator training.

One of the tracks in TS research which is particularly fruitful at the moment is process and product research. This is addressed by four articles in the collection: three on translating and one on interpreting. The first three articles present findings on aspects which affect the translation process and product. **Gyde Hansen** employs diverse methods to identify what could be called an individual's own translation style, searching for patterns of behaviour in a long-term study of students (now practising translators) with results that will undoubtedly enhance training. **Gerrit Bayer-Hohenwarter** presents a study which tests creativity using a product- and process-oriented approach within the TransComp project investigating the development of translation competence. The research of **Isabelle Robert** is centred on the impact of the translation revision procedure on the revised product (revision quality) and process (revision duration and error detection potential). Revision is a thorny topic which has received far less attention to date than it merits and Robert's research, which demonstrates that the procedure has a clear effect on both the product and the process, is a clear step forward on the path to improving this competence. The fourth article in this track reminds us that quality assurance is not confined to translation — research in interpreting has delved into this matter too. **Emilia Iglesias Fernández** uses a meta-analysis of users' and interpreters' quality preferences to discover the reasons behind variability (particularly with reference to pleasant voice) in research into interpreting quality.

Perhaps one of the tracks which has flourished most with the huge growth in the number of translating and interpreting courses is training. Research such as we find in the preceding articles not only serves the academic community, but is essential for the training of translators and interpreters and the further development of professionals. Here, too, new paths are taken: whether by applying a new methodology (Mitchell-Schuitevoerder) or by means of new tools (Frérot).

Rosemary Mitchell-Schuitevoerder suggests that a project-based methodology that is student-centered and takes a reflective approach leads not only to an enhanced awareness of learning, but also develops professional skills and competences, improving the learning process. **Cécile Frérot** reports on the introduction of new technologies, including bilingual corpora, translation memories and CAT tools in the translation classroom. Whilst comparable and parallel corpora are not new to translator trainers, this author suggests a new tool and ways of making better use of the technology available to translator trainers.

Methodological tracks are presented in three articles addressing corpora, translation and technical communication, and sight translation in interpreter trainees. **Josep Marco** draws on corpora (a comparable corpus and a parallel corpus) to explore marked collocation in translated text. His three-step methodology using quantitative and qualitative cluster analysis, alongside a manual analysis of concordances supporting the commonly accepted idea that source text (ST) interference is an important factor in translations, leads him to a cline-like conception of collocation markedness. Interpreting is also approached in a study by **Agnieszka Chmiel** and **Iwona Mazur** to measure sight translation skills at initial and advanced stages of training. Interestingly, their study of cognitive load through eye movements of participants when sight translating a text suggests that overall ST readability may predict cognitive load more accurately than syntax.

In recent years increasing attention has been paid to the role of the translator as an agent in the communication process. Five of our authors have approached this track from different perspectives: decision-making (Kolb and Assis Rosa), ST writer instructions (Jansen), translator intervention in the paratext (Sánchez) and reader roles (Teixeira). Firstly, two of our authors consider the role of translators when translating literature. **Waltraud Kolb** poses the question “How do literary translators make their decisions?” in a paper which studies the decision-making processes of five literary translators of Hemingway’s “A very short story”, whilst **Alexandra Assis Rosa** presents a proposal for a linguistic classification of the shifts in narrator-character-narratee relationships in translated fiction. Secondly, TS not only observes the activities of the translator, but also investigates other actors in the larger environment in which the translator operates. Three authors scrutinise the role of the translator in relation to other agents. **Hanne Jansen** analyses the information given by authors to translators in order to determine whether they are also supplying guidelines for the “correct” interpretation and translation of their texts. Text production and reception are considered when **Dolores Sánchez** describes the advantages of interdisciplinary contact between TS and the History of Science. By analyzing the translator as an agent in a socio-discursive practice, she examines the paratext in the translation of a German scientific text, thus reflecting on the interpretative and heuristic potential of the sources of translation.

The influence of the receiver is underlined as **Maria Antonia Gaspar Teixeira** reminds us of the importance of the translator's role by using the example of the first Portuguese translation of *Munchhausen's Adventures* to highlight the characteristics of a conservative translation, when a translator attempts to satisfy readers' tastes rather than trying to enrich the existing national literary polysystem by introducing new elements.

If the European Society for Translation Studies congresses have provided a stimulating forum for the social cohesion of its members, as Daniel Gile recently stated in his panel presentation on the occasion of EST's twentieth anniversary in Vienna (September 27, 2012), these proceedings may be seen as a collage of the field, reflecting the diversity of tracks and treks in TS. Since Translating and Interpreting are part of the services sector, translators and interpreters are in a privileged position in the contact with other fields and professions that their daily work brings. Many of these fields and their research methodologies are reflected in the papers in this volume (literature, discourse analysis, cognitive science, to name but a few). In other words, some of the *tracks* and *treks* have been marked by translation scholars for future TS researchers and scholars from other disciplines to observe and integrate into their own research.

However, others are missing, such as audiovisual translation, an absence which is perhaps due to the fragmentation of scholarly translation associations, leading to the establishment of the European Association for Studies in Screen Translation (ESIST), which organises its own conferences. Nor has research on translation in Services Science,¹ entered this volume: with its aim of understanding and studying the conception, design, implementation, deployment, maintenance and operation of services, in particular technology-based services such as IT services, it may well be one of many new treks to be undertaken in future years. Potential other treks are studies of the new translation practices that have arisen in this rapidly changing field, such as localisation, transediting, transcreation, versionisation or volunteer/amateur translation (Gambier 2012). TS treks seem to be on the increase and they take many tracks which run parallel to each other and expand endlessly, but also intersect and interact. This volume will hopefully contribute to further fruitful interaction and cohesion which are essential to the international status of TS.

The Editors

Catherine Way, Sonia Vandepitte, Reine Meylaerts and Magdalena Bartłomiejczyk

1. Source: <http://paginas.fe.up.pt/~iess2013/?pag=index> (last accessed September 2012).

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Who's who and what's what in Translation Studies

A preliminary approach*

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This paper introduces the relevance of bibliometric studies in TS. It then discusses impact factors and describes a new bibliometric project within TS and its particular approach, rather different from the usual one in international academic circles. It also tries to establish the possibilities and limitations (very especially the need not to confuse impact and quality) of the notion of impact. Then, it analyses the overall patterns emerging from the nature of a preliminary list of the 51 most cited works in our discipline as extracted from BITRA (<http://dti.ua.es/en/bitra/introduction.html>) mainly in terms of chronology, authors, types of publications, subgenres and approaches — in order to obtain a reliable and “peer-reviewed” picture of the main interests in TS. These patterns largely confirm those found in previous citation analyses, and as data collection and mining advance, BITRA could be an excellent tool for autonomous, reliable TS-internal assessments.

1. Introduction

This contribution takes advantage of the possibility of gaining access to the impact of the publications within translation studies afforded by BITRA (Bibliography of Interpreting and Translation), and attempts to provide a representative picture of the most influential authors and lines of thought in recent decades.

Translation Studies (TS) has witnessed a quantitative and qualitative boom in the last two decades, with thousands of new publications per year and a multiplicity of different approaches, theoretical and empirical, naturalistic and

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experimental, from traditional hermeneutic or linguistic perspectives to cognitive, feminist, post-colonial, deconstructionist or descriptivist ones. Bibliometric work thus becomes an important tool for the analysis of patterns and trends. In TS, there has been some interest in such work over the past two decades or so, starting with quantitative reports in the CIRIN Bulletin (www.cirinandgile.com), following with a number of papers such as Pöchhacker (1995a, 1995b) or Gile (2000). Similarly, in the 1990s, Gile initiated descriptive work on citation analysis as a tool to gain better understanding of trends in TS (see for instance Gile 2005, 2006). Bibliometric work has also started in China (see for example Gao and Chai 2010; Tang 2010) and goes on in Europe (see for example Franco-Aixelá 2004; Grbić 2007, Grbić and Pöllabauer 2008a, 2008b; Franco-Aixelá 2010).

Besides the descriptive side of such work, there is the evaluative side: as TS has joined the academic community at large, TS scholars have been increasingly submitted to pressure from academic authorities to demonstrate the ‘value’ of their research through various quantitative metrics such as the citation-related ‘impact factor’.

2. The impact factor

2.1 The notion of impact factor

The notion of impact factor (IF) was established by the American Eugene Garfield, with the help of Irving H. Sher, in the 1960s (Garfield 1999, 979). The main aim of this bibliometric parameter was to obtain a simple and objective criterion for the selection of academic journals by libraries, thus providing solid grounds to prioritize subscriptions.

The IF of a journal as devised by Garfield is obtained by a simple division, where the numerator is the number of citations received by articles in the journal published in the two previous years, whereas the denominator is the number of ‘citable’ articles (in the case of medical journals, for instance, that meant including papers and reviews, and removing ‘inadequate’ subgenres such as editorials or letters to the editors). Thus, if the 50 citable articles published in a journal between 2007 and 2008 were cited a total of 125 times by the end of 2009, the IF (125 divided by 50) of that journal for year 2009 would be 2.5.

The apparent lack of subjective assessment, together with the feeling of neutrality conveyed by the mathematical nature of this method, seem to provide a very objective system in order to determine the attention received by each journal. All libraries have limited funds and space, so that the need to choose between journals is constant. The IF was felt to be the ideal solution: the institutions only had to

order the most read (i.e. cited) journals, and there was no need to ask anybody to perform a discriminatory selection which is very liable to cause controversy.

To extend the original intentions in order to propose IF as a quantitative and universal measure applicable to all publications with no favoritism or prejudice is very tempting for a person who has to decide, for instance, which research to reward and fund (or not). However, things are not as simple as the IF may make them seem, since this system can be very misleading when used without some very important clarifications in mind. In this contribution, I would like to briefly begin by reviewing a few 'perverse' uses and interpretations of the IF. For a broader and more systematic account of the drawbacks to be summarized here, see Seglen (1997).

2.2 The main drawbacks of the impact factor

A first drawback in the use of the IF is the tendency to act as if there were no other indicators which can also reveal the relative weight or presence of a publication in a given society. These other indicators (the existence of translations, reprints, inclusion in anthologies or readers, reviews, and so on) can help to confirm or qualify the mere use of the IF.

However, the most important problem in the way IF is used is the very frequent confusion between impact and quality. Being the most read or mentioned and being 'the best' (i.e. the most ground-breaking, methodologically sound and the best structured piece of research) are completely different things. It is reasonable, for instance, to argue that a TS researcher should know the works that have caused the most impact, those which are explicitly declared to have been read and used in the field, but that does not turn them into the best examples of scholarship.

Let us take a look at a simple example directly related to the popularity of the object of study in the field of TS. According to the database BITRA (which we will presently discuss), as of July 2010 there were no less than 540 studies focusing on the translation of Shakespeare, whereas we only knew of 4 publications on the translations of the Spanish playwright Valle-Inclán. Given the respective interest aroused by both authors in TS, it is obvious that the first recorded publication on the translation of Shakespeare (Uhde-Bernays 1902) has until now been the 'natural object of citation' for at least 539 publications dealing with exactly the same matter, whereas the universe of 'natural' citers of the first recorded publication on the translation of Valle-Inclán (Sabaté Planes 1998) is reduced to 3. With these figures in mind, it would not be possible to state that a scholarly article on the translation of Shakespeare's dramatic works which has been cited by 30 is superior to another scholarly article on the translation of Valle-Inclán's dramatic works just because the latter has only been cited by 2. Indeed, in relative terms one could even state the opposite, since the study on Shakespeare would have been cited by less than 10%

of the authors explicitly interested in the same matter, whereas the text on Valle-Inclán would have been mentioned by two thirds of its potential scholarly audience.

We now present a brief account of the main reasons why impact and quality are rather different concepts and why the IF as specifically calculated by many bibliometric agents and taken without comparability in mind can be termed as misleading, even without confusing it with quality.

The popularity of the field: some academic fields are more popular than others, in the same vein as the popularity of the object of study we have just seen. Until about the 1990s, for instance, TS itself was a peripheral discipline. Thus, a TS publication issued in the 1950s could hardly compete for impact with contemporary publications on linguistics or literary studies, to cite but a couple of closely related disciplines.

Subgenre: within any field, scholarly texts can be very general or very specific. A publication featuring a broad scope, such as practical handbooks, states of the art, proposals of general models or theories will by definition and for obvious reasons be much more attractive for many more citers than a specialized study, e.g. on the Russian-Spanish translation of cleft sentences.

Language: for obvious reasons, the number of potential readers and citations for three articles dealing with the same subject, one written in Swahili, another in Spanish and another in English are absolutely different.

Distribution potential: an academic journal published by a small southern university will normally have more problems making itself known than another published in northern Europe, however good both journals might prove to be, because they will normally not have the same channels of distribution.

Tone of citations: a citation might not be laudatory. In fact, in TS it is not unusual to see critical citations and it is at the very least paradoxical to see how negative mentions or reviews are also added to the IF, and this is a problem common to all citing repertoires, BITRA included. Only qualitative citing analysis can overcome this.

Authorial self-citations: it is normal for authors to cite themselves, but it is not so normal to count self-citations to calculate the impact of a publication. If self-citations are not removed from the count, the authors who most publish and cite themselves will have a misleading edge on the rest.

Journal self-citation: as the IF has increasingly been established as a yardstick, the more frequent it is to find editors devising ways to include citations to other articles from the same journal in order to increase its IF. This potential confounder is acknowledged by Thomson Reuters itself: “there are journals where the observed rate of self-citation is a dominant influence in the total level of citation. For these journals, self-citation has the potential to distort the true role of the title as a participant in the literature of its subject.” (McVeigh 2002).

Average life of the publications: Thomson Reuters' system is limited to the two ensuing years, assuming that the aging rate of scientific publications is very high. This seems to be quite true for 'hard' sciences, but it is not so if applied to the humanities. As we will presently see, the first stage of citation mining from BITRA already clearly shows that the vast majority of citations to a given publication takes place in a temporal window ranging from 5 to 20 years after its publication. At least in TS, ruling out citations of works after three years of their publication would mean ruling out the immense majority of the citations.

Sample size and selection criteria: this is probably the most dubious issue associated with the IF. It is impossible to mine the citations from all scholarly journals and books ever published throughout the world. Thus, selection is a must and this involves establishing some kind of criteria. In the case of Thomson Reuters, the decision until now has been to discard everything but journals, both as citing and cited publications, and to give priority to English-language (i.e. mainly US and UK) publications. Both parameters seem poorly suited to the humanities, where books seem to be much more cited than journals (cf. Gile 2005 and Nasr 2010), and against language pluralism, since this policy involves the alienation of all who do not publish in English or in the two aforementioned countries. The marginalization of TS is so clear that when you look for the category 'translation' in the list of citers covered by Thomson Reuters, it does not even exist (although there are some other categories, perhaps less universal, such as various national literatures). If we look within 'Language & Linguistics' we can find 6 journals clearly associated with TS out of a total of 160 journals in this category. In BITRA, in July 2010 there were 117 journals listed with a clear leaning towards our interdisciplinary. This means that more than 95% of the journals which could contribute TS citations (not to mention the books) are completely invisible for the Thomson and Reuters system. Such a degree of absence makes representativeness impossible. Five of the six journals which are effectively mined (*Across Languages and Cultures*, *The Interpreter and Translator Trainer*, *Multilingua*, *Perspectives* and *The Translator*) publish almost solely in English, whereas the sixth (*Meta*) basically combines English and French. Certainly, all TS publications in any language different from English have meager possibilities of being taken into account in this system.

Discrepancy between journal and article: a journal can have a very high IF whereas an article published in that journal might have no citations at all. For instance, the most cited journal article in *Babel* (Delabastita 1989) had, as of July 2012, 34 citations collected in BITRA, and there were 355 articles in the same journal with no citation yet identified by this same database. It makes no sense to state that any of these articles with zero mentions has had the same impact as Delabastita (1989) because they have been published in the same journal.

Next, I will present the mining of citations performed in BITRA. I will try to comment on its main weak and strong points. The central idea in our project is to preserve pluralism by allowing every interested party (authors, journal editors, academic authorities, publishers...) to freely access the data and analyze them in whatever manner is most pertinent for their research or bibliometric aims. In this paper, I will propose a combined method in order to determine and analyze a conditional list with the most cited publications in the world of TS. One of the main characteristics of this list is that it will clearly show how certain constraints we have just mentioned (being a book, in English, etc.) involve by themselves many more chances of being cited. Indeed, as we shall see there is a clear need to devise *ad hoc* lists of really comparable publications as regards chances of being cited if one is to obtain meaningful citing comparisons. The idea of a unique IF valid for all academic publications, even within the same discipline, is misleading.

3. BITRA as a source of data for the measurement of impact

3.1 What is BITRA?

BITRA comprises, as of July 2010, over 44,000 entries, and has the avowedly utopian aim of taking maximum advantage of IT in order to encompass (almost) every scholarly publication ever issued dealing with TS. Considering the rate of new references that appear in the current mining of the literature on TS, it seems safe to say that BITRA already covers the great majority of all visible documents. By visible, we mean those academic publications cited by TS scholars, as shown in the reference sections. For instance, when mining the bibliographical references included in the 23 articles that make up *Across Languages and Cultures* 9:1 and 9:2 (2008) and 10:1 and 10:2 (2009), we found 353 pertinent citations to TS-related scholarly publications, 27 of which (7.7%) were new for BITRA. It might also be worthwhile to note that *Across Languages and Cultures* is a Hungary-based international journal and that volumes 9 and 10 include articles by scholars who work in 19 different countries.

Of course, BITRA is not the only or the first bibliographical project in the field of TS but due to space limitations I will not refer to others here. BITRA is:

1. Multilingual and international: it includes works from any country and written in any language and the interface can be accessed in 12 different languages (Catalan, Dutch, English, French, Galician, German, Italian, Japanese, Korean, Portuguese, Romanian and Spanish).

2. Annotated: apart from the classical bibliographical information, metatextual fields provide abstracts (over 13,000 in July 2010), publishing history (reprints, translations, origins, etc.) and tables of contents for books whenever available.
3. Interactive: users can propose new entries or modifications of those already existing. The managers check the information and include it if appropriate.
4. Updated on a monthly basis.
5. Bibliometric: in the Autumn of 2008, we began to mine the references section of TS publications in order to show the impact of all those included in the database. As of July 2010 we have already mined 7.2% (3,170 out of a total of 44,164), with 679 (21.4%) bearing no citations to other TS publications not written by the authors themselves (self-citations). This involves having identified and classified over 30,000 citations, all of which are visibly recorded in the entry corresponding to each cited publication in BITRA, so that all the data are absolutely transparent.
6. Open and free for everybody, and available at: <http://dti.ua.es/en/bitra/introduction.html>

3.2 Advantages and limitations of the criteria used in the mining of impact

The main objective underlying the mining of citations for BITRA has been to combine accessibility and pluralism. To this end, we have first tried to mine the maximum number of journals to which we had complete access beginning with the period 2000–2010 together with the most cited and recent books that were available to us. Second, we have tried to diversify sources as much as possible regarding languages, types of publication and subjects, only discarding authorial self-citations. We have favored the most cited works at first with the rationale that those works having the most impact will also be the works whose references will have created the greatest impact. Finally, we have prioritized the most recent publications because we wish BITRA to be useful from the start for current researchers, who need reliable and updated bibliometric pictures of the state of the art and data allowing them to justify the impact of their own publications within meaningful and really comparable frameworks.

Another important characteristic of the mining for impact as performed via BITRA is its intradisciplinary nature, i.e. all citations collected are to TS publications and they all come from TS publications. Thus, impact in BITRA always means impact of a given TS publication exclusively as reflected through other TS publications. On the one hand, this allows us to gain access to a genuinely peer-oriented picture; on the other, it bars us from knowing the bibliometric status of TS outside the discipline. This might be a weak or a strong point, depending on the approach and research objectives of each bibliometric analysis. The reason for

doing it this way was simply operative: by taking advantage of the already existing database, we can aim at building a representative first-rate mining of TS within TS. Researchers interested in the impact of TS publications outside TS may use Google Scholar, Scopus or similar citation repertoires.

One of the main consequences of this mining policy has been to overcome, at least in part, some biases (geopolitical, lingual, type of publication, etc.) suffered by other bibliometric agents. Of course, we are not saying that impact in BITRA is absolutely accurate for the same reasons that no database will ever contain everything ever published on TS. We can only aim at approximations, which should be more and more accurate with each new release of BITRA, and the enlargement of its samples for impact.

Against 80–90% of citing publications in English for TS in other bibliometric agents, BITRA tries to mine publications in a linguistic proportion similar to their overall presence in the database. Thus, out of the 2,491 publications containing relevant citations we have currently mined, 1,440 (58.1%) are in English, 442 (18.8%) in Spanish, 300 (12.0%) in French, 209 (8.4%) in German, 98 (3.9%) in Portuguese, and so on. Although relatively minor — and with some languages still to promote — there is a clear pro-Western imbalance. This could be partially explained by the fact that TS is more institutionally developed in the West, especially in Spain, with over 20 universities providing translation degrees just in this country. Even so, at the same time that the lingual and geopolitical distribution provided by BITRA seems to be more representative than the existing ones, it is still a European, Spain-based database and its scope is clearly biased towards the West, something enhanced by the huge difficulty of processing publications written in languages which are not only unknown to the managers but also written in different alphabets. As of July 2010 we have not yet been able, for instance, to mine the impact of any publication in Arabic, Chinese, Japanese or Russian, although we have already processed numerous publications written in English, French or other Latin-alphabet languages by Arabic, Chinese, Japanese or Russian scholars. Even if we hope to mitigate this problem by devising systems allowing us to include these languages in the mining of citations, it is almost certain that they will always be underrepresented in our database. The best solution to this bias is probably the creation of projects similar to BITRA, but based and focused on other geopolitical areas and languages, as well as managed by scholars who are privy to the academic ways and distribution systems of those parts of the world.

Another form of bias that is necessarily present and should be taken into account by researchers using our data is the classification bias regarding research topics. There are several sources for it. To begin with, TS is not a discipline characterized by its terminological compactness (cf. Marco Borillo 2007). In BITRA we provide a system of keywords derived from as ample a consensus as possible,

but other researchers will no doubt compartmentalize reality in different ways, and this will result in different estimations of ratios for topical analyses. A further source of confusion in this respect is that scholarly publications are not always topically clear-cut, so that different observers might not agree completely as to the best keywords to assign to a given text. Thirdly, there are cases with no abstract and only a vague title available in order to assign the keywords.

Finally, in order to understand the real significance of the data, it is very important to bear in mind that absolute numbers will always be in constant transformation, so that all lists are provisional, including the one we present here. This is an inherent feature (and a sign of good health) of a living database reflecting an activity which is also in constant expansion. Thus, the only figures which should really be considered reasonably stable are percentages, especially when they are backed up by large samples.

All in all, we must not make the error of thinking that statistics are a simple and direct reflection of reality. To start with, as we have already seen, in the mining of citations for impact, selection is an inevitable step, since nobody can ever hope to cover the citations of all existing publications.

Bearing all these qualifications in mind, we believe that the two main aims that could be covered by the impact data available from BITRA are:

1. To determine the current or historical impact of any author, publication or group of publications, whether in absolute or relative numbers (allowing the comparison between researchers, schools of thought, historical periods, topics, languages, journals, publishers, types of publication, and so on).
2. To study the main influences exerted on an author or school of thought through a study of the publications they declare to have read and used.

Here is an overview with the basic data of the mining of BITRA for impact as of July 2010.

3.3 Raw data of impact — BITRA as of July 2010

- Universe of citable publications: 44,164.
- Number of publications mined for impact containing relevant citations: 2,491 (5.6%).
- Publications with no relevant citations detected (they have no citations, cite nothing dealing with TS or only authorial self-citations) 679.
- Number of citations allocated: over 30,000.
- Main languages of the citing publications: 58.1% (1,440) in English; 18.8% (442) in Spanish; 12.0% (300) in French; 8.4% (209) in German; 3.9% (98) in Portuguese.

- Publications cited at least once: 11,613 (26.3%).
- Main languages of the publications cited at least once:¹ 58.4% (6,781) in English; 13.6% (1,577) in German; 12.9% (1,495) in Spanish; 12.1% (1,408) in French; 2.2% (252) in Italian; 1.9% in Portuguese (218); 1.5% (171) in Catalan.
- Publications cited at least 50 times: 51 (0.1%)
- Main languages of the publications cited at least 50 times: 88.2% (45) in English; 37.2% (19) in Spanish; 25.5% (13) in French; 21.6% (11) in German; 13.7% (7) in Portuguese; 9.8% (5) in Italian.
- Type of mined publications (N = 2,491):²
 - Articles: 67.4% (1,680)
 - Chapters from collective volumes: 29.5% (735)
 - Books: 3.6% (91)
- Periods mined (N = 2,491):
 - Until 1980: 1.2% (29) publications mined.
 - 1981–1990: 2.1% (53) publications mined.
 - 1991–2000: 21.2% (527) publications mined.
 - 2001–2010: 77.5% (1,931) publications mined.

Updated data about the mining for impact in BITRA are to be found on BITRA's website: <http://dti.ua.es/en/bitra/impact.html>

4. The methodology for an IF derived from BITRA

There are numerous methods regarding possible ways of calculating various IFs. For reasons of space, I will only focus here on the one used to establish the list with the most cited texts in TS according to BITRA. It is important to bear in mind that this list is just a preliminary approach which should be qualified in many ways, depending on its intended use. And, of course, it is crucial that we never confuse impact with quality. Any publication not included in this list can be as good or better than those included, and there are many perfectly reasonable motives that may explain any absence, such as all those discussed in section 1.2.

1. N or 100% is represented in this case by the 11,613 publications cited at least once in BITRA as of July 2010. The excess is due to there being publications simultaneously in more than one language, either because they are collective volumes with contributions written in several languages (e.g. conference proceedings) or because they have been translated (e.g. foundational or classical works).

2. N or 100% is in this case represented by the 2,491 publications containing citations already mined as of July 2010. The excess is due to the double classification of some texts, which, for instance, have been reprinted as articles and chapters or as Ph.D. theses and books.

The most simple and intuitive procedure and the one used by most researchers in the humanities is the gross amount of citations received, which could be termed as absolute impact. This system has the advantage of allowing easy comparisons within large groups of items, since the total number of citations received by each publication is readily available through the database. As long as we are able to qualify it by acknowledging limitations to comparability such as the ones we have already seen, it is reasonably indicative of impact. Here, we will propose a similar system as a starting point, establishing a cutoff point of 50 citations, which as of July 2010 will result in a list of the 51 most cited publications.

To make the comparison between them more meaningful, time has been added to the equation. The underlying rationale is that it would be very debatable to act as if an English generalist handbook issued in 1990 had had the same chances of being cited as another one issued in 2009. Also, a diachronic perspective will allow us to begin to establish the evolution of influences in the history of TS and to study whether a very influential publication in the 1980s, for instance, is still very relevant or not. Thus, apart from the absolute numbers, we have established a 10-year period, 2000–2009, and made this the main criterion when putting them in order, although we have also provided the absolute count for those who would rather take an ahistorical view of impact. The formula to obtain a time-restricted IF for 2000–9 is to divide the total number of citations received in that decade by the number of years the publication has been available during that period. Thus, a publication issued in 1988 and with 63 citations in the 2000–9 period will obtain an IF of 6.3 ($63 \div 10$) for the 2000–9 period, whereas a publication issued in 2001 and with 60 citations in the same decade will obtain an IF of 7.5 ($60 \div 8$) for the 2000–9 period.

In this initial mining stage in BITRA, we can already see how part of the publications do change places depending on whether we count absolute or time-restricted citations. With the more systematic inclusion of older publications as citing sources, this phenomenon should be enhanced in the future and absolute numbers might start to give false impressions regarding current influence. On the basis of our current data, for instance, Nord (1997) would pass from the 7th position (considering only citations received from 2000–2009) to the 18th (considering all citations received at any time).

We must also insist that comparability is the key here, and that our list is holistic, whereas TS has many different branches. That means that we could (and scholars should) devise many different legitimate and meaningful lists addressing specific subfields, languages, countries or any other meaningful selection criteria. For instance, if we devised a list of the most cited publications specifically dealing with interpreting, it would be Gile (1995) (IF for 2000–2009 = 6.4) and Seleskovitch and Lederer (1984) (IF for 2000–2009 = 4.5) who would head the list,

whereas here they take 28th and 45th place respectively. Thus, if we wanted to have a guiding IF for generalist books on interpreting, it would be much more meaningful to use these two publications as referents for the highest possible figure, and not other more generalist books. In this way, the comparison would only take place between topical peers. Exactly the same would happen if we wished to obtain comparable reference numbers for journal articles on the translation of poetry or for TS books written in Portuguese. Each bibliometric aim should be dealt with by building its own reference list, taking comparability as its crucial guideline. That is precisely one of the main advantages BITRA provides by integrating citations into a specialized bibliographical database, since you can readily build many kinds of *ad hoc* lists using multiple criteria within TS.

We present here, then, a table providing the absolute (all years) and current (2000–2009) impact of the 51 most cited publications in TS, which correspond to all those having at least 50 citations collected in BITRA as of July 2010. Complete references are given at the end of this contribution.

5. A list of the 51 most cited publications in TS Classified by their impact factor for 2000–09 (Source: BITRA, July 2010)

Position – Author – Year	IF for 2000–9	Total cits.	Subgenre	Approach	Language(s)	Public. Type
1. Toury 1995	26.4	314	General theory	Polysystems, Descriptivism	English (+ French & Dutch)	Book
2. Venuti 1995	17.1	190	General theory	Poststructuralism	English	Book
3. Nord 1988	12.0	142	Handbook	Functionalism	German (+ English)	Book
4. Hatim & Mason 1990	11.0	150	General theory	Pragmatics	English (+ Spanish)	Book
5. Vinay & Darbelnet 1958	10.6	144	Handbook	Linguistics	French (+ English)	Book
6. Reiss & Vermeer 1984	10.4	139	General theory	Functionalism	German (+ Spanish & Finnish)	Book
7. Nord 1997	10.1	106	Handbook	Functionalism	English (+ French)	Book
8. Nida 1964	10.0	157	General theory	Linguistics	English	Book

Position – Author – Year	IF for 2000–9	Total cits.	Subgenre	Approach	Language(s)	Public. Type
9. Venuti 1998	9.7	98	General theory	Poststructuralism	English (+ Portuguese)	Book
10. Newmark 1987	9.3	133	Handbook	Practical	English (+ Spanish & Arabic)	Book
11. Jakobson 1959	8.7	131	General theory	Linguistics	English (+ Spanish, Italian, Catalan, French, Dutch, et al.)	Chapter
12. Baker 1992	8.6	108	Handbook	Pragmatics	English	Book
13. Chesterman 1997	8.6	93	General theory	Cultural studies	English (+ Dutch)	Book
14. Steiner 1975	8.4	137	General theory	Hermeneutics	English (+ Spanish, French, German, Italian, Portuguese)	Book
15. Toury 1980	8.3	126	General theory	Polysystems, Descriptivism	English	Book
16. Bassnett — McGuire 1980	8.2	112	General theory	Cultural studies	English (+ Portuguese & Finnish)	Book
17. Lefevere 1992	8.2	101	General theory	Cultural studies	English (+ Spanish & Dutch)	Book
18. Hatim & Mason 1997	8.2	85	General theory	Pragmatics	English	Book
19. Catford 1965	7.8	135	General theory	Linguistics	English (+ Spanish & Portuguese)	Book
20. Snell-Hornby 1988	7.6	117	General theory	Cultural studies	English (+ Spanish)	Book
21. Hurtado Albir 2001	7.5	61	Handbook	Dissemination	Spanish	Book
22. Hermans 1999	7.2	74	General theory	Descriptivism, Polysystems	English	Book
23. Benjamin 1923	7.1	102	General theory	Hermeneutics	German (+ Spanish, English, French, Dutch, Italian, Galician, et al.)	Chapter

Position – Author – Year	IF for 2000–9	Total cits.	Subgenre	Approach	Language(s)	Public. Type
24. Nida & Taber 1969	6.9	115	Handbook + General theory	Linguistics	English (+ Spanish, German & French)	Book
25. Kussmaul 1995	6.8	82	Handbook + General theory	Practical	English	Book
26. Reiss 1971	6.5	87	General theory	Genre studies	German (+ English & French)	Book
27. Baker (ed.) 1998	6.4	69	Handbook	Miscellanea	English	Book
28. Gile 1995	6.3	77	Handbook	Interpreting and Transl. training	English	Book
29. Newmark 1981	6.2	111	Handbook	Practical	English (+ Italian & Spanish)	Book
30. House 1977	5.7	83	General theory, Assessment	Cultural and Genre studies	English	Book
31. Kiraly 2000	5.5	50	Handbook	Cultural studies	English	Book
32. Pym 1997	5.3	57	Handbook	Cultural Studies	English	Book
33. Berman 1984	5.2	62	General theory. Literature.	Herme- neutics	French (+ English, Spanish & Portuguese)	Book
34. Koller 1979	5.1	80	Handbook	Linguistics	German (+English & French)	Book
35. Hermans (ed.) 1985	5.1	70	Literature	Descrip- tivism	English	Book
36. Holz- Mänttari 1984	4.9	73	General theory	Function- alism	German	Book
37. Gentzler 1993	4.9	66	Handbook	Poststruc- turalism	English	Book
38. Mounin 1963	4.8	72	General theory	Linguistics	French (+Spanish & Portuguese)	Book
39. Gutt 1991	4.7	66	General theory	Pragmat- ics	English	Book

Position – Author – Year	IF for 2000–9	Total cits.	Subgenre	Approach	Language(s)	Public. Type
40. Bassnett — McGuire & Lefevere (eds) 1990	4.7	61	Miscellanea	Cultural studies	English	Book
41. Niranjana 1992	4.7	60	General theory	Poststructuralism	English	Book
42. Schleiermacher 1813	4.5	60	General theory	Hermeneutics	German (+ English, Italian, Spanish, French, Dutch et al)	Chapter/Book
43. Bell 1991	4.4	62	Handbook	Pragmatics	English (+ Corean)	Book
44. Holmes 1988	4.3	74	Miscellanea	Descriptivism	English	Book
45. Seleskovitch & Lederer 1984	4.3	52	Handbook	Interpreting	French	Book
46. Even-Zohar 1978	4.1	50	General theory. Literature	Polysystems	English (+ Spanish & Galician)	Chapter/Article
47. Wilss 1977	3.7	79	Handbook	Linguistics and Cognitivism	German (+English, Spanish & Chinese)	Book
48. Venuti (ed.) 1992	3.7	54	Miscellanea	Poststructuralism	English	Book
49. Krings 1986	3.4	50	General theory	Cognitivism	German	Book
50. Neubert & Shreve 1992	3.3	56	General theory	Pragmatics	English	Book
51. Derrida 1980	3.2	53	General theory	Poststructuralism	French (+ English, Spanish & Portuguese)	Chapter

6. Some interesting regularities

Starting with year of publication, almost all of the most cited works in TS could be termed as modern classics in the discipline. There is only one (Hurtado Albir 2001) published in the 21st century, and only two (Benjamin 1923 and Schleiermacher 1813) published before the second half of the 20th century. It seems reasonable to conclude that in TS, works take their time to reap impact, apparently much longer

than in the hard sciences. Applying to TS the 2-year impact window accepted by so many academic authorities means discarding the real impact, which tends to *start* to appear about 5 years after publication.

In the 2000–09 decade, it is works written in the 1980s and in the 1990s that arouse the highest interest. This may in part be due to the boom and major shift experimented by TS in the 1980s, although more traditional works published in the previous 30 years are also included in the list. Most publications seem to reduce their citations little by little as decades go by, which generally speaking is only normal and the sign of a living discipline.

If we consider individual authors, Toury is very clearly the most cited author, with Venuti taking a second place, always from a holistic point of view within the whole of TS. Toury's prominent first place is perhaps more apparent by his having more than twice as many citations as all the other authors but Venuti. At least in Europe, Toury might be considered the scholar most responsible for the revolutionary change experimented by TS since the 1980s, with the introduction of non-linguistic, target-oriented and socially and historically conscious approaches, and this is reflected in the huge impact recorded for both his books.

As we have already said, Venuti, with places 2, 9 and 48 is the other great protagonist in the discipline of TS as a whole as regards impact. This is especially interesting because this author represents a very different approach, in line with what has been sometimes termed as the 'power turn', placing ideological issues in the foreground of TS.

Other authors with very prominent positions in the discipline, as reflected by more than one work placed among the 51 most cited, are Baker, Bassnett-McGuire, Hatim and Mason, Hermans, Lefevere, Newmark, Nida, Nord and Reiss. Upon reading this list, the most salient feature is their representing all basic trends in TS.

Regarding the specific type of academic text, 48 out of the 51 top publications are clearly generalist, either presenting new general models or teaching how the existing ones work. Only 3 publications are harder to classify, and have been labelled as "Miscellanea": a collective volume edited by Venuti (1992) on the post-structuralist vision of TS, a collective volume edited by Bassnett and Lefevere (1990) with a cultural-turn leaning, and a collection of articles and chapters by the pioneering author James S. Holmes (1988), which include from proposals for a (descriptivist) general theory to analyses of particular translations. Apart from these very sporadic and partial exceptions, there are zero case studies (i.e. studies of particular translations or translators) among the 51 most cited publications in TS. I think this clearly proves that subgenre is a crucial constraint when comparing publications for impact: generalist publications are much more liable to be cited because of their broad scope.

For the theoretical approaches, assigning disciplinary labels to publications is always a tricky business, and I am aware that not everybody would coincide with my way of compartmentalizing the field, not to mention the choice of the labels themselves in a terminologically chaotic universe such as TS. Fortunately, it is not really important to achieve a complete (and impossible) consensus, as long as the global picture, i.e. TS as a heterogeneous interdiscipline, is clear.

We have already seen that there is an important pluralism regarding authors, and this is reflected in the corresponding approaches. Even if expected, the scenario resulting from the 51 most cited is surprisingly plural. Among them, we find 5 “Descriptivism”, 8 “Cultural studies”, 8 “Linguistics”, 6 with “Pragmatics” as their main yardstick, 6 with “Poststructuralism”, 4 featuring “Hermeneutics”, 3 with functionalist approaches, 2 specifically dealing with interpreting and 3 being quite “Practical” handbooks. It is very common to say that TS is an interdiscipline which draws on many other disciplines, making it prone to adopting very different approaches. This is no empty cliché. From the holistic perspective represented by this list, the only basic approach which seems to be somewhat outdated as to current impact is traditional contrastive linguistics, with no publication among the most cited since 1980, but its central presence in TS seems to have been partly replaced by Pragmatics-based approaches, which could be considered the modern paradigm in linguistics.

By languages, English practically monopolises the most cited works. Forty five (88.2%) of the top 51 publications are available in English, 35 (68.6%) of them written originally in this language. The rest were originally written in German (19.6%), French (9.8%) and Spanish (2%). The strength of German is surprising, especially as its second place in impact is quite superior to its fourth place as a language of publications included in BITRA. It is also especially interesting to note how only one in the top 28 (Reiss and Vermeer 1984) is not available in English.

Finally, by publication type, the distribution is as follows: 0 articles (0%); 4 chapters (7.8%); and 47 books (92.2%). Even if you only compare journal articles with book chapters, in BITRA we can see that there are 13 journal articles with more than 20 citations, whereas almost twice the number of book chapters (24) present at least those same 20 citations. In TS, books are read much more and relied upon more than articles when citing (cf. Gile 2005 for possible explanations).

Another issue which has not been commented upon here but should be analysed in detail in future studies is the kind of publisher with higher impact and which are the main research centres. This is something that has been omitted here due to lack of space, but a quick look does tell us that commercial (non-university) publishers seem to be much more effective agents when bibliometric aims are taken into consideration.

All in all, the list of the most cited we have seen is a clear combination of formal homogeneity and ideological pluralism. The elements of language (English), subgenre (generalist), publication type (book) and age (around 15–20 years) clearly form a very compact group, made up of perfectly comparable items, with very few exceptions (not in English or not generalist books). Whilst for theoretical or ideological approaches, pluralism completely replaces this uniformity and the picture becomes unpredictable, with almost any *Weltanschauung* imaginable.

An important consequence of the formal homogeneity for the most cited publications is the need to insist that it makes sense and is indeed a very good idea to build different lists depending on the publication format, language, sub-field, geographical area or subgenre whose impact must be analysed. One should definitely not compare, or at least not without explaining the crucial differences involved, books with non-books or specialized studies with generalist publications or English and other language publications if we wish to obtain a meaningful picture of impact within any of these categories. Previous specific studies in the field of interpreting research (Gile 2000 or 2005) or translation didactics (Nasr 2010) also seem to show this to be true. This implies a possible reconsideration of the way impact is usually calculated, tending to establish a supposedly universal average in each discipline, without any consideration given to the crucial bibliometric constraints we have just mentioned.

The findings presented here are by definition provisional. Further data mining and the simple passage of time, with the natural incorporation of new citable publications in TS, will surely change the composition and ranking of the most cited works. We believe the tool is powerful and has two important uses: one for researchers investigating TS as an object of study, and the other for the TS community when facing academic assessments, with solid data on actual production and impact within TS. In view of this potential and in order for BITRA to be as strong and useful as possible, we would more than welcome cooperation with individuals and institutions.

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Top 51

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Translation in the network economy

A follow-up study

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If we consider the aspect of “situatedness” in translation, it becomes clear that social connections have a key influence on the work process. Five years after the completion of a case study examining the roles, competences and work coordination of translation project managers (performed in 2002), a follow-up study was performed in the same company in 2007. The data for this new field study was gathered by means of participatory observation. The developments identified can be characterised as moves towards an increasingly computer-assisted network economy. This transition has increased the transparency and efficiency of the company's work from the point of view of its employees and managers and raised its level of dependency on the other actors in the translation process and on technology. The results suggest that the translation sector is becoming increasingly differentiated — with obvious consequences both for teaching and the translation profession as a whole.

1. Introduction

This article presents the findings of a recent follow-up case study into the social aspects of translation services and describes both their consequences for and the demands they place on transcultural communication and the various different experts working in this field.

The case study, which follows up on our earlier study examining the roles and competences of translation project managers in a translation services company (Risku 2009), focuses on current changes in translation working practices (for more on the use of the case study method in Translation Studies see Susam-Sarajeva 2009). To illustrate these changes, we also examine the delicate balance between the individual/local and the organisational/social factors facing practitioners in

the modern translation world. By presenting and analysing the developments in working practices in one specific “translation culture” (Prunč 2007, 331) — i.e. that of project managers — we seek to reveal some of the conventions, expectations, values, habits and behaviour (*ibid.*) found in that culture and relate them to some of the other parties (e.g. translators or translation customers) involved in translation projects. As Prunč (*ibid.*) notes, the transcultural construction process extends beyond the four main parties involved (i.e. the authors, initiators, translators and target audience) and also includes their agents and agencies.

2. The delicate balance in transcultural communication, where the individual meets the social

While transcultural communication experts like translators and translation project managers apply their own specific skills and expertise to permit others to communicate across cultural boundaries, they themselves also face a similar local/global conflict in their work. Their specific working environments and individual knowledge bases form their local settings, yet are unavoidably influenced by global developments in the so-called “network economy” of the “network society” (Folaron and Buzelin 2007, Abdallah and Koskinen 2007). Translation is a very knowledge intensive, media assisted service industry and, as such, is highly dynamic and demanding. Translators are increasingly required to handle larger quantities of source material in shorter periods of time (Abdallah 2010). They also increasingly choose or are required to work in network-based settings, a situation that is facilitated by developments in information and communication technologies. So how has the translation sector actually changed in the last five years? How do transcultural communication companies and experts deal with and react to these demands for increased speed and productivity? Can these changes be explained by the network economy concept?

3. Network economy

To be able to answer these questions, we must first examine and explain what is actually meant by the term “network economy”. One effect of the modern information society is that information in itself is now also commonly viewed and marketed as a product. This has led to a new type of economy, the “network economy” (frequently also referred to as the “digital network economy”, especially in an information and communication technology (ICT) context). As Kelly (1998, 10f) notes,

The dynamic of our society, and particularly our new economy, will increasingly obey the logic of networks. Understanding how networks work will be the key to understanding how the economy works.

A “network organisation” (Van Alstyne 1997) basically consists of a number of independent or interdependent actors (different firms or departments within the same firm) who pool their resources and work together as a collective.¹

Key to the changing organizational landscape is the emergence of network forms of organization (Monge, 1995) as an integral part of the coevolution of the new ‘network society’ (Castells, 1996). These organizational and social forms, which are neither classical markets nor traditional hierarchies (Powell, 1990), nor both (Pior and Sabel, 1984), are built around material and symbolic flows that link people and objects both locally and globally without regards for traditional national, institutional, or organizational boundaries. (Monge and Contractor 2003, 4)

Miles and Snow (1992) and Borgatti (1996) differentiate between three different types of network organisations, *internal*, *stable* and *dynamic networks*. Internal networks are generally found in those types of firms which view their departments as divided, autonomous entities with their own products and clients (e.g. General Motors). Stable networks revolve around one firm which outsources a larger part of its business to long-term partners (e.g. BMW, which outsources around 65% of its business). Dynamic networks centre around one integrating firm, which links together the various other firms producing its goods (e.g. Nike, which only handles R&D and marketing itself and outsources its production activities). In the translation sector, all three of these different kinds of networks can be found. Translation departments in large organisations may work in an internal network framework, selling their services to the other organisational units and, at least in theory, also to clients outside the firm, whereas translation agencies can be expected to show characteristics of stable or dynamic network organisations, depending on the stability and continuity of their partnerships with freelance translators, reviewers and other subcontractors.

According to Brass (1995), network organisations in the 21st century consist of a small team of permanent staff, whose job it is to bring together other people from various fields on a temporary basis for specific projects. These people are interdependent, i.e. influence each other reciprocally (Monge and Contractor 2003). The challenges facing organisations of this kind in the translation sector lie in identifying the right key people, establishing appropriate workgroups and

1. Network organisations are located between “hierarchies”, which reduce transaction specific costs for repetitive interactions due to their vertical ordered structure, and “markets”, which offer open exchanges for non-repetitive interactions (Powell 1990).

targeting their management focus at their existing social networks, all of which are helped by adopting a relational view.

4. Characteristics of the digital network economy

Let us first look at the rationale behind the development of the network economy and then turn to the disadvantages and problems related to this step. Basically, firms in the network economy must make use of their networks and bundle their competences if they want to remain competitive. They are assisted here by the opportunities offered by modern information technologies. These are no longer subject to rigid organisational borders (as was commonly the case in the past), but can be opened up to create quasi virtual organisations, thus allowing easier and faster collaboration and communication with other firms and individuals. As a result, location is no longer an issue, a firm's employees and cooperation partners can now be based in any part of the world, allowing it to profit from a global market in which digital products know virtually no boundaries. Production can be carried out around the clock — a situation well known in the translation industry, with translators, for example, in New Zealand, India and Canada all working on the same project.

In the past, information technology (IT) products were generally only set up and intended for internal use (e.g. internal mail systems, company intranets) in internal value chains (e.g. product design, production, marketing, delivery and post-sales support). Nowadays, these value chains and IT products can be extended beyond company borders to external partners, allowing information to flow and information flows to be coordinated and tracked around the globe. This enables companies to extend their internal business processes and establish lasting networks with other companies or freelancers (B2B, Business-to-Business). Bringing different companies together to collaborate on products reduces time to market, allows products to be launched sooner and enables a larger market share to be established more quickly. When tasks are shared and can be monitored separately, the risks are also reduced. Likewise, allowing different people from different companies and organisational cultures to work together is supposed to raise the level of innovation. Each cooperation partner focuses on its core competences, thus potentially increasing quality and reducing costs. Prices can be adapted on a client to client basis by adding specific additional services or features to a core product (in a similar manner to the price of airline seats, which are calculated using different customer models) (see Castells 2010, Miles and Snow 1992).

But using IT products in the manner described above and viewing information as a product also introduce new disadvantages. Information products are

difficult to standardise from a quality management perspective, since they cannot be controlled like other products. Indeed, as Abdallah (2010, 22) notes, one of the main sources of conflicts in translation networks is the fact that “various actors define quality using different criteria”, thus opening ample space for opportunism. But quality is not the only problematic issue when IT products are used in this way. Data security has to be handled using redundant and distributed storage media, and the fact that the data is accessed and used in different places by different people significantly raises the need for sound data protection and document management. Usability is also a key issue, particularly when it comes to customised information technology products. If these are not easy to learn and use, delays can occur and training requirements rise. These facts clearly challenge the IT competences of translation agencies and translators and result in additional training and learning costs for both parties, as investments in becoming or remaining members of the production networks. Clearly, the network economy seems to have diverse effects on the employment sector. Organisations with only a few permanent employees and large pools of temporary staff are on the increase. Accordingly, people need a different set of workplace competences to work in this kind of environment. Projects are required at shorter notice, and people are expected to adapt to and fit in more quickly with different project teams and project goals. They have to operate in a supply and demand network and not only need to demonstrate their ability to do so, but also have to seek out suitable projects. Managers and project leaders find that their role changes, instead of having to reduce complexity and establish linear processes, they have to interact with the complex environment that has become (at least temporarily) a part of their company. Different people are brought together as required on a project to project basis and need access to a technological infrastructure that supports this collaborative way of working. In such an environment, social capital, the connections within and between networks (for further discussion of social capital in translation studies see Abdallah and Koskinen 2007), will become an increasingly important factor in integrating different people and companies.

5. Translation networks, informal and formal cooperation

When viewed from a social network perspective, it soon becomes clear that the different actors involved in translation are all dependent on each other in some way or another. Indeed, social connections prove to be a key factor of influence in translation work processes.

Several different kinds of networks are of relevance to translation research including, for example, the personal networks established between *translators* (cf.

Risku and Dickinson 2009, Mihalache 2008, McDonough 2007) and the business networks used by *translation management professionals*. Such translator networks include, for example, informal, internet-based networks (so-called virtual knowledge communities), where translators communicate voluntarily with their peers on dedicated platforms, thereby building themselves a sort of “community”. According to Lesser et al. (2000, vii), communities are “composed of people who interact on a regular basis around a common set of issues, interests or needs”. Virtual or online communities are either entirely or predominantly technology-based, and several have been established by or for translators over the last 20 years (e.g. ProZ.com, TranslatorsCafe, LANTRA, GlossPost and Aquarius, to name but a few). Such communities range from dedicated translator databases and job forums to term help systems and high frequency discussion groups, offering their members a platform to work together and communicate on a global basis (cf. Mihalache 2008, Risku and Dickinson 2009, 57).

In addition to such informal translator networks, there are also the more formal business networks that translation companies have built up around their professional contacts and relationships. Indeed, the developments in one such networked working environment form the subject of the research project described in this article. The translation company in the case study fosters a prime example of a business network between a translation services provider and its partners in client organisations and the industry.

Since translation companies naturally depend on the support of their clients and other partners, it is in their own interests to foster communication and close contacts with these people. In addition to concrete translation problems of a linguistic and/or cultural nature, translation service companies also need to communicate with their clients, partners and suppliers about other translation management issues, such as project management and team coordination, contract negotiations, customer support, pre-translation research requirements, preparation of source/reference texts, data and terminologies, document management and distribution, translation memory and terminology database maintenance, etc. (cf. Risku 2009, 59). Consequently, in our discussion of the case study findings in Section 7 below, we will also look at any changes over the last five years in the way these tasks are now handled. Our case study shows, for example, how the translation industry is reacting to demands for increased productivity and how translation companies and their project managers handle such requirements. In so doing, the players involved act within the framework of their prevailing translation culture (Prunč 2007, 331), which naturally influences the way they work, but is itself also shaped by the decisions they make and the way they leave their mark.

6. Follow-up business network case study, the before-after method

Five years after the completion of a case study examining the roles and competences of the translation project managers at a translation service provider and the way they coordinated the different aspects of their work (Risku 2009, 135ff.), a follow-up study was performed in the same company (see Table 1). The data for this new qualitative field study was gathered by means of participatory observation, with particular emphasis placed on any changes in the way the company's project managers now handle their work (see also Risku 2010).

The initial case study was performed in 2002, with its findings first published in 2004. The research team (see Table 1) performed a series of interviews with

Table 1. Follow-up case study, the first and second study periods

Year	2001–2002 (initial study)	2007–2008 (follow-up study)
Research object	1. Work processes and coordination, 2. roles and communication, and 3. competences in translation project management	Changes in 1. work processes and coordination and 2. roles and communication in translation project management
Research design	Pilot study, interviews Main study, field/workplace study	Field/workplace study
Data gathering methods	Pilot study, semi-structured expert interviews Main study, participant observation with artifact collection	Participant observation with artifact collection
Data analysis methods	Qualitative analysis of interview and observation protocols, artifact analysis	Qualitative analysis of observation protocols, artifact analysis
Participants	Pilot study, 6 former translators working as technical communicators Main study, employees and managers of a translation agency	Employees and managers of the same translation agency as in 2002
Empirical setting	Pilot study, neutral environment outside the workplace (mostly, a café) Main study, the business premises of a translation agency in Vienna	The (new) business premises of the same translation agency as in 2002
Observation period	4 weeks	1 week
Research team	Pilot study, Hanna Risku Main study, Hanna Risku, Nicole Rossmannith, Andreas Reichelt	Hanna Risku, Nicole Rossmannith, Andreas Reichelt

professionals who had worked both as translators and as technical writers to establish the basic research hypotheses (Risku 2003) and then observed work practices and analysed the artefacts used in the translation company over a four-week period. For the follow-up case study, the same team of researchers again observed work practices and analysed artefacts in the same company over a one-week period in 2007. While we sought to remain true to the initial survey in our follow-up observation of the different actors (translation project managers) at work, the shorter observation period forced us to streamline our observation activities and concentrate on two specific aspects, work processes and roles/communication. To familiarise ourselves with these work processes, we chose to observe project handover procedures in detail (e.g. when two part-timers share a job) and used internal meetings and training courses to gather material on communication, role distribution and role models from the company perspective.

7. Setting and findings of the follow-up study

The translation service company studied specialises in business, and in particular, technical communication. Its management team and staff primarily handle specialist technical translation projects. The company outsources the production of target texts — or “actual” translation — to specialised translators and translation agencies around the globe. The majority of its customers are large companies with a regular need for translations into several target languages and for several target markets (cf. Risku 2009, 136).

Many key factors had changed in the period from 2002 to 2007. This was not only clearly evident from our observations and analysis, it was also confirmed by a member of the team, after re-reading the research reports from 2004, she commented that the work processes they described now sounded “really quite antiquated!”

Our analysis revealed the following five significant, observable changes, each of which is discussed individually in this section from a structural, strategic and technical/methodological perspective,

1. Expansion and merger
2. Focus on core competencies
3. Increased computerisation
4. Introduction of a project management system
5. New selection criteria for suppliers (especially translators and proofreaders).

7.1 Expansion and merger

Of particular relevance is the way the company had expanded in the period between the two studies. In 2002, it had one managing director (with a business degree) and four project managers (each with translation backgrounds). Five years later, it had a second managing director (with a background in translation and technical communication) and nine project managers, six of whom had a translation background. Only one of the previous four project managers was still working for the company.

In total staff numbers, the company had thus grown from five to eleven people. But it had not only increased its employee count, it had also introduced a new “intermediate” hierarchical level, a step that coincided with its relocation to larger premises with a clearly divided office layout. The office is now split into three separate rooms, one for the managing directors and two for the staff. This switch from an open-plan office has noticeably reduced the opportunities for immediate, direct, face-to-face communication and led to an increase in indirect and media-based communication. With staff now working in separate rooms, they phone or send each other e-mails more frequently than they did five years earlier.

As mentioned above, a new hierarchical level has also been added to the organisational structure. This new level lies between the managing directors and project managers, and introduces group leaders and specialists for specific tasks (such as administration of the translator database) into the hierarchy. The translation project managers themselves have assumed specific additional responsibilities and developed their expertise in particular work processes, such as terminology management, desktop publishing, quality management and vendor management. Some of these new tasks (e.g. vendor management) are a direct result of the introduction of a new project management system (see below), for example, one person is now responsible for inputting and maintaining supplier contact data (e.g. translators) in the project management system and thus ensuring that the rest of the team have access to the company’s contacts. Her additional expertise thus has a direct impact on everyone else’s work, she is the first port of call for any problems in this area, such as in the search for a replacement translator in a particular language pair if the regular translators are not available or are not free to handle the job.

The development of such individual additional expertise corresponds to the company’s policy of creating and promoting different role profiles. It consciously seeks to assign specific tasks and responsibilities to individual members of the team and even refers to this policy on its website. In short, the distribution of work has become increasingly professionalised and specialised.

To ensure it remained at the forefront of translation technology developments, the translation service company had already established a close partnership with

a translation technology company in 2002, a relationship it actively maintains to this day. However, the situation here has changed somewhat, the managing director of the company's former consulting and software partner has since become its second managing director. The two companies have merged, consolidated their resources and turned their previous joint venture and mutual relationship of dependence into a single enterprise. (As Barabási 2002 describes, growth is one of the organising principles in networks; see Abdallah and Koskinen 2007.)

This expansion and new distribution of roles in the company has also shifted the focus of its managing directors. The original managing director no longer assumes an operative role in concrete projects (as had still partly been the case in 2002) and now focuses more on a management and leadership role. The new (second) managing director, who had previously "only" been a cooperation partner and had only been present, albeit virtually round the clock, via a dedicated leased line, is now physically present in the office. On an operative level, the two managing directors are generally only informed directly about the start and completion of projects. However, since they access the new project management system frequently, it is particularly important for them that project status/completion dates are recorded promptly.

7.2 Focus on core competencies

Over the five years between the studies, the company has implemented a change in strategy and now focuses more strongly than before on its core competence, translation project management. The actual translation, reviewing and proofreading tasks are now consistently outsourced to external freelancers and translation firms, instead of being handled in-house (as had still partly been the case in 2002).

This has had a direct impact on the role played by the project managers, their need for specific language and cultural expertise has increasingly decreased. While they naturally still need comprehensive knowledge of translation and transcultural communication in general, they now rarely need to apply their own knowledge of specific language pairs, and proficiency in a target language has become less relevant in their daily work. This, of course, means that they can only perform project management related quality checks (based on formal, technical and layout criteria) on translations into languages with which they are not familiar. Responsibility for linguistic and cultural adequacy now lies with the external translators and proofreaders. The fact that the company's network of outsourcers thus covers these aspects of quality assurance raises their relevance and stresses the need for sound relationship management.

In a similar development, actual language pairs are now also of little relevance in the assignment of individual projects to project managers. This was confirmed

by one member of the team, who noted that whilst her expertise in Chinese had only been of limited relevance in the past, it was now really of no relevance at all. From an organisational perspective, dispensing with the link to specific language or cultural expertise brings with it the advantage of greater flexibility, the translation project managers are now more interchangeable and can stand in for each other as required. This makes it easier for the “head of project management” to distribute the workload and assign projects to those members of the team who have capacity available, thus reducing the pressure on any particularly busy project managers. It goes hand-in-hand with the company’s introduction of more professionalised and standardised work processes (see Section 7.4 below), which facilitate the handing over or sharing of projects and help to reduce the need for overtime.

The increased “computerisation” of its translation project work processes (strongly influenced by the introduction of the project management system) is therefore also closely linked to the company’s endeavours to streamline its processes and concentrate on its core competences. The actual nature of the work carried out and problems faced by its project managers has shifted from the contextual, communicative and linguistic challenges encountered in the actual translation of source texts to organisational and source material preparation issues, as the following three examples show,

1. It is a constant challenge to distribute incoming projects (orders) efficiently among the available personnel (project managers). Time constraints and the problems of forecasting and coping with the actual amounts of work that can arise when a person is working on several projects simultaneously means project managers routinely have to take over projects from each other to reduce workloads and avoid overtime.
2. A topic of frequent discussion is “what” is actually to be translated and “how” this is to be achieved from a technical perspective (e.g. how does the translator handle the translation of any texts embedded in digital images).
3. Mistakes in source texts remain a constant problem. In one text, for example, the client omitted to define the measure of volume used for milk (ml) — an error which naturally had to be subsequently corrected in all language versions.

As indicated above, the company’s focus on project management not only makes it more specialised, it also raises the relevance of its external cooperation partners like freelance translators and proofreaders. This growth in relevance of external quality assurance explains why the company’s managing directors have set themselves the medium-term goal of compiling an even more detailed list of approved and trusted proofreaders for all the languages it handles. Assessments provided by these proofreaders will be used to better assess the work of translators and, in turn, improve the company’s freelance translator database.

The company works both with freelancers and translation agencies, depending on the actual project. For organisational reasons, it tends to use external agencies for large-scale projects, not least because such agencies can also handle other tasks in the process (like proofreading), and prefers to work with certified, registered agencies who can guarantee to provide the required services and quality. But it also works directly with freelancers or small groups of freelancers and is happy with the reliability of its approved, regular freelancers in terms of quality, capacity and control. Indeed, it recognises the disadvantages of working with large translation agencies (e.g. higher costs, longer communication paths and lack of access to the actual translators). Trust and personal control options are two of the company's key criteria for assigning a translation to a freelancer.

One company meeting offered a clear indication of the level of thought the managing directors and project managers give to the relevance and impact of the different actors in a translation project (customers, project managers, translators, etc.) and their expectations of these partners. Indeed, they formulate and pursue specific strategies with these people in mind. This became particularly evident when the topic switched to translation quality and the possible introduction of several quality levels in line with a new European quality standard, prompting a lengthy discussion on the interests, strengths and weaknesses of larger translation agencies versus small groups of freelancers.

7.3 Increased computerisation

One of the most significant changes observed in the case study is the increased use and relevance of technology. This was evident both in the observed rise in technical translation volumes and in the delivery formats of source texts. While five years ago at least some source texts were still sent by post or fax, they are now virtually all received in one electronic format or another (be it in HTML, as PowerPoint files or in some other software format), a development which increases the need for Import/Export and Desktop Publishing services.

Increased computerisation is reflected not only in translation projects and the continued growth in the relevance of IT services, it can also be seen in the tasks introduced by the new project management software and the team's increased competence in the use of software programs. Customers and translators are now far more likely to use standard and specialised software tools (e.g. translation memory systems) than they did in the past, which itself has a direct effect on communication and roles and makes maintaining the company's translation memory and terminology management systems a far more demanding task.

Translation specific ICTs had already played an important role in the company at the time of the initial study and were viewed then as an "asset". Five years

ago, the managing director described the company's translation memory as "a real treasure". Nowadays, she considers it an absolute prerequisite for their work, "The one thing I fear the most is a system crash. We would be totally paralysed, like an airline." As a result, the company has increased its investment in IT systems and expects both its project managers and translators to be proficient in the use of translation memory systems as a matter of course.

Despite the general rise in computer skills and familiarity with software products, the company's project managers have nonetheless come to realise that they still cannot actually expect their customers to have adequate knowledge of such translation technologies. They routinely have to provide them with a brief introduction to the translation memory system to avoid later problems. Needless to say, this is a delicate issue, both from a technical and a social perspective, it takes a measure of diplomacy and skill to convey new information understandably without coming across as 'schoolmarmish' or patronising.

7.4 Introduction of a project management system

In the period between our two studies, a translation project management system was adapted to the company's specific needs and put into operation. This step has led to far-reaching changes in the way the company works; the system assumes an almost omnipresent role and is used to log and process virtually all projects. Almost all workflows, translation project documentation and text versions are now stored electronically in this system.

In the past, the members of the team tried to clear the left hand sides of their desks of paper and folders by the end of the day as a sign of "work done"; they now strive to go home with an empty e-mail inbox. Virtually all work is now done in some electronic format or another, with the exception of internal notes and project overviews, which some members of the team still prefer to keep in paper form. Indeed, they varied strongly in their preferred methods of maintaining an overview of simultaneous projects, some project managers exhaust all the functions in the project management system and work with electronic status overviews, while others prefer "physical" folders and handwritten notes.

The project management software defines how projects are handled and stipulates specific messages and deliverables at defined stages in a project. A significantly larger proportion of communication with clients, translators, technology consultants and other involved parties is now handled electronically (usually by e-mail). This standardisation and the resultant streamlining and unification of processes has reduced the variety of personal approaches to work that had been evident at the time of our first study. The order of the process steps is now more clearly defined, leaving less room and need for variations. Although the system

clearly relieves staff of some project steps and leads to greater overall efficiency, our observations showed it has also (at least to some extent) led to more instances of people merely having to “react” instead of adopting a creative approach.

The streamlining effects are also reflected, for example, in the way the company now communicates with the external world. It still offers the same range of translation language pairs, but has reduced its languages of business to German and English. As a matter of policy, all e-mail communication with translators is now conducted in either English or German to facilitate the transfer of projects between project managers. Consequently, organisational and economic reasoning have led to a reduction in linguistic and cultural diversity in the day-to-day operative management of transcultural communication.

The standardisation that accompanied the introduction of the project management system also increased the relevance of the company’s e-mail system. A fairly significant number of functions previously covered by a physical folder-based file system are now handled in a parallel folder structure used in the project management and e-mail systems. While the latter was upgraded during the implementation of the project management system, there is still room for improvement in the interface between the two systems.

The project management system is not visible to clients, and the only resultant change in direct customer procedures has been the introduction of a project reference number, which customers are requested to quote in all correspondence. Thus, from the point of view of the client, the transparency/opacity dimension of the work processes in the company has not changed.

The company had already stated its intention to introduce a project management system in 2002. The actual implementation took longer than planned, since fairly extensive adaptations were required to customise the system to the company’s needs. But the team are of the opinion that the wait was worthwhile, as it provided them with a system that serves the processes, not vice versa. The planned developments to the system or additions to the workflow reflect this approach, the company plans to add additional (comments) fields to the vendor database to provide staff with better access to information on the quality of a translator’s work and allow the inclusion of valuable, subjective reports on particular vendors.

7.5 New selection criteria for suppliers

The penetration of (digital) media into the field of translation management has led to the company placing new demands on its external translators as well. It now only hires freelancers with adequate (social) media skills to work efficiently in a networked environment. Websites and online communities serve the company here as indicators of such skills, to be considered for work, potential translators

should have their own website and participate actively in online translation networks. As a result, the “original” role of such online communities has shifted from that of voluntary, informal platforms to become a business necessity.

Internet-based translator forums now play a central role in the company’s efforts to expand its translator database or identify suitable translators. It views the inclusion of a link from an online profile to a personal homepage as a positive indication of media skills that reflects its own technical expectations of its translators (with some exceptions, e.g. specialist literary translators).

These new expectations expand those identified in our initial study, where the ability to use the company’s translation memory system was considered a standard requirement for a translator (again with a few limited exceptions). In the meantime, the use of such IT tools appears to have become standard practice for translators (or at least those working for this company), problems in this area now centre more on whether the database contains up-to-date information on the actual version of the translation memory used by a specific translator.

8. Research and methodological effects of the changes

The changes identified in the work practices at this translation service company also had an impact on the basic parameters of our empirical research. The increased use of computers and the project management system made it far more difficult for us to observe the authentic work situation. The move from physical folders, printed or handwritten lists, faxes, etc. to the computer screen meant that all we could really see (or hear) was a “lot of clicking”! Consequently, our observation notes had far less direct meaning when we reread them at a later stage, and significantly more work was required to turn them into material that could be analysed by the whole research team. In this respect, the increased transparency of the work processes seems to be restricted to the viewpoint of the project managers and the heads of the company. They can now monitor the process along the workflow, checking information on what has already been done and what still has to be done by whom, whereas the rest of us (clients, suppliers, researchers) have a hard time keeping track. Thus, from the outside view, the opacity seems to have increased.

The project managers now completed routine processes at such a speed that it was virtually impossible for our research team to observe these in detail. They seemed to concentrate totally on their work regardless of what was going on around them, almost “immersing” themselves in the “flow” (cf. Csikszentmihalyi 1975), before suddenly “surfacing” again to draw breath and take a break. But we were able to gain valuable insight into these work processes by observing the team in coaching, handover and meeting situations. Indeed, our observation of an

introductory tour for a potential new member of the team — who like us was also participating, watching and learning — proved particularly productive, as did our participation in internal meetings and discussions.

The exact causes of the changes observed cannot be examined using the empirical design chosen for this research project. This was a descriptive, qualitative study, which cannot, and indeed does not seek to, determine the extent to which the observed changes can be ascribed to company policy, general economic and technological trends or, for example, the (reduced) average age of the company's staff or the effect these different elements had on each other.

9. Summary and discussion

In general, the changes we observed at the translation service company studied can be grouped into four main areas,

1. Standardisation, increased standardisation of processes and communication
2. Computerisation, greater dependence on translation specific ICTs (including a shift in work to the computer screen) and more indirect, electronic communication
3. Specialisation, increased professionalisation and specialisation with regard to the distribution of work (including a shift in competences, such as the reduction in the linguistic and cultural bonds in translation management)
4. Networking, increased relevance of external cooperation partners.

Our observations show a growing level of professionalisation and specialisation in the distribution of work and an increased level of computerisation. Overall, the changes in the company reflect the move towards a computer-assisted network economy (Shapiro and Varian 1999). Successful networking and computerisation of the workplace makes work more transparent and efficient from the point of view of the project managers, but also increases the dependency on technology and other participants (such as, in our case, clients, external translators or IT consultants).

Our study results indicate signs that translation organisations are increasingly becoming network organisations and are probably facing some of the typical challenges of the network economy (see Section 4. above), efficiency, quality management, data security and protection, maintaining a high IT infrastructure and competence level, identifying the right people, establishing appropriate workgroups, quickly adapting to different cooperation partners, and targeting the management focus at existing social networks. The different actors involved in a

translation or interpreting project are all dependent on each other in some way or another.

At the same time, the linguistic and cultural bonds between some aspects of translation work have been reduced, and language and cultural competence is now only applied to certain translation roles. In the company studied, full responsibility for language and cultural aspects now lies with the translators and proofreaders/reviewers. This has significant consequences for the translation competence matrix and, thus, also for translator education and training, to work in this sector of the profession (i.e. translation management), people need more than just language and cultural skills. Indeed, other competences are a prerequisite and take precedence for some specialist tasks and roles. Consequently, the job descriptions and skill sets needed for the different jobs in the translation sector clearly vary greatly.

Given that an earlier interview study (cf. Risku 2003) identified a particular interest in (“love for”) the language and culture of the target country as one of the most important motivating factors behind the decision to enrol in a Translation Studies course, this specific loss of relevance of the language aspect is significant and needs to be examined in more detail in future research.

The mutual loyalties and balance of power in the company studied correspond more to an initiator and target audience centred translation culture than an auto-crat, author or translator centred culture (Prunč 2008, 26). Indeed, the constellation observed corresponds to the EN 15038 standard in its Europe-wide context. According to Prunč (*ibid.*, 29), there is a complex web of activities going on in the background to this European translation standard, one in which it is not the translators, but the clients and hitherto undefined translation managers who have the actual say. He (*ibid.*) even goes as far as to describe translation managers as the new holders of power in the cooperative network of a translation project. Similarly, Abdallah and Koskinen (2007, 674) regard translation service companies as the “powerful intermediaries” in the translation production network. Accordingly, the observed appearance of the translation manager is not that of a subservient minion, but rather of a confident cooperation partner, an expert who works with and alongside experts from other fields. However, a translation manager’s power of definition is decisively limited by a multi-layered dependence on their clients and translators, they depend on these clients for further orders and project-related information and need good working relationships with their regular translators. Their work is client and resource oriented, and translators are one of their most important and best looked after resources. In other words, they are not the defining, eloquent, silver-tongued stars of the upper end of the balance of power (Prunč 2008, 27). Instead, they apply the principle of cooperation, which Prunč (*ibid.*, 30ff.) defines — along with transparency, loyalty and economic ability — as one of the basic principles of a democratic translation culture, to their work, as can be

seen in the diplomatic approach used to provide clients with a brief introduction to translation technologies to avoid problems at a later date.

The changes observed proved difficult to interpret, particularly since the work-related, social and “geographical” changes that had taken place in this translation company were all closely linked. Consequently, we would recommend that any further follow-up studies examine both the quality of the translations and the job satisfaction levels among translators in their different roles in the transcultural communication network.

Modern technologies and the modern workplace are shifting work practices and the demands placed on transcultural communicators in different role related directions. These frequently involve new forms of collaboration, which in turn demand increased speed, productivity and availability. It remains to be seen (and studied in depth) whether this will ultimately affect the quality of translations and levels of job satisfaction. Will standardisation be viewed as a help or a hindrance? Will technology be seen to provide greater freedom or dependency? Will specialisation be considered positive (more choice and opportunities) or negative (loss of perspective regarding meaning and purpose)? Is working in the network economy linked to greater solidarity and community spirit or does it lead to isolation and loss of identification? Or can all these positive and negative consequences be viewed as parallel developments with different shades of emphasis depending on the situation and role? Our results combined with the findings obtained, for example, by Abdallah (2010) point in this direction; translation project managers have gained a powerful but demanding role in production networks, whereas translators and the quality of their work (the translations) increasingly suffer from the disadvantages of the networked way of working. The situation calls for a critical review of these developments, expanding the study to include further roles and dynamics in the network.

It would appear that locally determined yet networked transcultural communication can only be adequately researched using similarly networked, media-proficient translation research. Empirical research in the field of transcultural communication thus has to extend its analysis of the individual to also include the relevant social aspects. We have to do justice to the combination of individual and social perspectives by studying the social, organisational and relational network aspects of translation alongside those cognitive and local factors that apply to the individual actors involved in transcultural communication. This would spotlight the material, social and technical environments and take account of the new relationships, interaction and forms of communication which are of key importance for communicating across cultures. It would also allow a link to be established between the scientific debate on transcultural communication and the public opinion-building process — thus building a bridge that can be used to transfer and apply research findings to society.

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Many tracks lead to the goal

A long-term study on individual translation styles

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The knowledge and expertise of professional translators is frequently observed in translation process research and their patterns of behaviour are compared with those of students. It seems to be a common assumption that students are still developing their translation skills whereas professionals have already acquired them and, thus, know how to translate. For this reason, we believe that we can adopt useful methods and strategies employed by these translators for translator training. As part of a long-term study at the Copenhagen Business School, I examined the translation processes of students in 1997 and carried out the same tests again with the same participants in 2007, who were now professionals. Some of the results are presented in this article. The parameters I focus on here include the participants' attention, their use of reflection and their decision-making.

1. Introduction

How can we identify successful translation processes that lead to *good* translations? What traits, abilities, qualifications and skills characterise a successful translator? These were the questions I aimed to address at the beginning of my long-term study when I carried out the first experiments with over 40 students on the study of translation processes at the Copenhagen Business School (CBS) in 1996/1997. The students were all in the final year of their degree programme to qualify as state-certified translators (a protected title in Denmark). The pilot experiments, which were partly carried out using think aloud protocols, were followed by a series of experiments and control experiments using the following methods and tools: questionnaires, interviews, Translog combined with retro-spection with replay, and a dialogue with the participants immediately after the translation process. As translation in both language directions, into and out of the foreign language, is weighted equally in Denmark, participants were asked to translate in both directions for each series of tests. Each translation product was

then evaluated. Additionally, as part of each experiment, participants were asked to perform a revision task (Hansen, 2008).

Based on observations I made during translation classes, I assumed that each translator has his/her own *individual competence pattern* (ICP), a combination of individual conditions, which shape both their style of translation during the translation process and the translation product itself (Hansen 1997, 207). Several individual competence patterns were observed in the experiments described in Hansen (2006a, 91f). Some examples: Several of the participants taking part in the experiment in 1997 typically started the sentences by writing a word or a letter, then hesitated briefly, deleted what they had written, only to write the same again. It appears to the observer as if the participants wanted to buy time to think.

Some of the participants simply started writing straight away and changed a lot. Others, in contrast, deliberated first before they wrote anything and made very few changes during the translation process.

I observed in the control experiments described in Hansen (2002) that, as students, some of the participants already exhibited a certain work pattern, i.e. ingrained habits regarding time-management during the translation process. This involved, for example, the length of translation phases and the frequency, position and length of pauses. However, this was not at all influenced by the subject matter of the source text, the text type or the direction of translation. At the time of the experiment, the participants were requested to translate six different texts in both language directions using Translog. The experiment revealed that some participants essentially made use of a long preparation phase before they started to write, whereas other participants started to write straight away. It was interesting to see that the behaviour of each participant was similar for all of the six completely different texts, as well as for both translation directions. As the current and other experiments reveal, this habitual, individual allocation of time was not a determining factor in the quality of the translation product (*ibid.*, 45).

In experiments carried out in 2004 (Hansen 2006b), some of the participants exhibited the habit of repeatedly and unnecessarily reformulating their translations. They regularly reformulated word groups and entire sentences, regardless of whether they were already correct or not. This behaviour revealed for one of the participants that she simply could not decide which solution was best.

My original assumption that translators possess “*individual competence patterns*” has been confirmed over and over again through observations of the control experiments since 1997. As students, the translators exhibited their own personal style of translating as well as of correcting and revising, which represent a significant part of the translation process. This raised the question as to whether the students would still demonstrate these individual competence patterns in their translation processes later on as professionals.

The absence of investigations on *individual profiles* in empirical process research had already been mentioned by Tirkkonen-Condit (2000, 141), who analysed the translator profile of six professional translators and examined how they dealt with insecurities.

Asadi and Séguinot (2005) described a project in which they examined the processes of nine professional translators, all working in the same office. The translators were asked to translate a technical text, which was in keeping with their daily work and their particular know-how. The authors hoped to identify individual strategies to simplify translation processes. They reached the conclusion (ibid., 525) that various styles of translating could not be clearly identified, however, certain patterns were recognisable. They describe primarily two different “cognitive styles of production”, which they label “translating on the screen” and “prospective thinking”. They conclude (ibid., 539) that, “[] each translator’s process is a unique combination of cognitive style, translating experience, technical skills and world knowledge, which cannot be fit into the static categories we hoped to find.” Coincidentally, the two cognitive styles proposed by Asadi and Séguinot also emerge in my long-term study as two extremities of translation styles and between these lies a series of individual types of translating — the individual patterns.

2. Long-term study

What differentiates this project from other projects aiming to compare the processes of students with those of professionals over a period of time is that, in this project, the *same participants* took part in both experiments. Now professionals with ten years’ experience, 28 of the original 47 participants were kind enough to take part in the experiment again.

As I already mentioned, one of the goals of my long-term study was to examine specific characteristics in translation processes, which lead to *good* translation products. To do this, I observed the participants’ translation processes and products with Translog’s replay function and examined how they made changes and corrections. I then compared the results of the experiments from 1997 with my observations from the subsequent experiments in 2007.

2.1 Long-term studies — longitudinal studies

A long-term study examines changes over a specified time period. This is often conducted as a longitudinal study, during which the same experiments are conducted using different time intervals and then compared to each other. However, objections have been raised to the longitudinal use of data. Due to advances in research,

it seems doubtful that the same experiments can be repeated more than once using identical methods. In saying that, with respect to methods, only limited developments had been made in translation process research between 1997 and 2007, and the Translog software used in both experiments had not changed significantly, aside from new combination possibilities (e.g. with Eye-Tracking) and improvements in the analyses. Since I still have all of the material from 1997 with the first version of Translog (Jakobsen 1999), I was able to analyse all the log files according to the same criteria, thus avoiding any bias which could arise from the time lapsed.

Nonetheless, I did have to take into account a new development in relation to the translation. Compared to 1997, it was important in 2007 to ensure that, when choosing the texts, the translation was not available online. This would have significantly influenced the results of the experiment.

3. Attention, reflection, decisions and changes

Changes and movements on the keyboard, which can be recognised in the translation process, reflect a chain of mental processes, including attention to a phenomenon, reflection on it, and decision-making. The result of these mental processes, i.e. the decisions the participants make, can be recognised in translation and revision processes by observing what happens on the keyboard immediately after pauses. This reading is taken from the log file. Furthermore, global behaviour, according to Krings (1986, 178) a three-phase model, can be observed during this process. This model proposes a division of the translation process into the preparation phase, the writing phase and the revision phase. The preparation phase is the phase directly preceding writing, the writing phase represents the actual writing process during the translation and the revision phase is the time after the writing process has been completed (Hansen 2006a, 124).

Since I am particularly interested in those factors that constitute *successful processes*, I first examined the translation processes of the four students/professionals who achieved the best results in all of the product evaluations as well as in the revision tasks during my long-term study. In presenting the results, I first compared the average values of the participants as students and as professionals. I then analysed and compared the individual values of the participants as students and later as professionals.

3.1 Changes

The changes made during the translation process can be divided into different categories: according to the text unit concerned and according to the amount of

attention and reflection required. Based on my previous observations, I have identified the following categories:

- *Changes and corrections at word level*: this means that the participants have not yet finished writing the word before they make a change or a correction. Either they write one or several letters, delete what they have written, and write the same thing again, or they write something, delete it and write a different word, or they make orthographic or morphological changes whilst still writing the word. These changes rarely take more than a second. For example, a participant writes ‘sa’, deletes it, and then writes ‘sagt’ (*says*), or some write ‘unn’ and correct it straight away with ‘und’ (*and*).
- *Revision in sentences and the context during the writing phase and the revision phase of the translation process*. These include: pragmatic, lexical, semantic, idiomatic, stylistic, syntactic or orthographic corrections that are made, but only *after* the participant has finished writing the individual words. The participant goes back and makes changes when working on the sentence or the subsequent text. For example, the participant writes the phrase ‘von Dynastien zu sprechen’ (to *speak* of dynasties), and then, at the end of sentence, she changes this to ‘von Dynastien zu berichten’ (to *report on* dynasties).
- *Reformulations during the writing phase and the revision phase*. Some changes, for example, reformulating entire sentences or complicated phrases, can prove to be particularly demanding. In this analysis, these changes are differentiated and examined separately from the other changes and corrections due to the observations described (Hansen 2006a). A reformulation implies that during the mental process, the participants also concentrate their attention on the consequences of these new formulations (semantic or grammatical, e.g. changing the case). For example, the following would be considered a reformulation: the sentence ‘Die meisten Dänen können sich an die Zeit erinnern, als der Tourismus sich plötzlich positiv entwickelte’ (the majority of Danish people can remember the time when *tourism suddenly showed an upward trend*) is changed to ‘Die meisten Dänen können sich an die Zeit erinnern, als es mit dem Tourismus plötzlich steil bergauf ging’ (The majority of Danish people can remember the time when *tourism suddenly began to thrive*).

4. Experimental design 1997 and 2007

All experiments were performed individually, in 1997 with the students in my office at the CBS and, in 2007, at the professional translators’ workplace. Participants translated authentic texts from the fields of the media and journalism. All of the

translation assignments included a translation brief and were designed to reflect a realistic translation task. In 1997, participants were asked to translate a text about BASF (255 words) from German into Danish, and in 2007, a text about a visit by the German writer Juli Zeh to Denmark (230 words). In 1997, they were asked to translate a text about the new Danish spelling reform (329 words) from Danish to German and in 2007 a text about a Danish culinary speciality “Smørrebrød” (249 words). The texts in the different translation directions dealt with completely unrelated topics and were not the same length, however they were comparably difficult. The “comparability” of the difficulty level of texts is usually based on a complicated combination of the translation task and the translators’ translation skills (including their theoretical background and knowledge) as well as textual, grammatical and stylistic conditions. At the time of the experiment, there were no translations of the texts to be found online.

For the following reasons it was not possible to use the same texts for the experiments in 1997 and 2007:

- Pilot experiments show that, even after ten years, the participants can remember problems, considerations and decisions they made during the translation process as well as feedback from the person conducting the experiment.
- The texts for the experiments with the *professional* translators had to be shorter as the experiment for both translation directions and the revision task were both performed at the participant’s workplace, and, in contrast to 1997, had to be conducted in one single sitting.

Unfortunately, it was not possible to use texts from the professional translators’ work for the experiments, as this was not permitted by their employers. In addition, in their daily work, the 28 professionals translated texts from completely different fields, e.g. catalogues for plant nurseries, patent specifications, manuals and workshop reports for car manufacturers, and advertisements. For this reason, I decided to use texts that were neutral for them, so that they would be equally different for each of the participants compared to their everyday work. The professionals found this to be a welcome change from their daily routine.

After a short introductory talk, the participants were asked to translate the texts using Translog 2000. I remained in the room out of sight, which did not seem to disturb the participants. As soon as they had completed the translation, the text was played back to them at double speed using the replay function of Translog and they were asked to comment on their translation process. This retrospection with replay, as well as a dialogue and the feedback, was recorded on tape.

4.1 Product evaluation and analysis of the results

The translation products were corrected by two evaluators and myself in accordance with the method of systematic evaluation (Hansen 2007, 127).

As the replay function allows the whole translation process to be played back on the computer screen, the recording and simultaneous qualitative evaluation of the changes *during* the translation process can be best achieved by replaying the processes several times at different speeds. This allows the changes to be characterised precisely. The Log file is supportive as it facilitates the calculation of the amount of time needed and of the keystrokes per minute.

The results from the experiments in 2007 were compared with the results of the processes, the products and the retrospection with replay from 1997 (Hansen, 2006a, 174ff).

All corrections, revisions and reformulations were additionally specified regarding the types of errors they represented (Hansen 2008, 278f), and the changes were examined to establish if they were improvements, changes for the worse, unnecessary corrections or failed attempts at improvement. These results and the results of the other-revision task will be reported elsewhere.

5. Results with respect to changes

In the following description of the results, the average results from the experiments with the four best students and professionals will first be compared with each other. The individual results will then be presented.

The parameters for this article are (1) all changes during the process, (2) changes and corrections at word level, (3) revisions of sentences and context during the process, (4) reformulations during the process and (5) keystrokes per minute.

5.1 Average results

If we consider the aggregate of *all changes during the process*, we see that the *students* made, on average, 49 changes and the professionals 53, while translating into German (DE). When translating into Danish (DA), students made, on average, 30 changes and the professionals made 32. Overall, the professionals made more changes in both translation directions. However, the difference between students and professionals is not significant, as shown in Figure 1.

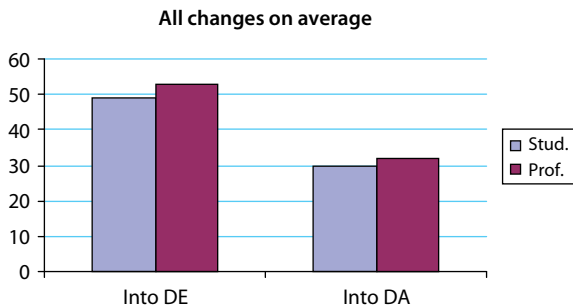


Figure 1

When translating into German, the students made, on average, 18.8 *changes and corrections at word level*, the professionals made, on average, 19.5. In Figure 2 we can see that in the translations into Danish, the students made, on average, 10 changes and corrections when writing the words and the professionals 12.5.

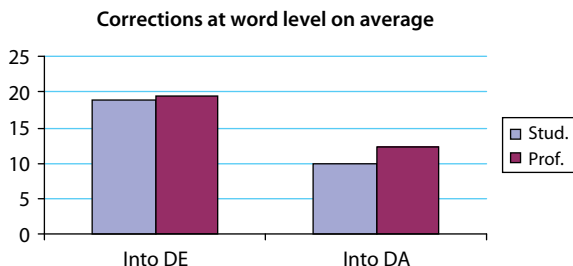


Figure 2

The *revision of sentences and context* during the translation process reveals the following results illustrated in Figure 3. When translating into German, the students made an average of 24 such revisions, the professionals made, on average, 26. When translating into Danish, the students made, on average, 16.3 and the professionals made, on average, 14.8 such revisions.

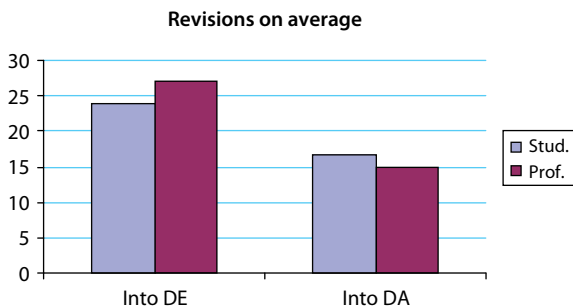


Figure 3

As for the *reformulations*, shown in Figure 4, the experiments revealed that the students made, on average, 6.3 reformulations and the professionals made, on average, 7, when translating into German. When translating into Danish, the students made, on average, 3.8 reformulations and the professionals, on average, 4.5.

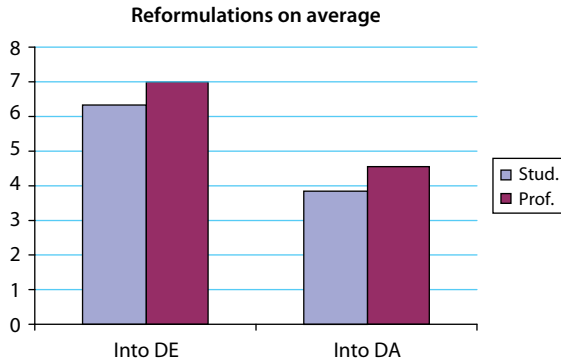


Figure 4

In Figure 5, an analysis of the *keystrokes per minute* reveals that the students made, on average, 92 keystrokes per minute when translating into German and the professionals, on average, 71. While translating into Danish, the students made, on average, 83 keystrokes per minute and the professionals 63.

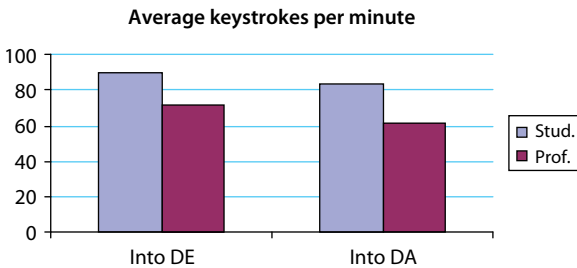


Figure 5

All of these averages are particularly interesting for the following description of the individual results. As they illustrate, there are clear similarities between the two groups — the students and the professionals. This is probably due to the fact that the *same four* participants were involved in both experiments, firstly as students and again ten years later as professionals.

5.2 Individual results

By examining the individual data of the four *good* translators, we see that their translation processes differ considerably. As we assumed in 1997, the results

confirmed that each translator has his or her own individual skills and behavioural pattern, as well as their own personal translation style. Furthermore, we see that the two different cognitive styles proposed by Asadi and Séguinot (2005, 527) can be clearly recognised among the four participants. To what extent their model of signs of the various styles would apply in all of the aspects remains to be examined.

This long-term study also indicates that the individual style of each translator may be developed at an early stage and maintained over time, and that it can always be recognised. This is revealed by several of the results from 1997 and 2007, depicted in Figure 6 to 13 below.

With respect to *all changes*, the experiments from 1997 and 2007 illustrate the following individual results of the four participants VT1, VT2, VT3 and VT4:

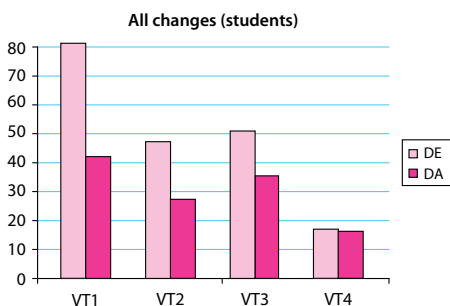


Figure 6

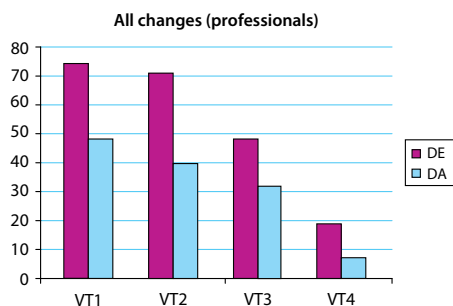


Figure 7

The figures show that VT1, both as a student and as a professional, made the most changes for both language directions during the translation process, whereas VT4 made the fewest. Participant VT2 made significantly more changes as a professional for both language directions than she did when she was a student. Overall, it appears as though the participants from 1997 and 2007 behaved similarly when compared to each other.

The following individual results were found in 1997 and 2007 for *changes and corrections at word level*:

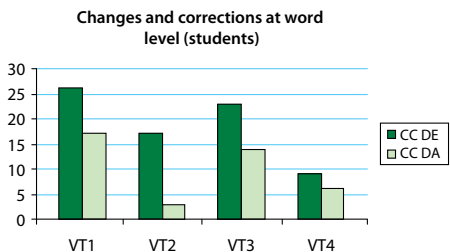


Figure 8

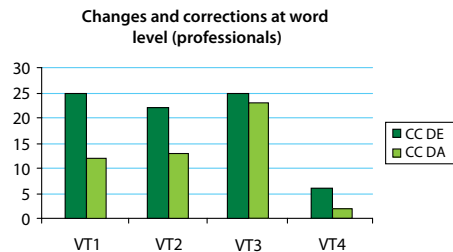


Figure 9

The figures show that the participants made most changes when translating into German. VT2 and VT3 made significantly more changes at the word level as professionals in 2007 than they did as students in 1997.

The following values were found in 1997 and 2007 for *revisions during the translation process*:

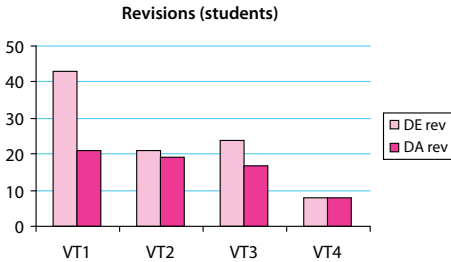


Figure 10

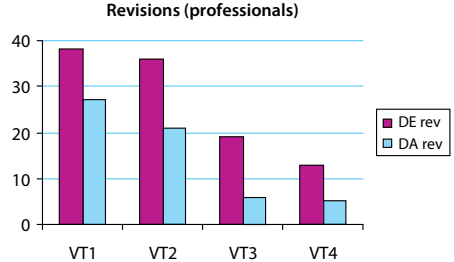


Figure 11

These figures reveal differences between 1997 and 2007, particularly with respect to VT2. However, not much has changed when the participants are compared to each other.

In 1997 and 2007, the following number of *reformulations* was to be found:

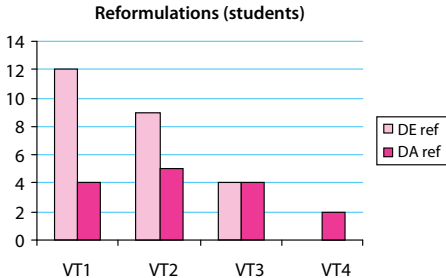


Figure 12

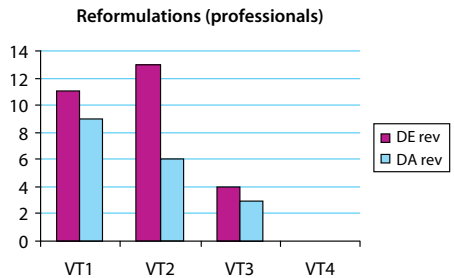


Figure 13

VT2 made more reformulations during the translation process in 2007 than in 1997, whereas the other participants remain almost completely faithful to their patterns, particularly VT4, who made significantly less or no reformulations at all.

5.2.1 Revisions and reformulations together

The individual patterns are recognisable when looking at the revisions and reformulations made during the translations in 1997 and 2007 side-by-side.

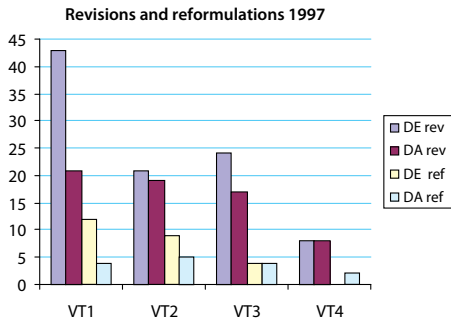


Figure 14

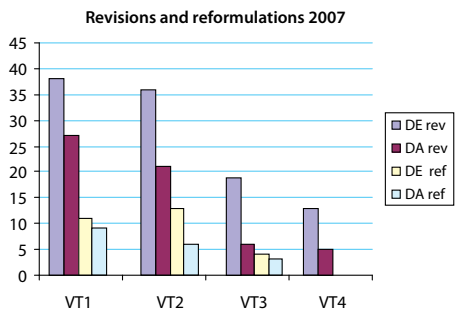


Figure 15

5.2.2 Keystrokes per minute

One would think that the translators who make the fewest changes or revisions during the translation process would complete the task sooner. As can be seen from the participants' allocation of time, measured here in keystrokes per minute, this is not necessarily the case. Participant VT4, who made the fewest changes required the most amount of time for the translations, both in 1997 as a student, and in 2007 as a professional. VT1, on the other hand, who made several changes, was finished sooner both times.

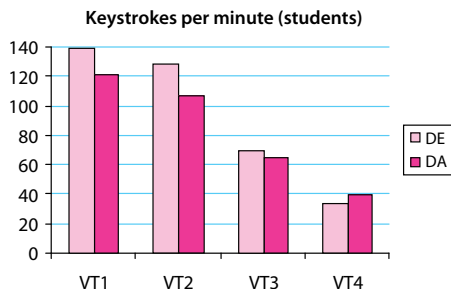


Figure 16

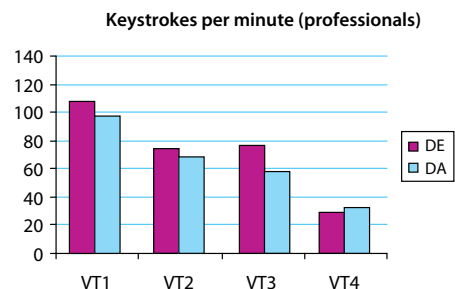


Figure 17

6. Discussion of the results: Assumptions and outlook

The results described prompt new considerations and questions with respect to individual translation styles.

6.1 Successful translating and average values

As outlined in the introduction, I primarily wanted to study the characteristics of successful translation processes that lead to *good* translation products. For this

reason, I examined the translation processes of the four participants with the best results. A certain parallelism between the results from 1997 and 2007 was revealed when we calculated the average values. The average values, however, do not lend themselves to the generalisation that “the professionals do this ... and the students do that...” nor do they demonstrate what leads to successful translations. Generalisation of this sort can lead to incorrect conclusions in relation to the individual subjects. From the descriptions of the changes, corrections, revisions and reformulations during the translation process together with the keystrokes per minute, we see that the successful individual processes of both the students and the professionals differ significantly. The participants’ individual translation processes remain almost the same after 10 years, and the participants still differ significantly from each other in several respects in 2007. For example, the participants’ number of keystrokes per minute has remained almost exactly the same as in 1997. Despite all four translators being *good*, they each have their own respective translation style.

The retrospection provides explanations for the deviations observed in VT2. Altogether, the results described here still have to be combined and triangulated with other data and results from the experiments. A linguistic and stylistic analysis of the *type of changes* made during the translation processes and an analysis of the participants’ revision competence during other-revisions may prove interesting for further research. This could possibly give us the key to explaining successful and less successful translation processes. As I already mentioned, changes and corrections made at word level could also be specified more precisely, either as unnecessary changes (to gain time to think), or necessary changes, e.g. orthographic, morphological or stylistic corrections.

6.2 When do translators develop their own translation style?

As the comparison of the results from 2007 and 1997 reveals, the translators had already developed their own individual style of translating in the course of their training. If the goal is to improve translation teaching, the individual translation style should be respected much more than it is usually the case. As the experiments show, it would have made little sense to try to make VT1 work like VT4 and vice versa.

6.3 Do all translators have their own style?

For the purposes of this experiment, we only compared four translation processes with *good* translation products and the results showed that various approaches can lead to a *good* target text. When looking at the successful translators’ processes

at first, the consideration was that translators who produce poorer translation products may suffer from insecurities, which gives reason to believe that language difficulties and disturbances could have decisively influenced their translation processes. This will be examined elsewhere.

Some of the results from the long-term study, especially the participants' commentary during the retrospection with replay, indicate that they underwent some development as professionals. However, unexpectedly, the study revealed that their individual translation style, their ICP, had already developed during their 5–6 year long course of studies, or that cognitive processes, as required for translating, were perhaps already present in the participants' personality from the outset.

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Triangulating translational creativity scores

A methodological study in translation process research

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This article presents a methodological study in which an assessment procedure of translational creativity is tested. The study was conducted in the context of an empirical investigation into the development of translational creativity (Bayer-Hohenwarter 2012). The creativity assessment procedure on which this empirical investigation relied used product data and process data (“combined approach”). Some of the process data were think-aloud (TA) data. The article discusses the ways in which TA can influence the results of this assessment procedure and which alternatives could have been used. As a purely product-oriented approach is considered to be largely free from TA influence, the combined approach is compared with the purely product-oriented approach. This is to find out whether the results from creativity assessments according to the two approaches match. The results indicate convergent creativity scores, certain methodological risks, but also several benefits of the combined approach.

1. Introduction

Creativity is an elusive concept by nature. Even after 60 years of psychological creativity research, no consensus on a universally valid definition has been reached. Essentially, creativity is about creating something new and about leaving the path of least resistance, in cognitive terms. As applied to translation, we can thus say that it is about new, for instance non-literal translations, and about leaving the path of least resistance while translating, for instance by applying shifts of perspective in translational problem-solving. The evasive and subjective nature of creativity in general and of translational creativity in particular has often induced scholars and researchers to think that creativity cannot be measured at all (e.g. Wilss 1988) or at least not empirically analysed. As, however, creativity is an important aspect of translation, we must include translational creativity on our research agenda

if, as Ballard (1997, 106¹) puts it, the science of translation is to be founded on a realistic and sound basis. Research carried out by psychologists (e.g. Weisberg 2006, Moneta *et al.* 2010), neuroscientists (e.g. Dietrich 2004, Fink and Neubauer 2006), and translation scholars (e.g. Kenny 2001, Kussmaul 2000/2007) has shown that creativity can be studied empirically, even if methodological concerns doubtlessly make it a challenging endeavour.

The research project TransComp² (Göpferich 2009) aims at investigating the development of translation competence. One project which forms part of TransComp is an empirical investigation into the development of creativity. It is based on an assessment procedure that in addition to product data also uses process data, some of them from concurrent think-aloud³ (henceforth think-aloud or TA). This paper presents a methodological study that discusses in which ways TA can influence the results of this assessment procedure and which alternative methods could have been used. A purely product-oriented approach is deemed to be largely free from such TA influence. For this reason, the combined product-and-process approach is compared with the purely product-oriented approach. The main intention behind this pilot study is to see whether the purely product-based result confirms the result reached through the less reliable combined method. The second intention is to find out if the painstaking process analyses are worth their effort in terms of “risk”, “cost” and “benefit”, or whether product analyses make process analyses needless. The results point to convergent creativity scores, certain risks, but also several benefits of the combined product-and-process approach.

2. The combined (product/process) approach to measuring creativity

Translational creativity is not only about ingenious or non-literal translation products but also about problem-solving, dealing with mental blocks and inventiveness while translating. Both product and process aspects are thus included in my creativity assessment procedure.

This creativity assessment procedure relies on awarding bonus points for desirable (because creative, cognitively complex) aspects of the translation process

1. « La créativité, comme la subjectivité, fait partie de l'opération de traduction et il faut intégrer ces éléments dans une démarche scientifique d'observation et d'exploration du phénomène, si l'on veut élaborer une traductologie réaliste et honnête. »

2. TransComp is supported by the Austrian Science Fund (FWF) as project No. P20908-G03, September 2008–August 2011.

3. The term “concurrent” is used in opposition to *retrospective* verbalization (henceforth retrospection) or dialog protocols.

and product (hence “indicators”). The units of analysis are source text units that represent units of meaning. In my corpus they comprise seven words on average. As indicated in Figure 1 below, the scores for three creativity indicators are derived from target texts (left) and the scores for four indicators from translation process protocols (right). The bonus points for the product indicators (left) are summed up and “normalised”, i.e. transformed into a relative *product creativity* score. The bonus points awarded for process indicators (right) make up the *process creativity* score. Both, process and product creativity scores, are summed up and form the overall creativity score (OCS).

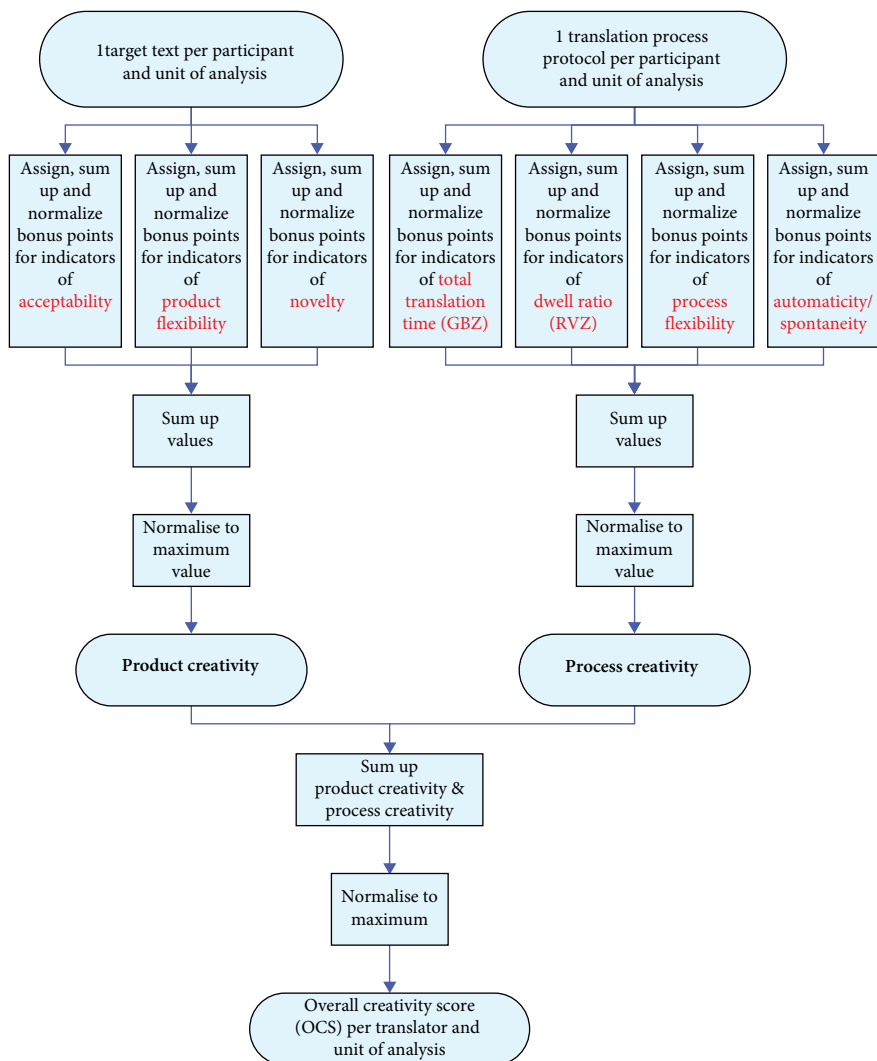


Figure 1. Overview of the creativity calculation procedure

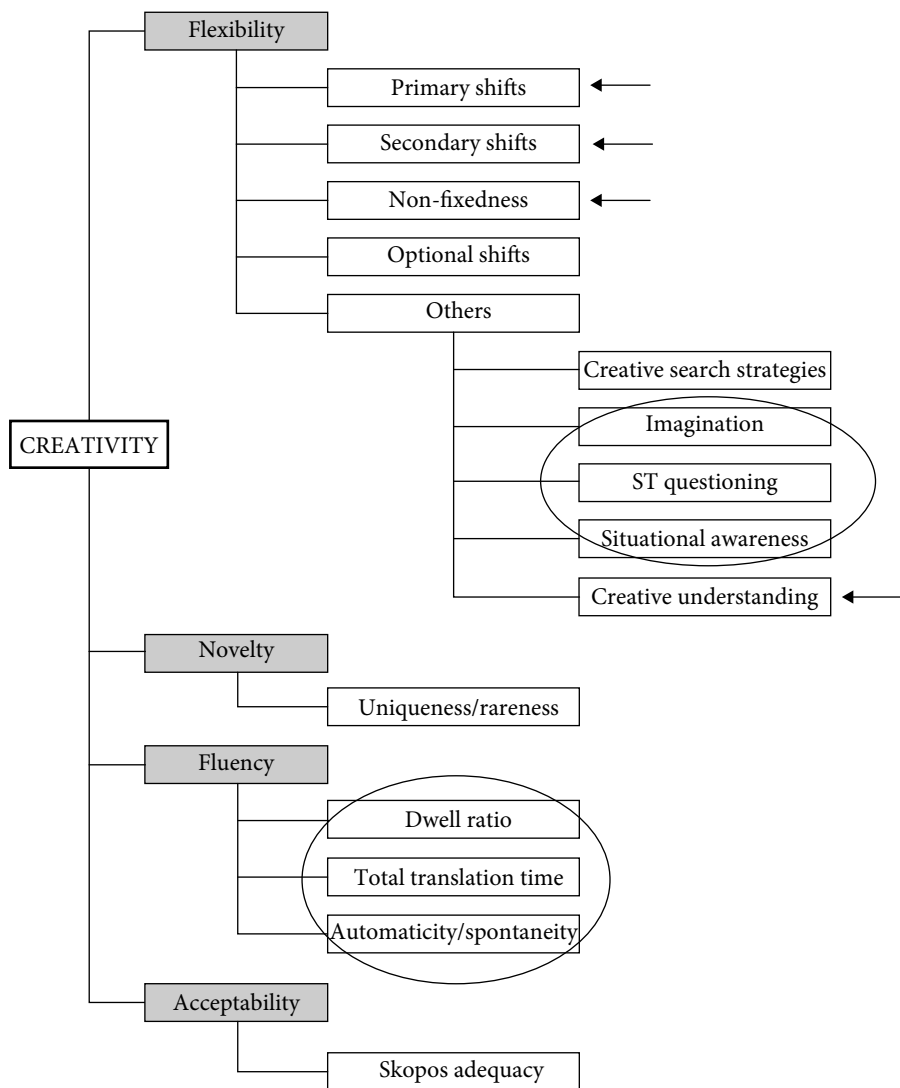


Figure 2. Creativity assessment procedure: creativity dimensions and creativity indicators

The creativity indicators were developed in line with a framework of creativity dimensions derived from Guilford (1950), the ‘father’ of creativity research. From Guilford’s nine dimensions,⁴ the prototypical divergent-thinking dimensions flexibility, novelty and fluency were selected. Acceptability is considered as a

4. These are: sensitivity to problems, fluency, novelty, flexibility of mind, synthesizing ability, analyzing ability, reorganizing/redefining ability, complexity/span of ideational structure and evaluation (Guilford 1950).

core creativity criterion and is thus also taken into account. All these indicators, as listed in Figure 2, were classified, and precise measurement criteria were defined to make them clearly identifiable (for details, see Bayer-Hohenwarter 2010a, 2011a and 2012).

The less self-explanatory indicators are now briefly described. The indicator “primary shifts” refers to creative cognitive shifts. These creative shifts are abstractions, modifications or concretisations of the TT as compared with the ST. These creative shifts are opposed to “literal” reproductions of the ST which need not be inappropriate but are not deemed creative. “Literal” ST reproductions are not deemed creative because evidence from empirical studies (e.g. Brown 1958, Mandelblit 1995, Shlesinger and Malkiel 2005, Zhong 2005) suggests that less cognitive effort is involved in their production. Like all other indicators within the dimension “flexibility”, except creative search strategies, imagination and situational awareness, the primary shifts express a translator’s ability to depart from the ST surface structure. This equals leaving the path of least resistance in cognitive terms. “Imagination” includes, among others, visualisation in Kussmaul’s (2005) sense. “Situational awareness” is when translators show awareness of, for example, differences between the laboratory situation and a real situation in professional life. “Uniqueness/rareness” refers to characteristics of one specific target text as compared with all other target texts for the same unit of translation. The indicators assigned to fluency are dwell ratio, total translation time and automaticity/spontaneity and they refer to time-related aspects, i.e. the proportion of time used for translating the unit of translation under analysis as compared with the whole text (whereby a *small* dwell ratio is an indicator of *high* fluency), the overall time consumption and the time interval between ST processing and TT production.

In Figure 2 above, all indicators were classified according to where they can be found: only in translation processes (circles), only in translation products (no circles and no arrows), or in both (arrows). As can be seen, acceptability and novelty are measured entirely using product indicators whereas fluency is measured entirely through process indicators and flexibility is measured through both process and product indicators. As Krings (2001, 230) has rightly stated, a difference between translation products and processes is difficult to make. For the purposes of this investigation, an indicator qualifies as a product indicator if it can be identified by looking at the target text alone, whereas process indicators require an analysis of think-aloud or other process data. Most process-indicators strongly rely on the amount of verbal data produced. Thus the Achilles’ heel of the process-creativity measurement is the amount of verbalisation because it can have an effect on the measurement of all three groups of indicators.

The quality of the verbal data that underlie the process creativity score gained through my creativity assessment procedure is now discussed.

3. Think-aloud influence

The criticism raised against TA is widely known in translation process research. The main issues are consistency, completeness, interferences and ecological validity (see Krings 2001 and Göpferich and Jääskeläinen 2009 for overviews and discussions). As for consistency, Krings (2001, 222ff) concludes in line with Ericsson and Simon (1984/1999) and with empirical research that “there is a systematic relationship between the verbalizations and the underlying cognitive processes”. As to completeness, it is widely acknowledged that, because of the limitations of the working memory, verbal data cannot *completely* reflect what actually goes on in people’s heads. It is also acknowledged that TA influences participants’ cognitive processes in terms of fewer deviations from formal correspondence (Jääskeläinen 2000, 79f), slow-down effects (Krings 2001, 525f and Jakobsen 2003), more revisions (Krings 2001, 229), and smaller translation units (*ibid.* 2001, 426, 498 and Jakobsen 2003). Ecological validity is controversially discussed. It is acknowledged that experimental settings using TA are laboratory by nature and that an experimenter effect is likely to occur. Also, it is undisputed that emotional, social and cultural factors play an important role in translating. On the contrary it is argued that translating is a verbal task and that participants translating into their mother tongue verbalise information that is supposedly encoded predominantly in linguistic form and in the same language and that for some translators think aloud for this reason comes naturally (Göpferich and Jääskeläinen 2009).

This article will focus on three TA-related issues that seem to be the most relevant to a study that measures creativity using verbal data. These areas are (1) the creative performance, (2) the amount of verbalisation and (3) the inter- and intra-individual comparability of verbal data.

3.1 Influence on the creative performance

One aspect of the creative performance according to the procedure discussed above is imagination. Its measurement relies on the externalisation of visual or abstract thoughts. The externalisation of such thoughts implies, according to Ericsson and Simon’s (1980, 1984/1999) information processing model, that this visually encoded information must be transformed into verbal data and, through this transformation, is likely to require more cognitive effort and take more time. An example from one of the TransComp experiments is a case in point. A professional was asked directly after translating an operating instruction for a mixer why she had verbalised so little. Her reply was that she had been working so

intensively and had constantly tried to imagine the situations she had to describe in the TT.⁵

Another aspect of creative performance is problem-solving. The results of experiments by Fleck and Weisberg (2004)⁶ suggest that TA might have a favourable effect on an analytic problem-solving style. Russo, Johnson and Stephens (1989, 764ff) provide two explanations for this: first, the potentially face-threatening character of such experiments in which they might have a particularly strong interest in avoiding errors when under such close observation, even if anonymisation of their performance is guaranteed. This may lead participants to reflect more and consequently discover new or better strategies. Second, the participants hear what they have talked aloud and this leads to a better retention performance. In line with this is the finding reported by Krings (2001, 229 and 494), according to which think-aloud induces twice as many revisions as compared with the silent condition. For a creativity study, this means that data should be collected under one experimental condition only, either TA or silent. Possible interindividual differences regarding the perception of face-threats remain uncontrollable.

3.2 Amount of verbalisation

The Achilles' heel of creativity measurements based on TA data is the amount of verbalisation. It directly influences the amount of data available for analysis. In Krings' study (2001, 231 and 527), the amount of verbalisation produced by four participants varied by a third (*interpersonal variation*). Krings underlines that different amounts of verbalisation in different participants do not necessarily mean that the protocols of participants who verbalise less are more incomplete because we cannot assume that everybody "thinks at the same rate". To my mind, however, we can safely assume that participants who are fully concentrated on their experimental task and thus experience high cognitive load can suppress thoughts in

5. „Mir ist das sogar selbst aufgefallen und ich weiß nicht, warum. Vielleicht war ich so hoch konzentriert, weil ich eigentlich sehr in Bildern gedacht hab die ganze Zeit. Ich hab mir die ganze Zeit versucht das vorzustellen, und wahrscheinlich wenn man nur so Bilder im Kopf hat, dann kann man sie nicht so gut verbalisieren. Es kann sein, dass es daran liegt.“ (retrospective interview, t8_A3_Prof_RAN)

6. "This study showed that instructing participants to verbalize did not adversely affect their thought processes when solving the candle problem. [...] On the basis of the present study, it becomes clear that additional research is needed before we can adequately determine whether verbalization is an effective methodology for use with all problems labeled as insight problems or whether the implementation of this methodology is more appropriate for a subset of problems not affected by concurrent verbalization." (Fleck and Weisberg 2004: 1003)

terms of “self-censorship” but cannot consciously utter thoughts that they would not have otherwise uttered.

According to the literature available on this issue, suppression of verbalisation can be caused not only by high cognitive load, but also by automatisisation and a lack of willingness to verbalise. Given the various possible reasons, it is impossible to generalise, though, if the amount of verbalisation produced by novices will be affected overall more than that of professionals or vice versa.

The three main consequences of TA-influence on the amount of verbalisation are the following: firstly, it is possible that some participants produce fewer interim versions (orally or in writing) than they actually have in mind. Secondly, it is possible that imaginative processes remain inaccessible. And thirdly, it is possible that some participants, by suppressing more verbal data, avoid a slow-down while actually having an “identical number of thoughts” in mind as compared with a participant who suppresses fewer verbal data. In my creativity assessment, however, this third possibility is taken into account by measuring flexibility and fluency: those participants, who verbalise more, will collect more bonus points for flexibility whereas those who verbalise less and proceed faster collect more bonus points for fluency.

3.3 Comparability of data

How think-aloud influences the verbal data can depend on individuals and also on groups of participants. Inhomogeneous slow-down effects and inhomogeneous variations in the amount of verbalisation affect intra- and inter-individual comparisons. It cannot be taken for granted that the same individual is affected by TA-influence to the same extent at different points in time because the pace of automatisisation, for example, is highly idiosyncratic and the willingness to verbalise could theoretically change inconsistently between various points of time. In Krings’ study (2001, 231 and 527), that comprised four participants, it was found that verbalisation remained relatively stable for one participant. It can thus be argued that research should focus on intra-individual comparisons whenever possible (see Göpferich 2008, 31).

In my study, however, it is impossible to avoid think-aloud influence by carrying out intra-individual comparisons only. My creativity assessment relies on comparisons between the translations by all participants of one unit of analysis and the creativity scores ultimately reflect the difference between the best-performing and the worst-performing participant. The reason for this is that no absolute level of ideal creative performance can be determined, because the number of occurrences of creative behaviour is theoretically boundless and potentially varies from text to text and from unit of analysis to unit of analysis. What is more, the

relative importance or “weight” of occurrences of a certain creative behaviour cannot be determined objectively and may also vary between various instances, texts and units of analysis. For this reason, the closest possible approximation is an assessment of creativity within same-type categories (e.g. “process flexibility”) from one and the same unit of analysis as translated by as many different translators as possible. According to this system, each individual creativity score is a percentage related to a maximum score (or the maximum score). If this maximum score was influenced by think-aloud, then this will apply to all other percentages as well.

3.4 Alternative data elicitation methods

In translation process research, retrospective think-aloud is often mentioned as an alternative to TA. As compared with the efforts made to investigate the effects of TA, relatively small efforts have been made to test the validity of retrospection and is, to my knowledge, confined to the work of Russo *et al.* (1989), Levy *et al.* (1996), Jonasson (1998), Rambaek (2004), Englund Dimitrova and Tiselius (2009). Most importantly it was found that the match between utterances made during a writing task and after the task were between 10.5% and 75% (Levy *et al.* 1996), and that from the various types of retrospection, prompted retrospection (where the participants see the original problem and a replay of the sequence of eye fixations while solving it) is the method of choice (Russo *et al.* 1989). It is commonly acknowledged that retrospection is less suited for tasks of longer duration⁷ (see e.g. Ericsson and Simon 1999, xxii and Hansen 2005, 83), whereby, according to Ericsson and Simon (1984/1999, vi), accurate and complete recall of a sequence of events is only realistic for tasks that can be completed in between 0.5 and 10 seconds. Moreover, retrospection extends the duration of experiments and can lead to tiredness and loss of motivation (Göpferich and Jäskeläinen 2009, 181).

The use of eye-tracking data to complement verbal data had to be dismissed within TransComp after several trial runs in 2007 because the long duration of the experimental sessions made it impossible for the translators to move so little while sitting in front of the PC that a complete set of eye-tracking data could be registered. Moreover, particularities such as eye color and long eyelashes bore the risk of considerable data distortion.

7. However, retrospection is definitely the method of choice for certain studies, e.g. interpreting process research, because think-aloud leads to major interferences. This is also true of studies in which the participants translate into the foreign language where TA in their mother tongue (meta language) would interfere with the target language (object language), or in projects dealing with pause analyses where slow-down effects become crucial.

A combination of key-logging and Choice Network Analysis was suggested by O'Brien (2005) as a method for measuring post-editing effort. A similar approach could be used to measure "creative effort" but would not provide us with information about the type of cognitive processes involved but rather constitute an indirect form of measurement.

The neuroscientific methods have so far only been used hesitatingly (Lee Jahnke 2005). Perhaps advances in the neurosciences and in translation process research will one day allow us to use EEG or fMRI to find brain correlates of creative translational behaviour that would help to objectify research in this area. For the time being, we must content ourselves with less expensive, less advanced and less reliable methods to explore creative cognitive processes at work while translating. In my creativity study, this is done by using a combination of key-logging, screen-recording and think-aloud data whereby information drawn from retrospective interviews and questionnaires is used to complement the results gained for individual translators. Even if brain correlates of creative translational behavior are found one day, this would certainly not make studies focusing on conscious processing useless, especially studies on teaching translation.

3.5 Preliminary conclusions about the usefulness of TA data

In the same way as there is no single correct translation because everything depends on the skopos and the translator's working conditions, there is no single correct method, because everything depends on the research question and the research context. The criticism raised against concurrent TA calls for the utmost rigour in TA experiments (see the instructions in Göpferich 2008, 32f), but it does not invalidate the method or call into question the fundamental usefulness of TA-data (see e.g. Russo *et al.* 1989, 767,⁸ Krings 2001, 232,⁹ Englund Dimitrova 2005, 75, and Göpferich and Jääskeläinen 2009, 181). In the case of TransComp, with its long experiments of an average of one hour, the advantages of TA clearly outweigh its possible disadvantages as compared to retrospection. We must thus consider analyses based on verbal data from think-aloud as the closest possible

8. "All methods risk some invalidity and tradeoff costs for benefits. On the basis of our own experience with verbal protocols and other process-tracing data (e.g., eye movements and manual responses), we believe that nothing can match the processing insights provided by a verbal protocol. Given their unique benefits, the challenge is to identify and reduce causes of their invalidity." (Russo *et al.* 1989, 767)

9. "It has become clear that there is no reason for fundamental doubts as to the validity of [verbal] data, at least with regard to Thinking Aloud. A basic assumption of sufficient consistency between simultaneous verbalization and cognitive processes seems sufficiently empirically proven." (Krings 2001, 232)

approximation we can currently achieve for certain creativity-related issues. In my research, I see the existing verbal data simply as proof of existing mental processes but do not regard non-existing verbal data as proof of non-existing mental processes. The results of TA studies must be interpreted in full awareness of any possible TA-induced effects and methodological research needs to be intensified. A first step towards this goal is to compare the combined product-and-process approach with the purely product-oriented approach.

4. The product-oriented approach

The creativity indicator “primary creative shift” as the central indicator of creativity (see above) was chosen for this product-oriented analysis. Apart from being the core indicator, it was chosen for two reasons. Firstly, it was chosen because it can be determined for every TT unit. Each target text unit can be considered a reproduction, concretisation, modification or abstraction with regard to the ST. However, not every target text unit can be classified as an expression of an optional shift or non-fixedness. Optional shifts, according to my definition, can only be applied to error-free target texts. Non-fixedness is a process characteristic that has not surfaced in every unit of analysis (see Bayer-Hohenwarter 2012, 106ff for more details on optional shifts and non-fixedness). Secondly, the indicator “primary creative shift” was chosen because it was regarded to have more explanatory power as a sole indicator of creativity than the uniqueness and rareness of TT units.

Creative shifts are defined as cognitive shifts that represent abstractions, modifications or concretisations whereas more literal “reproductions” do not. The example in Table 1 below is from an English popular-science text to be translated into German. The text is about subtle manipulations that lead to discrimination (Miller and Swift 1977). These manipulative mechanisms are described using the example of an advertisement for the US-Army. The unit of analysis is “the three models” from the sentence “The three models were chosen from thousands of possible recruits.” The unit turned out to be challenging for many translators because a literal translation (= reproduction) using “Modelle” in German implies that the individuals are not soldiers but that their profession is to take part in photo shootings. In this case but not in all, the reproduction thus results in a semantically inadequate solution. The criteria for creative shifts were defined as follows:

Table 1. Definition of creative shifts for “the three models”

Creative shift	Description
Abstraction	Very general designation such as “die drei Personen” (the three individuals).
Concretisation	Translation that concretises the profession of the individuals such as “die Soldaten” (the soldiers) or “die Rekruten” (the recruits).
Modification	Non-literal designation (= not <i>Model</i> , <i>Modell</i> , <i>Fotomodell</i>) that does not refer to a profession, e.g. “Darsteller” (\approx individuals posing for the picture).

For the product-oriented approach, we calculated how many target texts of the units of analysis under scrutiny represented creative shifts, a measure called “creative shift ratio”.¹⁰

The creative shift ratio alone tells us relatively little because the mere existence of a shift does not automatically point to a successful translation and thus “true” creativity. For this reason, translation quality was taken into account. The quality was judged by three independent raters with a degree in Translation on the basis of an error classification and weighting procedure developed by Göpferich (2010, 9). According to this procedure, error points are assigned for different linguistic categories, e.g. semantics, idiomaticity and culture specificity and weighted according to the degree to which they impair the communicative function. The evaluation is made by three independent raters with a degree in Translation and differences in judgment are discussed until a consensus is reached. The error points are then summed up and transformed into percentages. The highest sum of error points is assigned 100% and the lower sums are assigned lower percentages. In the end, the percentages are inverted, i.e. 100% is transformed into 0% and vice versa, so that the percentages become a measure of translation quality. The aim of this calculation is to establish a trend curve for quality that can be compared with that for the creative shift ratio.

5. Comparison of results

The corpus used for the methodological comparison comprised 4 English popular-science texts to be translated by preserving the ST function. From each text, 4 units of analysis were selected and their translations by 17 (16)¹¹ translators were

10. See Bayer-Hohenwarter 2010c for the calculation procedure and for the data underlying the results presented.

11. For two experimental texts, the number of participants was only 16 because student MLE dropped out in her second semester.

analysed, providing 264 ST-TT pairs. The translators were 5 (10)¹² professionals with more than 10 years of experience and 12 (11) students enrolled in the BA for transcultural communication at the University of Graz with German as their L1 and English as their L2.¹³ More details on aspects such as the selection of units of analysis, interrater reliability, individual characteristics of the participants, etc. are beyond the scope of this article and can be found in Bayer-Hohenwarter (2011a, 2012). The same applies to the detailed procedures and analyses leading to the results presented in the following (see Bayer-Hohenwarter 2010b, 2010c and Göpferich *et al.* 2008ff for the extensive data documentation).

As for the average creative shift ratio, the third-semester students achieved slightly higher results than the professionals, but overall, the trend curve is rising (Figure 3 below). The curve for translation quality also shows a rising trend. Both trends are very similar although the increase in the translation quality is not always concomitant with a higher creative shift ratio. This indicates that it is not a high proportion of creative shifts that counts, but that the more proficient translators seem to know better when a reproduction is sufficient, i.e. when they can rely on routine, and when a creative shift, i.e. more cognitive investment, is necessary (for a more detailed analysis of this issue see Bayer-Hohenwarter 2011b). I call this the “creativity-routine balance hypothesis”.

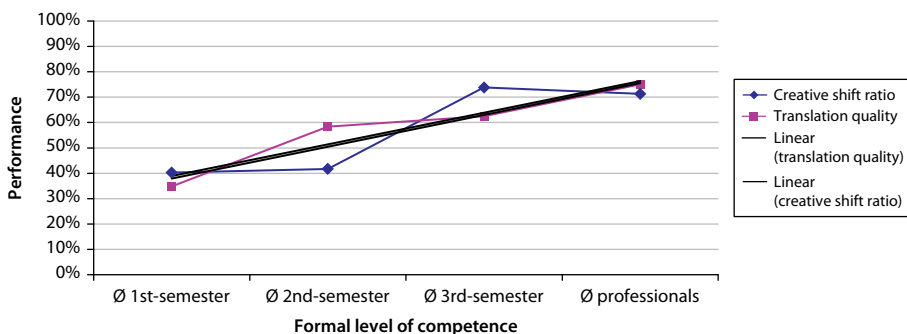


Figure 3. Creative shift ratio and translation quality, average per participant group and for the total of 4 experimental texts (=16 units of analysis)

According to the combined method, the creativity scores are the following (Figure 4):

12. Overall, there were 10 professional translators, but they were split into two groups and for this reason each text was translated by only 5 of them.

13. The expected number of 272 ST-TT pairs was reduced by 8 because participant MLE dropped out (no data for A2) and the data produced by JTH for B2 was lost due to technical reasons.

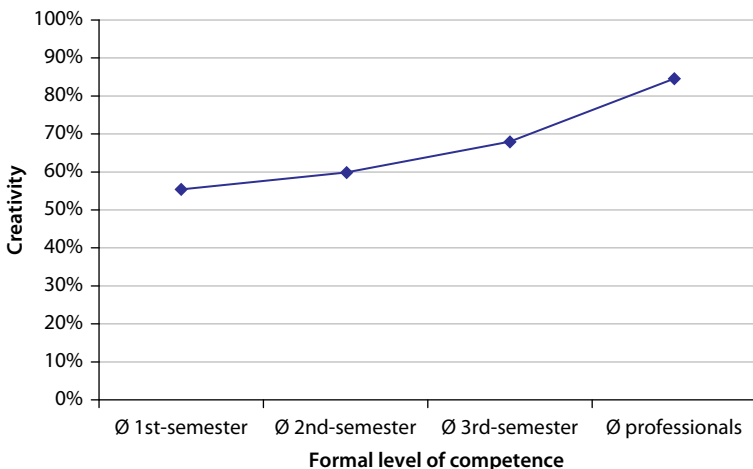


Figure 4. Creativity (OCS strict incl. routine), average per participant group and for the total of 4 experimental texts (=16 units of analysis)

According to both methods of measurement, we find the lowest levels of creativity with the first-semester students and a high level with the professionals. The trends of the curves are very similar. This gives a certain indication of the reliability of my measurement method.

One could argue that the results *must* bear a certain similarity because the primary creative shifts as the major measure in the product-oriented method also represent an important factor counting towards the overall creativity score in the combined method. The weight of the indicator “creative shifts”, does not, however, inevitably lead to similar results because it is only one among several others (see Figure 2). If one calculates the theoretical maximum percentage weight for bonus points rewarding primary creative shifts according to the calculation procedure in Figure 1, it is 33% for product creativity, 25% or 100% for process creativity¹⁴ and therefore in the worst case 29% or 66.5%.¹⁵ The worst case occurs in the rare event that no bonus points were awarded for any other indicator in the product and process flexibility categories. In the 16 units that were analysed, this occurred only once for product flexibility (A2_4R) and twice for process flexibility (B2_1R and B2_4R) but never for both in the same unit, so the worst case was a 33% overlap for A2_4R. For a more detailed theoretical discussion and an empirical verification based on a larger corpus that corroborate this reasoning see Bayer-

14. This depends on whether fluency (=routine) is included or excluded in the process creativity score.

15. This depends on whether fluency (=routine) is included or excluded in the overall creativity score.

Hohenwarter (2012, 239ff.) Thus the fact that the “creative shifts” figure in both calculation procedures does not invalidate the implications of my findings.

The similarity of results according to both measurement methods leads to the legitimate question whether painstaking process analyses are worth their effort. This is only the case if the complex combined procedure has advantages over the simple product-oriented method. Some of these advantages are presented in the following section.

6. Benefits of process analyses

First of all, process analyses provide further support of the creativity-routine balance hypothesis underlying the creative performance of successful translators. For my combined product/process analysis, fluency has been defined as a form of reactivity and measured using the time indicators total translation time, relative dwell time and automaticity/spontaneity. Fluency is also associated with a form of *routine activation* on the micro-level of individual translation units. In this way, I conceive routine as a relatively effortless mode as opposed to the more effortful “creative mode”. This measurement of *routine* would be impossible from product-based data alone and allows us to establish what I call “creativity-routine profiles” (Figures 5 and 6 below). These profiles illustrate whether translators invested more effortful creativity (i.e. novelty, flexibility) or more effortless routine in the translation of individual units.

In the following example (Figure 5 below), the performance of four participant groups is analysed according to my combined approach but presented in creativity-routine profiles. The top left profile shows that the performance of most first-semester students is positioned in the bottom right quarter. This means that they had displayed high levels of routine and low levels of creativity that had led to low translation quality whereas others had displayed high levels of creativity but low levels of routine.

As opposed to the students, the profiles of the professional translators show more routine and more creativity. Paradoxically as it may seem, this can be achieved by producing non-literal target texts automatically or by producing a large variety of creative shifts and other creative processes such as imaginative thinking (=creativity) within relatively little time (=routine). The professionals’ average performance is clearly in the ideal top-right quarter with the performance of most individuals lying very close. This means that the professionals’ performance is relatively homogeneous whereas the students’ performance shows more interindividual variation.

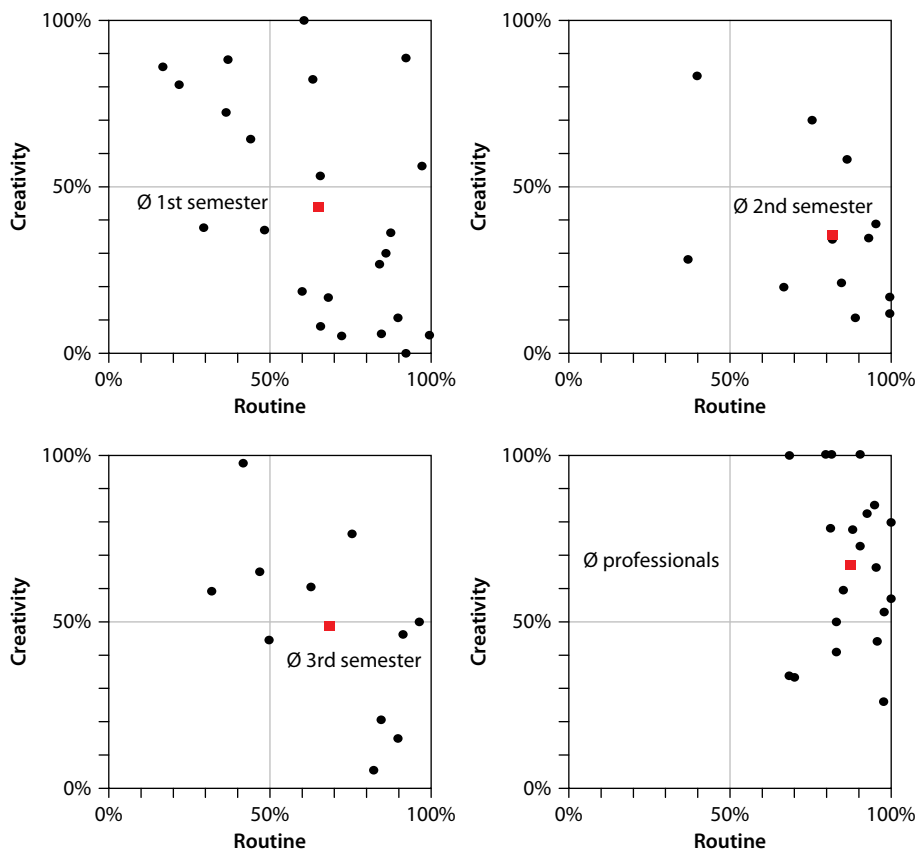


Figure 5. Creativity-routine profiles per group of participants for the averages of 4¹⁶ experimental texts (4 units of analysis per text). Calculation based on combined product and process-oriented procedure (OCS excl. routine). Total average marked by the square

Similarly, my combined product/process analysis allows us to trace the development of relative creativity scores in individual translators over time:

Figure 6 shows that BKR's creativity was high from the outset, but that her performance gradually shifted towards more routine and a little less creativity. Already in her third semester, the position of BKR's performance is very close to the average performance of the professionals in Figure 5 above. This means that as early as in her third semester she appears to have found a good balance between fluency and flexibility. However, the translation quality as related to the

16. Please note that the averages calculated for the 2nd- and 3rd-semester students are based on 2 experimental texts only. This is in line with the TransComp translation scheme (see Göpferich 2009, 27) that foresees the translation of three texts in the 1st and 2nd semesters but only one text from the 3rd semester onwards.

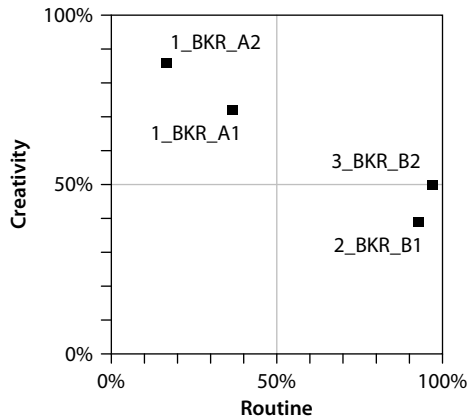


Figure 6. Creativity-routine profile for student BKR and 4 units of analysis per experimental text (texts A1 and A2/1st semester, B1/2nd semester and B2/3rd semester)

best-performing translator within the TransComp group of participants is, for the same units of analysis, 30% in BKR's first semester, 95% in her second semester and 43% in her third semester. To make more sense of this incoherent picture, we can turn to the more detailed process analyses.

Table 2 describes BKR's translation process for text A2 that she translated in her first semester (see Table 1 for the description of this experimental text and the creative shifts of its units of analysis). All translation variants that were typed or uttered are listed chronologically. In this example, the first-semester student BKR produces the inadequate reproduction "die drei Fotomodels". With only the TT data at hand, this is judged as a relatively literal and also unsuccessful reproduction and hence an uncreative performance. From the process-oriented point of view, several interesting details appear:

Table 2. Translation process of first-semester student BKR, PT = partial translation, IT = intermediate translation, TT = final target text, sequential numbering. Nok = version with translation error, ok = without translation error, x = quality cannot be determined. Source: translation process protocol TPP_t1_A2_Stud_BKR.

Text n°	Translation, paraphrase or verbalised search result	Quality	Description of translation process	Process indicators of flexibility
<i>Main phase</i>				
IT1	die drei Models	nok	BKR types <i>die drei</i> spontaneously and continues to utter <i>Models</i> . She comments that this version sounds as if it was a Google translation and expresses her discontent.	Reproduction (0)
IT2	die drei Modelle	nok	BKR types <i>Modelle</i> , which gives rise to IT2.	Reproduction (0)
<i>Post-phase 1</i>				
PT3	Darsteller	nok	BKR reads IT2 and searches alternatives for <i>Modelle</i> . Spontaneously she finds PT3, but remains skeptical and wants to find a more appropriate expression. She searches www.leo.org for <i>model</i> and finds PT3 among others.	Modification (1)
PT4	Typ	nok	She finds PT4 and comments on IT2: “die drei Modelle — this makes you think of something totally different but not of people. ¹⁷ ”	Imagination (1)
PT5	die drei Typen	nok	She thinks about PT4 again and laughingly states “die drei Typen — that’s impossible to say”.	Abstraction (1)
PT6	Mannequin	nok	She utters PT6.	Concretisation (1)
PT7	Fotomodels	nok	She consults the hitlist of www.leo.org and finds PT7.	Reproduction (0)
PT8	Fotomodelle	nok	She ponders if PT8 is more suitable.	Reproduction (0)
TT	Die drei Fotomodels [...]	nok	She decides for the TT.	Reproduction (0)
Bonus points:				4

17. The quotes from the translation process protocols are my translations of the German originals.

The first interesting observation is that BKR starts off with a “literal” reproduction and goes on to produce the complete range of creative shifts with her interim versions. One abstraction, PT5, though much too colloquial, comes close to an acceptable target text in cognitive terms, if she had replaced the colloquial “Typen” (guys) by “Personen” (individuals), the version would have been acceptable. Secondly, the process data reveal one occurrence of imaginative thinking; and thirdly, BKR returns to a literal version after a dictionary consultation at the end of her process. This occurs even though she had stated disapprovingly at the outset that “Models” in German sounds like a Google translation and even though she proved capable of generating a wide range of different translation options with one coming very close to a successful version. Her return to a version that can be called “literal” seems to reflect a risk-avoiding choice in the absence of adequate evaluation criteria. In spite of the inadequate target text, however, the presence of three creative shifts among the interim versions and one instance of imaginative thinking is, at least on the process level, rewarded with four bonus points according to my creativity assessment procedure for the creative effort involved.

This is one of several examples of translation processes typical of student BKR who often displays a high level of process creativity and produces versions with slight errors resulting from a lack of awareness of slight semantic differences or a lack of attention. For this reason, BKR is assumed to have high creative problem-solving potential, and it is expected that she will become a very competent translator as soon as her evaluation competence is fully trained and developed. The weakness in this example of her translation process does not lie in a lack of problem-solving strategies or creative thinking, but rather in misguided risk-avoidance and a lack of sufficient and adequate evaluation criteria. These findings represent useful advice for BKR. They would not have been possible in a purely product-oriented approach, from which one could only have seen an increase of the proportion of creative shifts from 25% in the first semester to 50% in the second and 75% in the third semester for the total of the four experimental texts (=16 units of analysis).

Other aspects that are sometimes revealed only by process analyses are target texts that are adequate purely by accident (see also Göpferich 2010, 25), information about the reasons why an inadequate solution was selected and how the translators’ perception of their own responsibilities and role (self-concept) influences their risk-willingness and decision behaviour. Sometimes, it seems that errors occur in especially creative translation processes when the translators invest a great deal of cognitive effort in order to overcome literal fixation or achieve a particularly brilliant translation, but at the same time neglect certain semantic nuances or let slips of attention go undetected.

7. Conclusion

The decision for a certain data elicitation method always depends on the research question and the research context. Considering the criticism that think-aloud has been met with, it may seem surprising that so many studies have assumed the painstaking task of carrying out TA experiments, transcribing and analysing TA data. Despite its shortcomings, TA turned out to be risky, but also indispensable in the investigation of translational creativity within TransComp because product analyses yielded only scarce data and the long duration of the experimental sessions made the reasonable use of other methods impossible. Verbal data are thus used in my product- and process-oriented investigation into translational creativity, whereby the most crucial possible TA-induced influence is the amount of verbalisation. For this reason, all results will have to be interpreted with caution and only represent the closest approximation of measuring creativity that seems humanly possible in the given context.

In this article, it has been shown that the results of a creativity measurement according to two methods are highly convergent, whereby one method is likely to be influenced by think-aloud (combined process/product method) and another is regarded as free from TA influence. This suggests that creativity assessment according to my combined method is valid. This article also presented some examples of the added-value that legitimise painstaking process analyses despite all possible TA-induced influence, and the effort involved in processing and analysing process data. Such process analyses allow for taking into account interim versions and finding indicators of creativity in comprehension, search and imaginative processes. Process analyses allow for tracing routine, error causes, slips of attention, accidental solutions, risk avoidance and the influence of self-concepts. Importantly, it becomes possible to establish performance profiles in which the change of behaviour along the creativity and routine axes can be illustrated. All these findings have potential applications in the translation classroom.

The creativity assessment procedure chosen also offers the possibility to analyse product and process creativity separately. If particularities for one individual or for a certain group call for explanations, the translation processes can be analysed for reasons such as guessing, risk avoidance, choosing the “easiest way”, tiredness, misunderstanding etc. Moreover, process analyses make it possible to determine the strengths and weaknesses of individual translators. The example of student BKR is a case in point. Incidentally, my assessment of her exceptional creative potential agrees with findings reported in Göpferich (2010, 48) according to whom BKR “has the potential to become an excellent translator”, an assessment that would have been impossible on the basis of product data alone.

As it is the fundamental belief of translation process research that translation quality assessment should not focus on the translation products alone, but also take the translation processes into account, it is my belief that the same should apply to creativity assessment. This “process-oriented concept of creativity as a learning process that energizes individual behaviour even when it falls short in producing an output that would be appraised as creative by experts” is also gaining momentum in psychology (Moneta *et al.* 2010, 153). Even if the results from process analyses might reveal little when compared with what actually goes on in translators’ minds, this little information is much more than what is revealed by product analyses and questionnaires and seems to be large enough to find revealing patterns. Such patterns include what may lead to particularly successful or unsuccessful translations, how creativity develops and what can foster or “kill” creativity in students. It is thus hoped that research in this area will provide results that allow for further investigations with a larger scope and with more costly and/or more reliable methods. Ultimately, it is expected that the insights provided by the glimpses into translators’ heads that we can detect will provide valuable stimuli for translator training and represent a promising track to be followed in translation research.

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Translation revision

Does the revision procedure matter?

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Since 2006, European translation agencies wishing to work in accordance with the European standard EN 15038 relating to translation services must incorporate revision into their process. Yet, the standard remains unclear on the way in which the revision must be accomplished. This research therefore focuses on the impact of the translation revision procedure on revision product (revision quality) and process (revision duration and error detection potential). The experiments that were conducted were aimed at observing the revision product and process (dependent variables) of 16 professional revisers when the independent variable (procedure) varies under 4 modalities. Four data collection instruments were used: revision product analysis, Think Aloud Protocols, the key logging software *Inputlog*, and retrospective interviews. Statistical tests generally supported the hypothesis of an effect of the procedure on product and process.

1. Introduction

Translation revision, that is, the revision of a translation by somebody other than the translator, has been an established sub-discipline within Translation Studies (TS) for some fifteen years now, dating back to the publication of one of the first dissertations on that topic in 1997 (Brunette) and of the first handbooks a few years later (Horguelin and Brunette 1998, Mossop 2001). However, as a research area, it remains marginal compared to the numerous publications in other TS branches, as often stated by researchers in revision:

It is very common in the translation industry that somebody else than the original translator revises the translation. [...] Revision has become a well-defined step in the process of producing translations. However, very little has been written on translation revision. (Künzli 2005, 31)

Nevertheless, the issue of ‘translation revision’ has until recently rarely been looked into its own rights in Translation Studies, apart from in a few handbooks or practical guides for translators (Thaon and Horguelin 1980; Mossop 2001). (Shih 2006, 295)

In the translation business, the importance of translation revision gained recognition in 2006, with the publication of the European standard EN 15038 Translation services — Service requirements, which made revision¹ a compulsory part of the translation process in the broad sense of the term, that is, from order to delivery: “The Translation Service Provider shall ensure that the translation is revised.” (European Committee for Standardisation 2006, 11)

Therefore, like other scholars in TS in general and in translation revision in particular, I think that translation revision will progressively become more frequent:

The revision of the work of other translators may become increasingly important, at least in Europe, with the publication in 2006 of the new standard EN 15038 Translation services — Service requirements. (Mossop 2007, 6)

The demand for translation revision will probably grow rather than diminish. (Künzli 2007, 116)

Besides, according to Mossop (2006), it is likely that the translation process will often take the form of a revision process as a result of the computerisation of translation. For example, when the source text is a ‘collage’, the translator is somehow forced to use existing target-text pieces and revise them.

In a special issue of *Jostrans* dedicated to translation revision, Martin (2007, 58) argues that one of the main assets of the EN standard lies in its clear definitions. However, in the same issue, Mossop does not seem to endorse the same reasoning, at least regarding the way in which revision has to be conducted:

The standard specifically states that in addition to “checking” by the translator (i.e. self-revising), “the Translation Service Provider shall ensure that the translation is revised. The reviser shall be a person other than the translator...” (Section 5.4.3). More specifically, the standard states that “The reviser shall examine the translation for its suitability for purpose. This shall include, as required by the project, comparison of the source and target texts for terminology consistency, register and style.” This statement is vague about the circumstances (“as required by the project”) under which the check must be comparative (compare translation with

1. According to the standard, ‘revision’ is compulsory and takes place after the ‘checking’ by the translator. It can be followed by a ‘review’, which consists in examining a target text for its suitability for the agreed purpose and respect for the conventions of the domain to which it belongs and recommending corrective measures.

source) rather than unilingual (read translation only, either without looking at the source, or just referring to it occasionally). (Mossop 2007, 6)

The comparison of the standard's definition of the term 'revise' with that same standard's description of the revision process seems to lend support to Mossop's view. Indeed, although the definition (European Committee for Standardisation 2006, 6) seems to impose three operations, that is, examining the target text, comparing the source text and the target text and recommending changes, the description of the process might create confusion about the necessity to have a comparative reading of the source text and target text.

These findings were the starting point of a PhD research project conducted between 2007 and 2012 to answer, among others, the question that Mossop was asking in the special issue of *Jostrans*: "Is there a revising method that produces higher quality?" (2007, 19). In other words, does the revision procedure matter, that is, does it have an impact on revision and, if it does, which procedure should be recommended?

The aim of this paper is to determine whether the revision procedure matters, not only as far as the revision product is concerned, but also as to the process: does the revision procedure have an impact on the revision product, that is, the revision quality, and on the revision process, that is, the process duration on the one hand and the so-called error detection potential on the other hand. The error detection potential is the capacity to detect an error even if the detection does not lead to a justified change. The main hypothesis is that there is a significant effect of the independent variable (revision procedure) on the dependent one (revision product and process).

My theoretical framework is a functionalist one. Accordingly, I have the same view of translation as Nord:

Translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text (translation *skopos*). Translation allows a communicative act to take place which because of existing linguistic and cultural barriers would not have been possible without it. (2005, 32)

In this definition of translation, Nord stresses the importance of function, which is, in addition to loyalty, one of the two pillars of her view of a functional translation:

Function refers to the factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender, the target-text addressee and the initiator. Loyalty limits the range of justifiable target-text functions for one particular source text and raises the need for a negotiation of the translation assignment between translators and their clients. (Nord 2005, 126)

Obviously, my framework also encompasses research on revision parameters, degrees and procedures (see for example Brunette 1997, 2000, 2002, 2003a, 2003b, 2007a, 2007b, 2007c; Brunette, Gagnon and Hine 2005), as well as research on translation evaluation (see, for example, Segers 2007, for evaluation methods based on 'items', used in the methodology, under 2.2), writing studies (see, for example, Hayes, Flower, Schriver, Stratman and Carey 1987; Heurley 2006; Allal, Chanquoy and Largy 2004) and translation process studies (see, for example, Alves and Hurtado Albir 2010; Göpferich and Jääskeläinen 2009; Shreve and Angelone 2010).

The scope of this study is first and foremost pragmatic. Translation scholars are optimistic about the future of revision practice. According to a survey conducted in France (Hernández Morin 2009, 147–148), 75% of the translators questioned say that they do want to work according to the standard, even if 56% argue that, unfortunately, they cannot do so, mostly because it would cost too much money and time. Consequently, selecting the appropriate procedure does matter under time pressure. According to the same survey (Hernández Morin 2009, 145), 37% of the participants think that a model or a method for revision could be useful in their daily practice, even though 45% do not think so.² Accordingly, the author concludes that the question as to whether professionals need advice on revision procedures is definitely relevant.

This study also plays an important role in the didactics of translation. In the future, revision should become increasingly frequent in the curricula of university TS departments, which still did not seem to be the case a few years ago:

Despite the fact that, as mentioned, one can assume that most translators-to-be will work in parallel as revisers, few translator training institutes seem to offer courses or modules on translation revision, at least to judge by the study plans of the institutes that are members of the CIUTI (www.ciuti.org). (Künzli 2006b, 18)

2. Methodology

The general hypothesis verification strategy is quasi-experimental: the experiments that were conducted were aimed at observing the revision product and process (dependent variables) of 16 professional revisers when the independent variable varies under 4 levels, that is, 4 procedures (see Table 1) that were selected on the basis of an exploratory study (Robert 2008): (1) procedure A, which consists of one monolingual proofreading without consulting the source text except in doubt, (2) procedure B, which consists of one bilingual proofreading, (3) procedure C,

2. Only 18% are not concerned.

Table 1. Revision procedures selected as levels of the independent variable

A	Monolingual proofreading
B	Bilingual proofreading
C	Bilingual proofreading + monolingual proofreading
D	Monolingual proofreading + bilingual proofreading

which consists of a bilingual proofreading followed by a monolingual proofreading, and (4) procedure D, which consists of a monolingual proofreading followed by a bilingual proofreading.

Four data-collection instruments were used to ensure triangulation (see, for example, Alves 2003): (1) revision product analysis based on the changes made in the final version (for the product part of the research), (2) Think Aloud Protocols, (3) the keylogging software *Inputlog* (Leijten and Van Waes 2006) (for the process part), and (4) short retrospective interviews to collect additional data on the experimentation subjects.

2.1 Participants

The subjects who participated in the study ($n = 16$) were all professional revisers with at least one year of experience in revision for the language pair Dutch-French. They were either employees in a translation agency or freelance translators/revisers. They were between 23 and 41 years of age. The majority had either a master's degree in translation or a master's degree in Germanic languages with Dutch as one of their working languages and French as their mother tongue.

2.2 Material

The target texts to be revised had to be 'comparable' to make sure that the variable 'text' would be as constant as possible, in order to focus on the impact of the independent variable only (procedure). Therefore, four press releases in Dutch of approximately the same length (500 words) were selected as source texts and translated into French by native master's students. Accordingly, the target texts belonged to the same genre and had the same function, which was also identical to that of the source texts.³ In addition, after manipulation by the researcher, they

3. The four source texts were four press releases of approximately the same length (500 words), written in Dutch in 2000, at the same Belgian communication agency. As press releases, the source texts belonged to the same genre and had the same function, that is, to inform. An analysis of the intratextual and extratextual factors based on Nord's model (2005) confirmed the comparability of these texts from different points of view. Moreover, according to Nord's evaluation

contained approximately the same proportion of authentic ‘errors’ (called ‘items’ in the study) which were considered errors by a panel of translation professionals and/or translation lecturers. The aim was to make the evaluation of the revision product quality as objective as possible (see 2.5). These items were classified according to three revision parameters based on Horguelin and Brunette (1998) and Mossop (2001): (1) accuracy, (2) linguistic coding (in the broad sense, that is, including readability) and (3) appropriateness.

2.3 Experimental design

The experiments were conducted between January and June 2009 and were planned in agreement with the subjects, to make sure that the tasks would be considered as any other ‘ordinary’ planned revision task. Accordingly, the normal fee was paid for each task. No time limit was set, but revisers were asked to try not to work longer than two and a half hours for the whole process (four texts). The target texts had to be revised one by one, with a few minutes’ interruption to allow for data-collecting operations by the researcher (e.g., saving *Inputlog* files, see 2.4).

Almost all experiments were conducted at the subjects’ usual places of work, to ensure ecological validity. Just before the experiment, each subject received a paper version of the five documents sent to them by e-mail on acceptance of the job: (1) a consent form, (2) a short description of what Think Aloud entails, (3) a revision brief, (4) a short description of the experimental progress and (5) a personalised task form indicating which text to revise with which procedure and in which order. All instructions were repeated orally before the experiment.

The source texts were available on paper, but the target texts were available only in electronic format in an MS Word file. The decision not to allow revisers to work on paper was taken on the basis of an exploratory study (Robert 2008), which had shown via a survey that revising on paper was becoming a rare practice, at least in Belgian translation agencies where the survey was performed. Besides, allowing revisers to work on paper and then input their changes on screen would probably have biased the process duration measurement.

The subjects were allowed to use all the usual translation and language tools that they were familiar with when revising from Dutch into French, but they had to work on the researcher’s laptop (to allow *Inputlog* to record the process, see 2.4).

of the difficulty of a task (2005, 165–166), the source texts were comparable as far as translation problems are concerned, being pragmatic, convention-related, linguistic or text-specific. Finally, according to the Douma-Flesch readability formula (Defrancq and Van Laecke 2009, 36) for Dutch, the source texts were again comparable: they were all considered ‘difficult’ with a score varying between 30 and 45 (36.45; 41.99; 38.27; 44.06 respectively), which means that they can be read and understood by people with a Bachelor’s degree or higher.

In addition, they had access on that laptop to a range of electronic dictionaries such as *Le Petit Robert* (French language dictionary), *Van Dale* dictionaries (Dutch language dictionary, but also Dutch-French and French-Dutch dictionaries). For obvious ecological reasons, they also had access to the internet.

2.4 Data-collection instruments

Product data were collected using the ‘compare documents function’ in MS Word which makes it possible to reveal all changes made in a document. As far as the process data are concerned, a digital recorder was used to record the subjects’ verbalizations. To ensure the best recording quality possible, even for whispered thoughts, subjects were wearing a headset with microphone. They had to push the ‘rec’ and ‘stop’ button themselves since the researcher was never in the same room as the subjects to make sure that they would feel free and at ease to think aloud.⁴ Verbalizations were used to measure the process duration and to identify detections that had not led to any visible changes in the final revision.

The other tool used to collect process data was the keylogging software *Inputlog* (Leijten and Van Waes 2006) which records all keyboard and mouse movements without interfering in the process. This instrument was used to identify detections that had not led to any visible changes in the final revision and for which the subject had not verbalized anything. Indeed, the general logging file of *Inputlog* reveals, among others, all search actions in dictionaries and on the internet.

2.5 Method of data analysis

To answer the research question about whether the revision procedure does indeed have an impact on the revision product and process, the effect of the independent variable (revision procedure) varying under four levels was observed and measured.

As far as the revision product is concerned, that is, the quality of the revision, a score for each reviser was calculated on the basis of the percentage of ‘justified changes’ for each task.⁵ Justified changes are modifications that correct an error (item) in a proper way, on the basis of a consensus among the panel of translation professionals and lecturers (see 2.2). In other words, a subject who made 10

4. The *Inputlog* data logging which started before the researcher left the room, and thus before the subjects started to record their verbalizations, showed that subjects followed the instructions carefully and started the process as soon as they were left alone. Consequently, the potential loss of verbalizations was kept to a minimum.

5. Percentages and not absolute numbers were used because the four texts did not contain the exact same number of items.

justified changes in a text containing 20 items scored 50%. Accordingly, 16 scores for each procedure could be calculated and consequently, a mean for each series or procedure.

As far as the revision process is concerned, the duration of each task was measured in minutes and seconds on the basis of the subjects' verbalizations. The error-detection potential was calculated for each task on the basis of justified changes, under-revisions and simple detections. Under-revisions are modifications that attempt to correct an error or item, but that were found unsatisfying by the panel of translation professionals and lecturers. Simple detections are items for which no visible change has been made in the final version but for which a detection was identified thanks to the verbalization of a thought concerning the item (e.g. the reviser formulated a doubt) and/or thanks to a modification attempt or search action concerning an item, as revealed by the general logging file of *Inputlog* (e.g. the reviser searched for a word in a dictionary). In other words, a subject who made 10 justified changes, 2 attempted justified changes and 3 simple detections in a text containing 20 items scored 75%. Again, 16 scores for each procedure could be calculated and consequently, a mean for each series or procedure.

This typology of interventions is based on Horguelin and Brunette (1998) and Künzli (2006a, 2009), who distinguish not only justified changes and under-revisions, but also hyper-revisions (changes that do not influence the quality of the product, neither positively, nor negatively) and over-revisions (introduction of errors). However, the analysis of these changes will not be dealt with in this paper, as it will be the object of a future publication.

Finally, although revisers were asked to pay attention to all three quality parameters mentioned in the brief — accuracy, linguistic coding and appropriateness —, four revision degrees or levels were taken into account, partly based on Mossop (2001): (1) a 'full' revision taking all quality parameters and thus all items into account, (2) a partial revision called 'loyal' (to refer to Nord's terminology), taking into account only those items that concern accuracy, (3) a partial revision called 'functional' for those items concerning linguistic coding and appropriateness and, (4) a partial revision called 'minimal' taking only some accuracy and linguistic coding items into account and comparable to minimal post-editing (Allen 2003).

3. Results

The analysis of the results is not limited to the 'simple' observation of differences between the means. The non-parametric ANOVA Friedman test for repeated measures was chosen instead of the parametric equivalent because of the limited number of participants in the study ($n = 16$). However, the aim of both tests is the same,

that is, to reveal a significant effect of an independent variable on a dependent variable when the independent variable has more than 2 levels and when the same subjects are submitted to different conditions.

The presentation of the results will start with a figure which illustrates the different means for the four procedures. It will be followed by an overview table of the main descriptive statistics: mean (M), standard deviation (SD) and mean rank (the non-parametric test is based on ranks). Finally, the statistical analysis will be provided.

3.1 Product data

At first sight, the hypothesis of an effect of the procedure on the quality of the revision seems to be confirmed. The mean scores are different for procedures A, B, C and D, as illustrated in Figure 1 and in Table 2. However, the differences between procedures for a functional revision look relatively small.

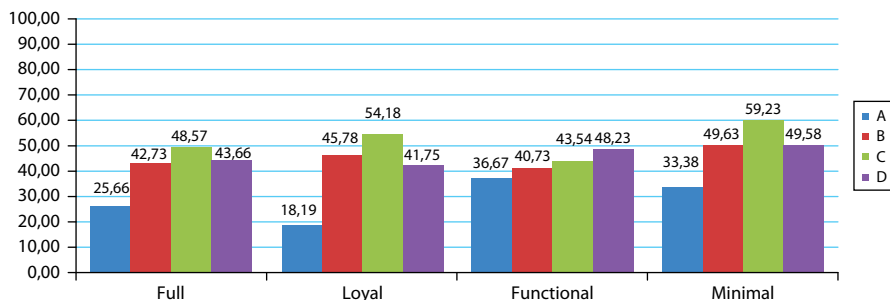


Figure 1. Comparison of the score means (%) of each procedure, by revision degree (product data)

Table 2. Main descriptives concerning product data, by procedure

Revision	Procedure A		Procedure B		Procedure C		Procedure D	
	M (SD)	Mean Rank	M (SD)	Mean Rank	M (SD)	Mean Rank	M (SD)	Mean Rank
Full	25.66 (15.76)	1.53	42.73 (17.93)	2.69	48.57 (20.71)	2.97	43.66 (20.99)	2.81
Loyal	18.19 (16.92)	1.53	45.78 (25.20)	2.66	54.18 (26.02)	3.06	41.75 (29.28)	2.75
Functional	36.67 (24.24)	2.19	40.73 (20.36)	2.38	43.54 (20.93)	2.50	48.23 (15.67)	2.94
Minimal	33.38 (24.25)	1.75	49.63 (24.21)	2.63	59.23 (25.56)	2.97	49.58 (23.91)	2.66

Table 3. Results of the non-parametric ANOVA Friedman test, by revision degree (product data)

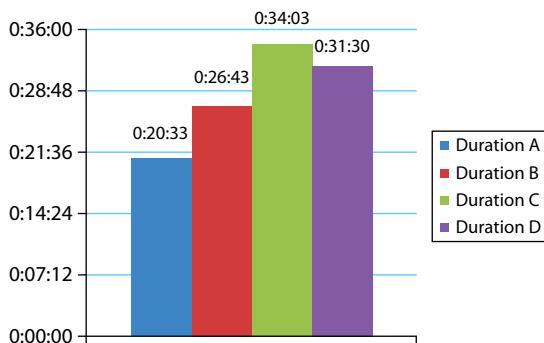
Revision	Chi-square (χ^2)	Degree of Freedom (df)	Sample (n)	Probability value (p)	Significant
Full	12.47	3	16	.004	*
Loyal	13.13	3	16	.003	*
Functional	2.98	3	16	.402	
Minimal	8.05	3	16	.042	*

Table 3 displays the results of the ANOVA Friedman test. It shows that the procedure has a significant effect on revision quality ($p < .05$), except in the case of functional revision. Therefore, the main hypothesis is partly confirmed.

3.2 Process data

3.2.1 Revision duration

At first sight, the hypothesis of an effect of the procedure on the duration of the revision seems to be confirmed. The mean scores are different for procedures A, B, C and D, as illustrated in Figure 2 and in Table 4. Duration has been measured only for full revision. Measuring the revision duration for partial revisions would

**Figure 2.** Mean revision duration, by procedure**Table 4.** Main descriptives concerning duration process data, by procedure

	Procedure A		Procedure B		Procedure C		Procedure D	
	Mean (SD)	Mean Rank	Mean (SD)	Mean Rank	Mean (SD)	Mean Rank	Mean (SD)	Mean Rank
Full revision	0:20:33 (0:11:0)	1.44	0:26:43 (0:10:52)	2.50	0:34:03 (0:16:24)	3.19	0:31:30 (0:13:20)	2.88

not have been possible because it was complex or even impossible to measure the process duration at the level of an item.

The non-parametric ANOVA Friedman test was significant ($\chi^2(3, n = 16) = 16.73, p < .001$). Consequently, the hypothesis of a significant effect of the procedure on process duration is confirmed.

3.2.2 Error-detection potential

At first sight, the hypothesis of an effect of the procedure on the error detection potential seems once again to be confirmed. The mean scores are different for procedures A, B, C and D, as illustrated in Figure 3 and in Table 5. However, the differences between procedures for functional revision look relatively small once again.

Table 6 displays the results of the ANOVA Friedman test. It shows that the procedure has a significant effect on the error detection potential ($p < .05$), except in the case of a functional revision and of a minimal revision. Therefore, the main hypothesis is partly confirmed.

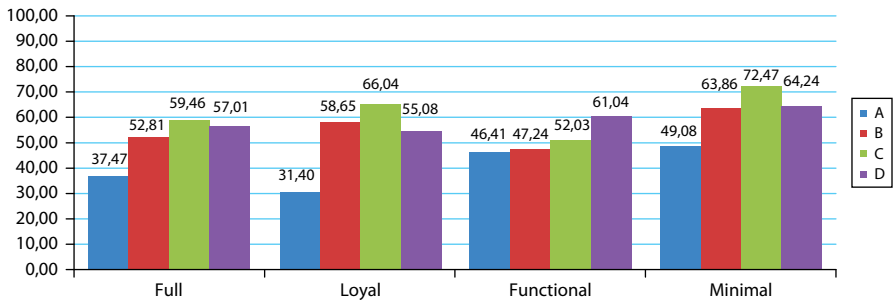


Figure 3. Comparison of the score means (%) of each procedure, by revision degree (process duration data)

Table 5. Main descriptives concerning error detection potential data, by procedure

Revision	Procedure A		Procedure B		Procedure C		Procedure D	
	Mean (SD)	Mean Rank	Mean (SD)	Mean Rank	Mean (SD)	Mean Rank	Mean (SD)	Mean Rank
Full	37.47 (20.31)	1.75	52.81 (16.65)	2.31	59.46 (19.58)	2.88	57.01 (17.63)	3.06
Loyal	31.40 (21.60)	1.63	58.65 (23.84)	2.44	66.04 (27.41)	3.06	55.08 (24.86)	2.88
Functional	46.41 (26.89)	2.31	47.24 (21.00)	2.09	52.03 (18.95)	2.41	61.04 (15.27)	3.19
Minimal	49.08 (29.53)	1.84	63.86 (19.51)	2.53	72.47 (26.83)	3.00	64.24 (21.63)	2.63

Table 6. Results of the non-parametric ANOVA Friedman test, by revision degree (error-detection potential data)

Revision	Chi-square (χ^2)	Degree of Freedom (df)	Population (N)	Probability value (p)	Significant
Full	10.13	3	16	.015	*
Loyal	11.78	3	16	.007	*
Functional	6.63	3	16	.080	
Minimal	6.87	3	16	.070	

3.3 Discussion

This study has analysed the effect of the procedure on the revision product and process. Results indicate that procedure has a significant effect on revision quality, revision duration and the error-detection potential when full revision is performed, which seems to confirm the main hypothesis. In other words, the revision procedure does matter in a full-revision setting.

Revision duration could be measured only for a full revision. Consequently, no conclusion can be drawn for the duration process of partial revisions. Nevertheless, results show that there is a significant effect of the procedure on revision quality and the error-detection potential when a loyal revision is carried out. In the case of a minimal revision, an effect has been observed on the error-detection potential, but not on the quality. Interestingly, no effect was observed in a functional-revision setting. This seems to indicate that the procedure does not matter when the reviser is interested in only linguistic coding and appropriateness. This implies, for example, that using a procedure where the target text is read twice, as with procedures C and D, does not guarantee a significantly better quality or error-detection potential. These findings are summarized in Table 7.

Although the current findings do not yet provide an answer to Mossop's question, that is, "Is there a revising method that produces higher quality?" (2007, 19), they show that in some cases, and, in particular, in a functional-revision setting,

Table 7. Main research question: results overview

	Product	Process	
		Duration	Error-detection potential
Full	Effect	Effect	Effect
Loyal	Effect	–	Effect
Functional	No effect	–	No effect
Minimal	Effect	–	No effect

the question itself is somehow superfluous. However, when the procedure does matter, the question of which procedure is significantly more efficient than the others remains open. Further statistical analysis is needed to provide an answer. Obviously, this is beyond the scope of this article.

4. Conclusions

The aim of this paper was to answer the question as to whether the revision procedure matters when revising someone else's translation. In other words, I tried to determine whether the revision procedure has an impact on revision, from a product and process point of view. Revision product is the quality of the revision, whereas the process entails both the duration of the revision and the error-detection potential. Quality was measured not only in a 'full revision' setting, that is, when all quality parameters (accuracy, linguistic coding, appropriateness) are taken into account, but also in three different 'partial revision' settings: (1) loyal revision (accuracy only), functional revision (linguistic coding and appropriateness) and (3) minimal revision (particular accuracy- and linguistic coding-related errors, as in a 'minimal post-editing').

Experiments with 16 professional revisers were conducted in normal work environments. The subjects had to revise four comparable texts, each time using one of four different procedures: (1) procedure A, which consisted of one monolingual proofreading without consulting the source text except in doubt, (2) procedure B, which consisted of one bilingual proofreading, (3) procedure C, which consisted of a bilingual proofreading followed by a monolingual proofreading and (4) procedure D, which consisted of a monolingual proofreading followed by a bilingual proofreading. The subjects had to think aloud and their process was registered with keylogging software.

Although the means of the 16 scores for each procedure were different, from a product and a process point of view, statistical tests showed that these differences were not always significant, which implies that the procedure did not always have an effect on the revision product and process. As far as the quality is concerned, a significant effect was observed in full-, loyal- and minimal-revision settings, but not in a functional-revision setting. In other words, the procedure does matter when it comes to quality, unless the reviser is interested in only linguistic coding and appropriateness.

As far as duration is concerned, which was measured only in a full-revision setting for obvious feasibility reasons, there was a significant effect of the procedure, which means that the procedure matters. Finally, as far as the error-detection potential is concerned, a significant effect of the procedure was found

in full- and loyal-revision setting, but not in functional- and minimal-revision settings.

Overall, these results justify further research to determine where the effect is situated when it is significant. In other words, if an overall effect of the procedure is found, the next step is to determine if the effect is significant between each condition and the others, that is, between each procedure and the others. This will be dealt with in a future publication, in which additional statistical analyses will be carried out.

There were two main limitations in this study. First, the relatively small sample size might be a threat to the study's validity. However, process data, even for a small sample, are rich and require laborious analyses. Moreover, for ecological validity, subjects were paid and only a minimal budget was available. The second limitation is the effect of other contextual variables (e.g., the target texts, the subjects' profiles, the experimental conditions). Would the results be the same if different text types, texts of a different length or a different language combination had been used? What about the subjects' experiences with translation and/or revision? Did think-aloud change the revision process, with respect to not only duration but also contents (see, for example, Krings 2001; Englund Dimitrova 2005; Hansen 2005)? The problems of the text and of the subjects can be partly solved by using another kind of statistical analysis (e.g., multilevel tests), which will be the focus of a future publication. As to the effect of the think-aloud, the experimental setting did not allow for a control group, which means that no comparison was possible. However, no significant correlation was found between the proportion of verbalizations (the ratio of verbalization duration to revision duration) and the quality of the revision, the error-detection potential and the process duration. Therefore, this methodological question remains open and merits further research.

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Understanding variability in interpreting quality assessment

User's sex and judgments for pleasant voice

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Variability is a common phenomenon in surveys of interpreting quality assessment. A review of these works shows pleasant voice being particularly affected by variability. Pleasant voice still remains ambiguous and notoriously hard to define as it shares perceptual features with other concurrent delivery features such as intonation and fluency. We decided to use a meta-analysis of users' and interpreters' quality preference to understand the reasons behind high variability in general and for pleasant voice in particular. The meta-analysis offers two relevant findings. On the one hand, the high variability for pleasant voice seems to be linked to the lack of conceptual congruence for pleasant voice as users' mental representations for this parameter have shown to tap on prosodic characteristics such as fluency, intonation, and diction. On the other hand, a sex bias has been found when responses were analysed according to users' sex. In line with findings in neurocognition that reveal that females perform better in verbal and nonverbal fluency, the female users and interpreters in our meta-analysis have attributed greater significance to pleasant female voice than male users. This meta-analysis also shows the perceptual interrelations that govern assessment of vocal features in interpreting which may be useful in refining the methodology of reception studies.

1. Pleasant voice in studies on interpreting quality assessment

A taxonomy of parameters or "quality criteria" have been used in survey research on quality in interpreting since the end of the 1980s. These criteria refer to both the linguistic (semantic) and extralinguistic (pragmatic) components of an interpretation (Bühler 1986). They have evolved from professional standards (AIIC 1982) and are very intuitive (Angelelli 2000, Campbell and Hale 2003, Clifford 2005). In fact, many of these parameters are still not clearly understood, as they are

very ambiguous and notoriously hard to define. Despite this, they are consistently used in surveys measuring user satisfaction as well as in pedagogical settings, that is in formative and summative assessment and in interpreter certification. These criteria are used with a confidence which is hardly justified if we take into consideration that they are based on largely subjective reasoning. The criterion *pleasant voice* is a case in point. Assessment criteria play a major role in shaping quality performance. They provide feedback in formative assessment, peer and self-assessment and serve as a yardstick against which to measure professionalism in interpreter certification. It is therefore very important to review the quality assessment process and tools, so as to be able to investigate whether assessment criteria measure the constructs they are intended to measure for the contexts and stakeholders involved. It is also essential to explore whether all raters understand the criteria in the same way.

The interpreter's *pleasant voice* has been regarded as a professional requirement since the inception of our discipline. References to the interpreter's *pleasant voice* abound in the literature on interpreting training (Herbert 1952, 56, Bowen and Bowen 1984, 13–14, Gerver *et al.* 1989, 724, Gile 1991, 2009), self-assessment and summative assessment (Schjoldager 1996, Čeňková 1999, Hartley *et al.* 2004, Soler 2006), and the opinions of professional interpreters (Feldweg 1996, 326–378). It is a commonly held view that interpreters should aim to “produce the same effect on them [listeners] as the original does on the speaker's audience” (Déjean le Féal 1990, 155). Voice must play a fundamental role in this task.

Quality in interpreting is seen as a weighted average of various quality components: information fidelity, linguistic correctness, voice quality, prosodic quality, booth manners, etc. (Gile 2003, 110). Users, however, have difficulty gauging information fidelity (Gile 1995, 1999, Collados 1998) and interpreting quality (Pöchhacker 1994, Collados 1998). Typically, users have no access to the original message, which is in a language they do not understand, and it is therefore difficult for them to judge the accuracy of the information they receive from the interpreter. In fact, very often their favourable impressions of an interpretation (Namy 1978, 26, Gile 1991, 198, Shlesinger 1997, 127) and their assessment of fidelity are based on a pleasant and confident delivery, even though the message may lack sense consistency with the original (Collados 1998, 241–242). Conversely, their impression and assessment of message fidelity may be negative when the paralinguistic quality of the delivery is impaired (Gile 1995, 2003, Bernstein and Barbier 2000, Collados 1998, Pradas 2003, Iglesias 2007).

Intrigued by the effect of the different aspects of delivery and of voice in particular on the impression and assessment of information fidelity, researchers have conducted various empirical studies to probe the role of the interpreter's delivery characteristics on the perception and evaluation of interpretations (Collados 1998,

Garzone 2003, Pradas 2003, Collados *et al.* 2007, Iglesias 2007, Blasco and García 2007). Surveys and experimental studies have demonstrated that the abstract principle which states that quality is the result of a combination of information fidelity and delivery does not seem to hold. While cumulative evidence shows that interpreters' and users' expectations (a priori abstract opinions) place more importance on linguistic and semantic components, and much less on non-verbal components (Bühler 1986, Kurz 1989, 1993, Kopczynski 1994, Moser 1995), findings from users' actual assessments (of interpretations they had listened to) revealed that their satisfactory judgments of interpreting quality do not always correlate with the fidelity, linguistic acceptability or terminological accuracy of the output (Collados 1998, Garzone 2003, Pradas 2003, Iglesias 2007). In fact, in simultaneous interpreting (SI), an *unpleasant voice* can have extensive negative effects on users' assessment of the overall quality of the interpreter's output and on their evaluation of message accuracy (Iglesias 2007). Another interesting finding was that perceived weaknesses in the quality of the voice (very high pitch and volume) had a negative impact on user perception of the quality of other packaging parameters, such as *intonation*, *diction* and *fluency* (Iglesias 2007). In much the same way, when there was a problem with *intonation*, i.e. a monotonous melody, users also thought the interpreter had a less *pleasant voice* (Collados 1998, 2007) and a more *disfluent* delivery. A similar phenomenon was observed with *fluency* (Pradas 2003, 2007). Thus, the perception of interpreting quality seems to refute the atomistic notion of quality as expressed in the traditional lists of individual criteria. Findings have shown that the perception of one individual delivery criterion crosses perceptual boundaries and influences the assessment of other delivery criteria. It therefore seems that the assessment of quality depends more on the user's perception of clusters of features rather than individual parameters. In the quality perception process, users seem to find it hard to separate content from presentation and to distinguish between the various criteria relating to delivery.

2. Variability in quality assessment: Methodological shortcomings and sociopersonal variables

In her pioneering survey of the expectations of interpreters, Bühler (1986) used the criterion *pleasant voice* alongside other "extra-linguistic" criteria such as *fluency* and *native accent*. It is important to note that no reference was made to *intonation* in her study, and that subsequent survey studies which shifted the focus from interpreters' quality expectations to those of end-users (Kurz 1989, 1993) did not mention it either. Presumably, the item *pleasant voice* was used in these early works as a category that subsumed both *intonation* (the prosodic, temporal dimension of

the voice) and *pleasant voice* (the pitch and the spectral features relating to timbre and voice quality). Subsequent survey studies have given this criterion different names such as “voice” (Gile 1990) “voice qualities” (Kopczynski 1994), and “voice quality” (Russo 2005). Precise comparative analysis is complicated by the fact that some scholars have used *pleasant voice* and *intonation* as two distinct categories for analysis (Collados 1998, Pradas 2003, Collados *et al.* 2007), whereas in other studies *pleasant voice* is grouped together with *intonation* and *fluency* under general headings such as “pleasant speech rhythm” (Vuorikoski 1993), “monotonous intonation, monotonous tempo” (Kopczynski 1994, 92) or “pleasant speech rhythm” (Mack and Cattaruzza 1995). It seems that researchers use different labels to refer to the same criterion. Some would claim that these different labels are in fact synonymous, but they could lead to differing interpretations. This is particularly true when the criteria are translated into other languages. This lack of consistency in the use of the criterion *pleasant voice* is not surprising. The voice has two dimensions: temporal (prosody) and spectral (timbre and voice quality) (Abercrombie 1967). The temporal dimension in turn is a combination of pitch contour or intonation, accent, articulation and tempo (rhythm, pausing and speech rate). It is therefore not uncommon to find definitions of *pleasant voice* falling within two broad categories, one related to its common-sense meaning of prosody and melody and the other, more technical, relating to its spectral features. The problem lies in the fact that if no clear reference is made to these differences, users’ mental representations of *pleasant voice* may vary. Users’ concept mapping for *pleasant voice* may be based on the melodic, dynamic dimension (intonation), on tempo-related aspects (fluency), or on timbre (voice quality) and articulation (diction). Likewise, when defining *intonation*, users often amalgamate the temporal features related to tempo and rhythm (fluency), pitch contour (intonation) and voice quality (*pleasant voice*). In her multidisciplinary approach to *fluency*, Pradas (2004) encountered definitions for *fluency* that fell within two broad categories. One relates to the common-sense meaning of spoken oral proficiency and the other to the more technical concept of tempo (speech rate, number and duration of pauses, disfluencies, etc.). The same evidence has surfaced in studies of *fluency* in second language acquisition, which point to the fundamental role of lexical competence as an indicator of fluency (Kirk and Carter 2010). Some scholars have warned about the methodological shortcomings and conceptual ambiguities affecting quality criteria (Mack and Cattaruzza 1995, 47; Pradas 2003, 120), such as *pleasant voice* (Shlesinger 1997, 197; Iglesias 2006, 235), which can often have serious practical consequences when quality assessment is used as the basis for decisions about interpreters’ careers.

The perceptual deficits and interrelations affecting the criterion *pleasant voice* could explain the high variability of responses for *pleasant voice*, a recurrent and salient phenomenon in surveys on users’ quality expectations (Collados 1998,

2007, Pradas 2003, 2007, Iglesias 2007, 2013, 55). This conceptual ambiguity could also explain the low ratings for *pleasant voice* in quality surveys. *Pleasant voice* has repeatedly occupied the bottom positions in the rankings of what users consider the most important quality criteria, whereas *fluency* and *intonation* are usually somewhere in the middle. The low ratings for *pleasant voice* in users' quality priorities, in surveys of their expectations, contrast sharply with the crucial role of the interpreter's voice in their assessment of real interpretations (Iglesias 2007). We were intrigued about the gap between these low a priori ratings for *pleasant voice*, and its critical effect on users' assessment of information fidelity and overall quality (Collados 1998, 2007, Iglesias 2007). We therefore decided to take a closer look at the response pattern for *pleasant voice* in a large survey involving 197 end-users (Collados *et al.* 2007). It was no surprise to find that the standard deviation of responses for non-verbal criteria: *pleasant voice*, *intonation*, *fluency* and *diction* was consistently higher than that for content criteria, and that the highest standard deviation was for *pleasant voice*. In order to substantiate the assumption that users' mental representations for *pleasant voice* do not tap the construct it is supposed to capture, two focus group studies were conducted with the aim of eliciting conference delegates' real concept mappings for *pleasant voice* (Pérez-Luzardo *et al.* 2005, Iglesias 2006). Just as we had anticipated, users' definitions of *pleasant voice* related mostly to prosodic features, and in particular *intonation* (pitch contour, pitch movement and pitch direction), *fluency* (speech rate and pausing pattern), and *diction* (articulation). Tone of voice and volume were mentioned much less frequently. It is also worth mentioning that no reference was made to voice quality or the timbre of the voice and its spectral features (Iglesias 2006, 236). Perception deficits for timbre characteristics are hardly surprising since phonetic studies analysing the perception of the voice have revealed that untrained, naïve listeners have great difficulties identifying the timbre and spectral features of the voice (Biemans 2000). The expression *pleasant voice* does not seem to accurately define the construct it aims to capture, as it conjures up different or overlapping representations. This conceptual shortcoming means that users' responses for *pleasant voice* may not be uniform and that their judgments may relate either to its common-sense meaning or its more technical sense. This limitation leads to great rater disagreement (hence the high standard deviation), and makes it less reliable as an assessment criterion. Hence, our claim that variability and low ratings in responses for voice-related criteria could be the result of a lack of clarity in the categories for analysis.

The wide variation in responses to *pleasant voice*, however, could also result from other concurrent factors, namely socio-professional and socio-personal variables. Consider, by way of example the role of the interpreter. Users' views of this role often depend on the particular circumstances in which they receive the interpreter's services (Gile 1990, Kurz 1993, Kopczyński 1994, Angelelli 2000), and this

may affect their judgments about the weight of the interpreter's *pleasant voice* on quality. Geographical origin has also been shown to influence judgments about *pleasant voice* in that English-speaking conference delegates seem to be more tolerant than their French-speaking colleagues when listening to an interpreter with a slightly unpleasant voice (Gile (1990, 67). Research has also shown that voice preferences vary according to professional background, as delegates with technical profiles regard voice-related criteria as less significant than delegates with a background in the humanities (Gile 1990, Kurz 1993, 17, Kopczynski 1994). Age also seems to affect perception in that the older the delegate, the higher the score for voice and fluency-related issues (Moser 1995, 29). Moser also observed an experience-based bias, as more experienced respondents ranked *pleasant voice* and clarity of expression as very important or important factors (*ibid.*). Very "striking discrepancies" in responses between male and female users were first revealed by Ng (1992, 38), who by sheer chance discovered sex-linked variations in a study on accent and its role on quality assessment. Findings showed that females were more attentive and concerned with correct grammar, voice quality and confident delivery than males. In line with this finding, the study by Moser revealed that women conference-attendants tended to be more irritated by lack of fluency, particularly filled pauses, than men and more inclined to favour greater fluency, clarity of expression and lexical precision (Moser 1995, 20).

3. Differences by sex in person perception

Recent breakthroughs in cognitive psychology, evolutionary psychology and neuroscience are leading us to approach person perception from a different angle. It is now widely accepted that human information-processing (from perception to memory, language processing and attention) is informed by emotions, which, in turn, inform reason. The prefrontal lobe and the limbic system, the home of our emotions, are also actively engaged in cognition, and precede the neocortex, the site where language develops (Damasio 2005). There is also increasing evidence that suggests that there are neuroanatomical sex differences in the brain. While men have larger brains, women's grey matter volume is greater in the areas where social cognition is located,¹ and their right and left hemispheres are more homogeneously, less lopsidedly connected (Frederikse *et al.* 1999, Yamasue *et al.* 2008). Sex differences in interpersonal sensitivity seem to arise very early in childhood.

1. Pars opercularis and inferior parietal lobule and the additional involvement of the medial prefrontal cortex and lateral occipital cortex.

Cumulative evidence in studies on social psychology has shown that women are more sensitive to sounds than men, better at reading facial expression and body language and are more proficient at spelling, lexical fluency and memory for words. Females perform better in a variety of cognitive tasks that involve interpersonal sensitivity, emotional recognition, and verbal and non-verbal fluency (Kimura, 1999). Their knowledge and recognition of non-verbal cues (Rosip and Hall 2004) is higher. Consequently, they are better at identifying other peoples' moods on the basis of their vocal expression (Bänziger *et al.* 2009). Women experience basic emotions more intensely and are more concerned with intimate relations (Kimura 1999).

Neurocognitive research in voice perception has also revealed a significant implication of the right hemisphere in vocal comprehension,² particularly for non-speech vocalizations (Belin *et al.* 2000), and has shown that women are better than men at identifying and discriminating emotional prosody in language processing (Schirmer *et al.* 2005).

In the light of these findings in neuroscience and cognitive psychology, and given the gender-based bias observed by Ng (1992) and Moser (1995) in quality expectations by users of interpreting services, we decided to analyze whether variability in users' responses to a critical non-verbal feature such as the *pleasant voice* criterion was contingent on users' sex.

4. Subjects and method

The data presented in this meta-analysis is drawn from four studies. Three deal with the quality expectations of end-users (Pradas 2003, Collados 2006, Collados *et al.* 2007), while the fourth analyses the views of interpreters (Pradas 2003). The data from the three end-user studies was collated from 244 respondents of whom 116 were females and 128 were males. They were all Law lecturers at Spanish Universities (Granada, Valencia, Castellón, Málaga and Las Palmas de Gran Canaria). Respondents had had a variable degree of exposure to SI. The study on interpreters' quality judgements involved 14 interpreters of whom 11 were female and 3 male. We are aware that the interpreting sample is very small, but unlike other surveys on interpreters, the work by Pradas (2003) contained information on the respondents' sex, and allowed us to look at gender as a differentiating factor, which could support our assumption about sex-bias in the studies on end-users. We decided to use a survey on interpreters to supplement data from end-users because previous quality assessment studies involving interpreters had elicited a similar

2. The right anterior temporal sulcus.

response pattern with regard to *pleasant voice* (Bühler 1986, Collados 1998, Pradas 2003, Chiaro and Nocella 2004). The three studies of end-users were chosen for their methodological consistency. They are part of the same line of research, namely product-oriented quality assessment in interpreting. Another important factor was that responses were elicited for a common set of quality criteria using the same expectations questionnaire (cf. Collados 1998, Pradas 2003). The sample population was homogeneous across the three studies. All respondents worked as Law lecturers at different Spanish universities and displayed a variable degree of exposure to SI. They were asked to attribute a 1-to-5 point significance to ten criteria (where 1 was no significance and 5 great significance): *non native accent, unpleasant voice, lack of fluency, lack of cohesion, sense inconsistency with the original, incomplete rendering, inappropriate terminology, inadequate style, monotonous intonation and unclear diction*. The three studies on end-users' expectations will be referred to as "Study A" (Collados 2006) "Study B" (Collados *et al.* 2007) and "Study C" (Pradas 2003) respectively. The study on interpreters' quality expectations will be referred to as "Study on Interpreters" (Pradas 2003). In Study A, we have used the data from Collados (2006). She analyzed the link between users' sociopersonal variables and their responses to a set of quality criteria. Her study involved 42 end-users who worked as Law lecturers at the University of Granada. 13 of the 42 participants were female and 29 were male. In Study B, we looked at 159 end-users' judgements for *pleasant voice*: 85 were female and 74 were male. The data come from a survey on quality assessment conducted on Law lecturers working at five Spanish universities (Collados *et al.* 2007). In Study C, we analyzed 43 users' views on *pleasant voice* of whom 18 were female and 25 were male. The participants were Law lecturers at the University of Granada (Pradas 2003). The Study on Interpreters comprises responses from 14 interpreters: 11 females and 3 males (*ibid.*).

We have compared the findings for *pleasant voice* from female and male users in order to analyze whether variability is related to user's sex. Since non-verbal perception is at the heart of users' assessment of interpreters' competence, this study attempts to analyse whether this non-verbal criterion is gender-sensitive. In view of the methodological shortcomings affecting the criterion *pleasant voice* discussed above, we will also try to establish whether response variability is affected by users' conceptual limitations.

5. Results

5.1 The quality ranking and rating patterns of female users

We began by ranking the mean scores for the different quality criteria as a means of establishing preferences (see Table 1). This ranking order revealed that users, both female and male, preferred a core of content-related quality components, thus confirming the findings of previous studies (Kurz 1989, 1993, Kopczynski 1994, Collados 1998, Pradas 2003, Collados *et al.* 2007). The majority of female assessors placed *logical cohesion* in first position, ousting *accuracy* from its traditional top rung on the ranking ladder (85 users in study B). The 13 users from Study A put *fluency* in first place, tied with *accuracy*. *Accuracy* was also ranked first in Study C, which meant that a total of 31 users considered it the most important criterion. In Study B 85 users put *accuracy* in second position whilst fewer gave it to *logical cohesion*, (31 users in studies A and C). In all three studies women put *complete rendition* and *terminology* in third and fourth positions respectively followed by *style* in fifth and sixth position. There was less agreement in the ranking

Table 1. Comparison of the quality expectations of female users

Study A			Study B			Study C		
Female users' mean ranking (13 women)		Ratings	Female users' mean ranking (85 women)		Ratings	Female users' mean ranking (18 women)		Ratings
1	Lack of accuracy	4.90	1	Lack of logical cohesion	4.53	1	Lack of accuracy	4.7
1	Lack of fluency	4.90	2	Lack of accuracy	4.39	2	Lack of logical cohesion	4.6
2	Lack of logical cohesion	4.80	3	Incomplete rendition	4.19	3	Incomplete rendition	4.4
3	Incomplete rendition	4.00	4	Inappropriate terminology	4.11	4	Inappropriate terminology	4
4	Inappropriate terminology	3.80	5	Unclear diction	3.81	5	Inadequate style	3.8
5	Unclear diction	3.60	6	Lack of fluency	3.71	5	Lack of fluency	3.8
6	Inadequate style	3.60	7	Inadequate style	3.62	6	Unclear diction	3.7
7	Monotonous intonation	3.00	8	Monotonous intonation	3.20	7	Monotonous intonation	3.4
8	Unpleasant voice	2.30	9	Unpleasant voice	2.78	8	Unpleasant voice	3
9	Non native accent	1.75	10	Non native accent	2.08	9	Non native accent	2.4

for the other criteria, although 98 users agreed that *diction* was the most important non-verbal criterion (Studies A and B). This criterion was in fifth position. A minority of females considered that *fluency* and *style* (18 users in Study C) merited this position. *Fluency* was placed sixth by 85 users followed in seventh position by *style*. *Intonation* is in eighth position and *pleasant voice* and *accent* in ninth and tenth respectively.

Table 2. 85 Score pattern for female users in Study B

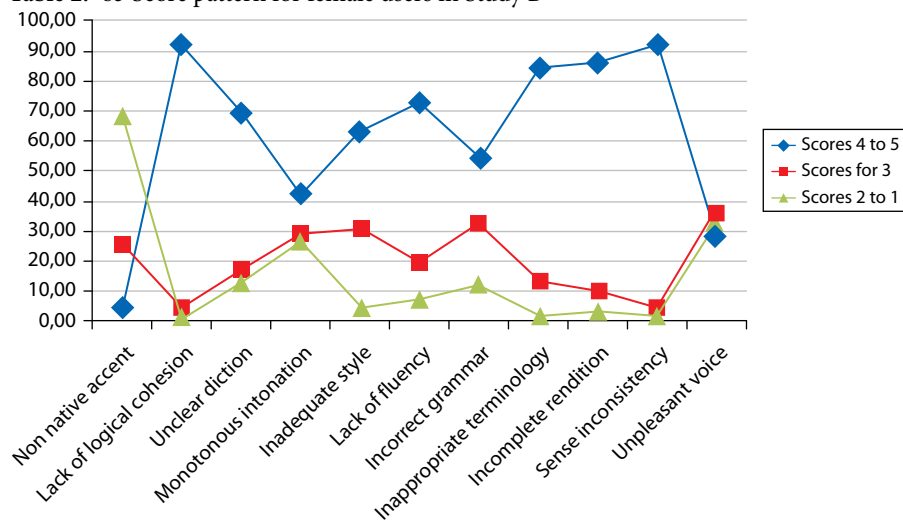
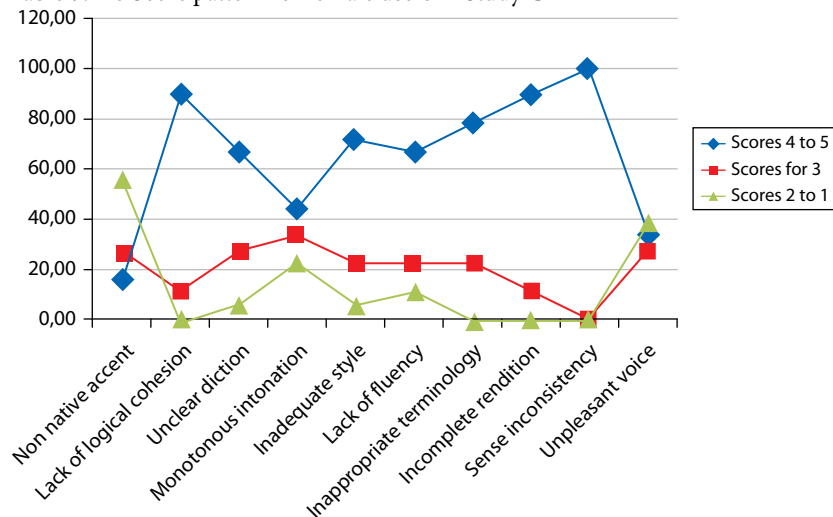


Table 3. 18 Score pattern for female users in Study C



It is interesting to note that most female users scored non-verbal criteria at the top end of the scale: 4–5 (Tables 1, 2 and 3). This is particularly true of *diction* and *fluency* which are given high scores of around 4 by the majority of the female sample. *Diction* and *fluency* are followed by *intonation* and *pleasant voice* which receive scores of around 4 and 3 respectively. Higher scores in female than in male were also observed for *style*. *Accent*, however, shows a very different ranking and rating pattern to the rest of the paralinguistic factors. Most of the scores for this criterion are at the bottom end of the scale (1–2). Unlike their male counterparts, women’s scores for non-verbal criteria and for *style* are rarely less than 3. Interestingly, closer inspection of the distribution of scores for these criteria shows that they are very scattered, with a very similar percentage of raters scoring at both ends of the scale, a sign of high inter-rater variability. The fact that these paralinguistic parameters are notoriously difficult to separate, thus producing perceptual interrelations (Collados 1998, Pradas 2003, Iglesias 2007) could explain the lack of conceptual consistency in responses.

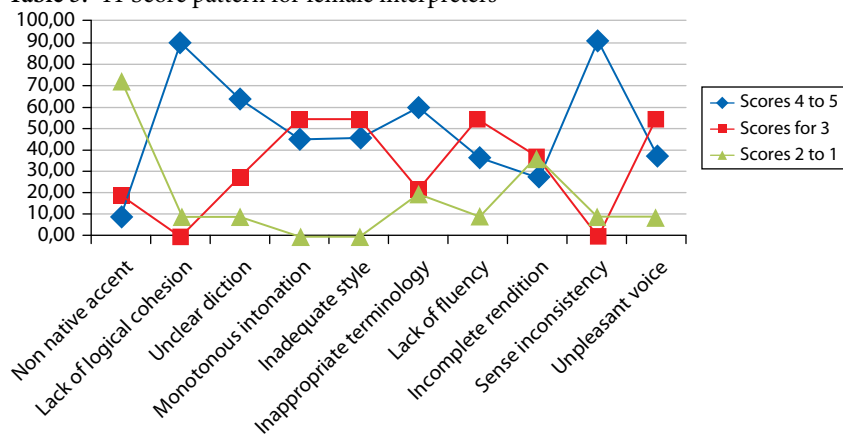
Despite being placed in a low position in both men’s and women’s preferences, women score *unpleasant voice* consistently higher with scores of around 3. No women considered *unpleasant voice* to be of no significance (score of 1) (see Tables 1, 2 and 3).

5.2 The opinions of female interpreters

One of the most striking differences between female users and female interpreters was that interpreters put certain non-verbal quality components in the top four positions of the ranking (Table 4). Interpreters’ sensitivity to non-verbal aspects

Table 4. Study of female interpreters

Mean ranking (11 women)	Ratings
1 Lack of accuracy	4.5
2 Lack of logical cohesion	4.4
3 Unclear diction	4
4 Monotonous intonation	3.4
4 Inadequate style	3.4
4 Unpleasant voice	3.4
5 Inappropriate Terminology	3.2
6 Lack of Fluency	3
7 Incomplete rendition	2.9
8 Non native accent	2.2

Table 5. 11 Score pattern for female interpreters

has been a constant feature of survey research on quality (Bühler 1986, Collados 1998, Pradas 2003). As anticipated, *sense inconsistency* and *lack of logical cohesion* were placed first and second, while third place was taken by a paralinguistic criterion: *unclear diction*, rising from fifth position in the users' ranking. Most strikingly, *unpleasant voice* and *monotonous intonation* climbed into the top four positions (equal fourth) in stark contrast with their lowly ninth and eighth positions in users' surveys. Surprisingly, *lack of fluency* is in sixth position. *Inappropriate terminology* and *incomplete rendition* both slipped in the ranking, the former from fourth to fifth and the latter from third to seventh.

In contrast to the scattered distribution of users' scores for *pleasant voice*, *intonation* and *fluency*, interpreters' scores for these criteria are much more homogeneously distributed. Most gave scores within the 4–5 and 4–3 ranges. None gave low scores (2 or 1) for *intonation* and only one was awarded for *unpleasant voice*. Likewise, *fluency* received just two scores of 2 (Tables 4 and 5).

5.3 Quality ranking and rating patterns for male users

Male users attribute most significance to *accuracy*, *logical cohesion* and *completeness*, followed by *terminology*. *Fluency* leads the middle order of the ranking, followed by *diction* in sixth position and *style* in seventh. *Intonation*, *pleasant voice* and *accent* come at the bottom of the quality preference ladder (see Table 6). The various verbal criteria were given similar mean scores by men and women, except for *terminology* which was awarded a higher mean score by men (see Tables 1 above and 6 below).

More male users gave non-verbal criteria low scores than females (Tables 2, 3 and 5). *Pleasant voice* received scores in the 2–1 range from 54 male users

Table 6. Comparison of the quality expectations of male users

Study A			Study B			Study C		
Mean Ranking (29 Men)		Ratings	Mean Ranking (74 Men)		Ratings	Mean Ranking (25 Men)		Ratings
1	Lack of accuracy	4.90	1	Lack of accuracy	4.46	1	Lack of accuracy	4.5
2	Lack of logical cohesion	4.70	2	Lack of logical cohesion	4.31	2	Lack of logical cohesion	4.3
3	Inappropriate terminology	4.40	3	Incomplete rendition	4.27	3	Inappropriate Terminology	4.28
4	Incomplete rendition	4.10	4	Inappropriate terminology	3.93	4	Incomplete rendition	4.2
5	Lack of fluency	3.90	5	Lack of fluency	3.78	5	Lack of fluency	3.8
6	Unclear diction	3.70	6	Unclear diction	3.46	6	Unclear diction	3.6
7	Inadequate style	3.50	7	Inadequate style	3.43	7	Inadequate style	3.4
8	Unpleasant voice	2.50	8	Monotonous intonation	2.80	8	Montonous intonation	2.9
9	Monotonous intonation	2.41	9	Unpleasant voice	2.48	9	Unpleasant voice	2.4
10	Non native accent	1.50	10	Non native accent	2.05	10	Non native accent	1.92

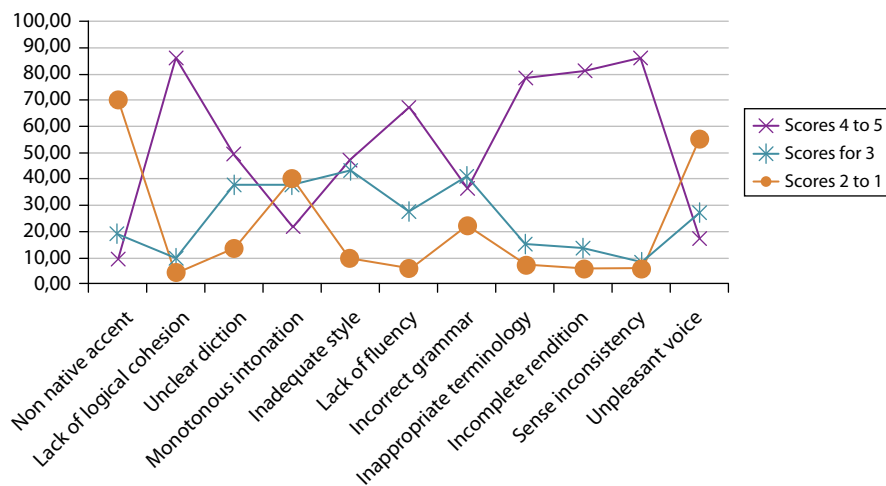
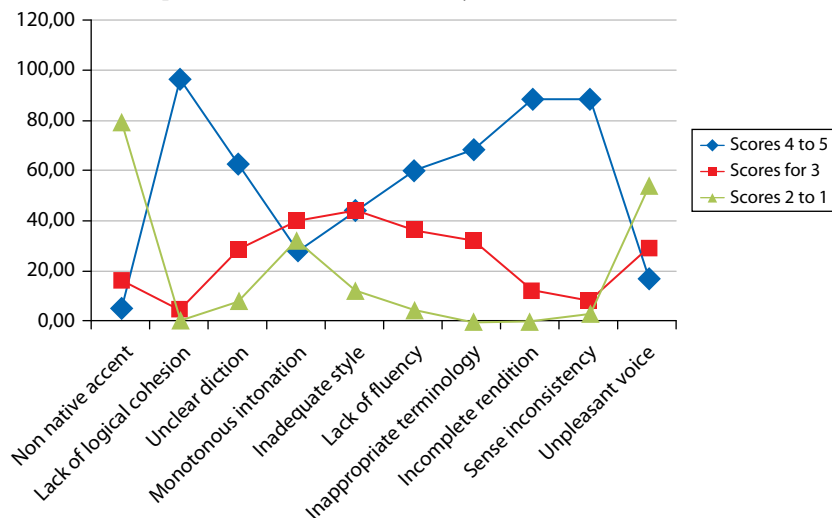
Table 7. Score pattern for male users in Study B

Table 8. Score pattern for male users in Study C

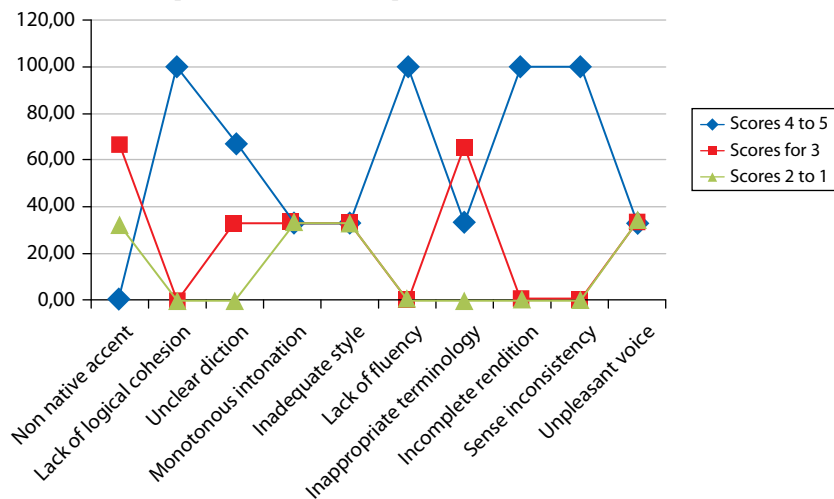
compared to 35 females (see Tables 2, 3 and 5). Scores for *intonation* were normally within the 2–1 range (37 male users versus 28 by females). In the case of *fluency*, scores converge in the 5 to 4 range in both groups of users.

5.4 The opinions of male interpreters

It is worth highlighting that results from male interpreters and male users show a very similar pattern. Unlike their female counterparts, male interpreters attach more importance to content criteria than to non-verbal criteria. Their mean scores

Table 9. Study of male interpreters

Mean ranking (25 men)	Ratings
1 Lack of accuracy	5
2 Lack of logical cohesion	5
3 Lack of fluency	4.3
4 Unclear diction	4
4 Incomplete rendition	4
5 Inappropriate terminology	3.3
5 Monotonous intonation	3.3
6 Inadequate style	3
7 Unpleasant voice	2.7
8 Non native accent	2.7

Table 10. Score pattern for male interpreters

for *sense inconsistency* are higher than those awarded by female interpreters (5 versus 4.5). Unlike female interpreters, male interpreters did not promote *intonation* and *voice* into the top four positions, and they put *pleasant voice* in seventh position in contrast to its fourth position in the female interpreters' survey. *Incomplete rendition* and *unclear diction* were tied in fourth position and both male and female interpreters put *inappropriate terminology* in fifth place.

The scores given by male interpreters for *pleasant voice* tended clearly towards the bottom end of the scale, i.e. within the 2–1 range (Table 10).

6. Discussion

A comparison of female and male quality expectations shows that they concur in attaching the greatest importance to a core of content-related factors that have a negative effect on quality. This is particularly evident in the group of users. These quality components are: *lack of sense consistency*, *lack of logical cohesion*, *lack of fluency*, *inappropriate terminology* and *incomplete rendition*. It is no surprise to find *fluency*, a non-verbal parameter, ranking high amongst the group of content criteria. Cumulative evidence shows that *fluency* is conceptualized as a product of both linguistic and extralinguistic factors (Pradas 2004), and that lexical competence seems to be at the root of the perception of oral proficiency or *fluency* (Kirk and Carter 2010). This could explain why *fluency* is in a top and middle ranking positions in this and previous quality surveys (Kurz 1989, 1993, Kopczyński 1994, Pradas 2003). The prominence of content criteria in users' quality priorities is very

much in line with evidence from previous survey research in quality expectations (Kurz 1989, 1993, Kopczynski 1994, Moser 1995, Mack and Cattaruzza 1995, Collados 1998), but a fresh finding is a result of analysing responses according to a socio-personal variable, namely respondents' sex. While the top four criteria amongst male and female users are all content-related, females' scores seem to give prominence to both verbal and non-verbal factors. A closer inspection of the data shows that these differences are both quantitative and qualitative. This response pattern is shared by female end-users and female interpreters alike. Evidence of this can be found in the fact that in one of the studies *lack of fluency* is ranked equal first with *lack of sense consistency* while in the other two it is in the middle ranks. It is also striking to find *lack of logical cohesion* occupying the first position in two out of three female users' studies. As for male delegates, only two of the top six criteria are non-verbal (*fluency* and *diction*). While both groups of end-users rank *incomplete rendition* and *inappropriate terminology* in third and fourth positions, it is noteworthy that men score and rank these criteria higher than their female counterparts. This was true of both male users and male interpreters.

The most striking differences between male and female users appear in relation to non-verbal criteria, and *intonation* and *pleasant voice* in particular, as well as *style*. This phenomenon is observed in both female users and female interpreters. While it is a fact that *monotonous intonation*, *unpleasant voice* and *non native accent* occupy the three bottom rungs of the ranking in both groups of end-users, women's mean scores for these parameters are consistently higher than men's (3.4 and 3 in women versus 3 and 2.4 in men), and their scores are distributed more at the top to the middle end of the scale (5 to 4), and less in the 3 to 2 range. Female users' and female interpreters' ranking and ratings for *style* are also higher than those of male users and male practitioners. Male scores for *unpleasant voice* and *non native accent* were as low as 2 or 1, whereas women never graded *unpleasant voice* as of no significance (score of 1). Even in the case of *non-native accent*, where mean values were low in both groups, female's scores were considerably higher (2.4 versus 1.9). Unlike their female counterparts, male users' scores were consistently higher for content criteria.

This meta-analysis offers another interesting finding, namely that variability seems to be contingent on the shortcomings affecting some of the categories for analysis. The scores for non-verbal criteria are very unevenly distributed in both groups of users, with high, low and medium scores. This is particularly evident in the survey of delegates and to a much lesser extent in the group of interpreters. This high rate of variability could be linked to the lack of conceptual congruence for *fluency*, *intonation*, *pleasant voice* and *diction*, as ambiguous mental representations could lead to greater variability between raters. This finding is supported by evidence from experimental studies which have revealed conceptual interrelations

between these aspects of delivery. Poor quality in any of these factors seems to spill over into the perception of the quality of their neighbouring components, thus affecting their assessment (Collados 1998, Pradas 2003, Collados *et al.* 2007, Iglesias 2007, Blasco and García 2007). Focus group studies aimed at eliciting users' definitions for these ambiguous features have also shown perceptual deficits, particularly for *pleasant voice*, in that conceptual representations for this criterion draw on features related to prosody, above all melody (*intonation*) and tempo (*fluency*) (Pérez-Luzardo *et al.* 2005, Iglesias 2006). *Pleasant voice* and *intonation* seem to elicit the most variable responses.

As anticipated, the results of the survey of interpreters support earlier evidence that interpreters attribute greater significance to non-verbal criteria than end-users (Bühler 1986, Collados 1998, Pradas 2003, Chiaro and Nocella 2004). They view a higher number of quality components as significant criteria. Our study provides fresh information regarding sex differences in quality judgements by interpreters manifested in the qualitative and quantitative superiority of non-verbal criteria in female interpreters' judgements, particularly with the regard to *intonation* and *pleasant voice*. Not only do female interpreters place more paralinguistic-related factors at the top of the ranking than their male counterparts, but they also award them higher scores. There were unexpected results for *fluency* in the female interpreters' sample. Given the significance attached by female interpreters to delivery criteria, it is surprising to find *fluency* as low as sixth place in the ranking. Given the conceptual and perceptual interrelations affecting *fluency* and *logical cohesion* (Pradas 2004, Kirk and Carter 2010), it is possible that female interpreters' concept of *logical cohesion* could incorporate certain linguistic features of oral proficiency and also temporal features of tempo and rhythm. *Unclear diction* was ranked third by female interpreters whereas *inappropriate terminology* was considered slightly less important, falling from fourth (in the users' ranking) to fifth position. Scores for *inappropriate terminology* were also significantly lower; falling from 4 to 3.2. Another striking example was *incomplete rendition* which plummets from third to seventh position in female interpreters' judgments. Scores for this criterion are reduced from the 4 range to the 2 range. For female interpreters, *incomplete rendition* is not a significant criterion. As in earlier studies, the lowest rung of the quality ladder is awarded to *non-native accent* in both groups of interpreters.

A word of caution is required with regard to the results for male interpreters. Since many fewer men took part in the survey than women, any comparison of their opinions is somewhat tentative. Results from male interpreters display a similar pattern to those of male end-users. Their priorities seem to encompass more verbal criteria. Whilst female interpreters put *diction*, *intonation* and *pleasant voice* in the top four positions in the ranking, these non-verbal criteria are relegated to the bottom positions by their male colleagues. Furthermore, male interpreters

award consistently higher scores to verbal criteria than females. *Terminology* and *complete rendition* are a case in point. Although *inappropriate terminology* loses ground in the male interpreters' ranking, falling from third to fifth position, the decline is much sharper in the female interpreters' ranking. In a similar vein, although male interpreters pushed *incomplete rendition* down from third to fourth position, scores remained around 4, whereas amongst female interpreters' scores for this criterion plummeted to 2.9. It seems clear that male interpreters see *terminology* and *complete rendition* as significant criteria.

Another interesting finding in the responses by interpreters regarding delivery criteria is the fact that judgments by interpreters are more homogeneous than those of end-users, indicating that interpreters have greater knowledge and sensitivity towards non-verbal factors and there is therefore less variability in their responses.

7. Conclusions

Variable response is a common phenomenon in surveys of quality assessment in interpreting. In this chapter we have argued that variability could depend on two factors, firstly a sex-linked bias in users' responses, and secondly a lack of methodological refinement with regard to delivery criteria in general and *pleasant voice* in particular (Iglesias 2006, 2013).

Female and male users agree in that they consider a core group of content-related criteria, namely *accuracy*, *logical cohesion* and *complete rendition* to be the most important. This finding is in line with evidence from previous quality surveys. This trend is much more evident amongst users than amongst interpreters. A closer inspection of results by gender however, shows quantitative and qualitative differences between female and male users. Thus females' top priorities include both verbal and non-verbal criteria, whereas male users' preferences are purely content-related. Female users give consistently higher scores for *fluency*, *intonation*, *pleasant voice* and *appropriate style* than their male counterparts. This seemingly natural predisposition in female users to be more aware of non-verbal signs is further reinforced by experience and task familiarity, in that the preferences for delivery criteria and for *style* shown by female users are even stronger in the group of female interpreters. The priorities of female interpreters are an enhanced version of those of female users, with more non-verbal criteria at the top of the quality list (particularly *intonation* and *pleasant voice*, followed by *style*) and lower ratings for content categories such as *terminology* and *complete rendition*. In addition, female interpreters seem to have a clearer grasp of the categories for analysis. We anticipated high preferences for presentation criteria amongst interpreters, as

evidence of this response pattern had already been observed in previous quality surveys. Female users seem to be more sensitive to the temporal, prosodic features of the voice (*intonation* and *fluency*) and to voice pitch and volume (*pleasant voice*) than male users. Female end-users also seem to be more concerned about *style* problems than male users. These findings are in line with previous survey studies which revealed a gender-linked bias in the quality expectations of users. The gender bias found in this meta-analysis is also supported by the results of studies in social and cognitive psychology that show women to be far better at interpersonal sensitivity as they have greater knowledge and better recognition of non-verbal cues.

Male respondents (both users and interpreters) seem to be more sensitive to *terminology* and *complete rendition*. The results of comparisons between male and female interpreters should be taken with a pinch of salt, as the number of male interpreters is very small and the sample is lopsided towards women. This limitation prevents us from making generalized conclusions about interpreters' preferences.

This meta-analysis offers another interesting finding, namely that variability also depends on the shortcomings affecting the categories for analysis, as shown by the high standard deviation of scores for delivery criteria in general and *pleasant voice* in particular. Experimental studies and focus group analyses have revealed conceptual ambiguities affecting the correct understanding of *fluency*, *intonation*, *pleasant voice* and *diction*. *Fluency* seems to be at the interface between form and content, and this could explain why female users considered it of great importance alongside content criteria while female interpreters placed it at the bottom of the list alongside non-verbal criteria. The presence of *fluency* in the top preferences could be due to the conceptual interrelations affecting *fluency* and *logical cohesion*, as mental representations for these two categories are informed by both linguistic and extralinguistic factors. This limitation begs the question as to whether responses for *fluency* were based more on the common-sense meaning of oral proficiency related to logical cohesion or on the more technical sense of tempo, rhythm and pausing pattern. A possible solution to this conceptual ambiguity could be to use the expression "smooth rhythm" instead of *fluency*.

The greatest variability in the responses was for *pleasant voice* and *intonation*. This high rate of variability could be linked to the lack of conceptual congruence for these non-verbal items demonstrated in focus group studies and in experimental studies of quality assessment. Definitions for *pleasant voice* seem to place more emphasis on prosodic features such as *intonation* and *fluency* and less on pitch, volume and voice spectrum and timbre factors, which inexperienced listeners find very hard to identify. Consequently caution is required when using *pleasant voice* and *intonation* as separate criteria. Perhaps the best approach is that of Bühler (1986) who used *pleasant voice* as a hyperonym depicting a cluster of features

related to *voice* and *intonation*. Methodological refinement of these non-verbal categories could result in a more homogenous pattern of responses for *pleasant voice*, and very possibly, in a higher relative weight for this quality parameter.

By way of conclusion, we could argue that there is a gender-based bias in users' responses for delivery criteria and for *pleasant voice* in particular, but that these gender differences cannot be established as the only source of variability until methodological refinement of these categories for analysis is conducted. These findings may be useful in the refinement of the methodology of reception studies once it has been shown that perception and assessment of oral input depend more on clusters of vocal features than on individual parameters.

The perception and assessment of interpreting quality seems to refute the atomistic approach to quality as expressed in traditional lists of individual components presented as separate categories. Instead, constellations of overlapping, superimposed features seem to be at play in the perception process. This is the case of *fluency*, *intonation*, *pleasant voice* and *diction*. A possible line of research could be to present users with assessment items with more general headings encompassing clusters of related criteria.

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A project-based methodology in translator training

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The project-based methodology in this paper takes its examples and data from a case-study in the translation and technology module of a post-graduate degree course in Translation Studies at Durham University (UK). The paper argues that a project-based methodology with its student-centered and reflective approach not only leads to an enhanced awareness of learning, but also develops professional skills and competences. The students' selection, evaluation and problem-solving skills are developed in a framework of 'tasks' and interrelated comprehensive learning units. In addition, it is demonstrated how group work, action research, group discussions, and blogs encourage reflection, and thus move the learning process forward towards a critical mind that is essential in the professional translation world of today.

1. Introduction

Cronin (2003) argues that translators, as well as translator trainers, need to embrace the challenge of technological advancement. Translations have acquired a different status due to the large quantities and the ways in which they are produced: they might be created by a machine or a human with computer-aided tools (CAT), or both. Trainers and translators should take a broader view of the translator's task and look at ways in which translators can add value by showing what they know and what they can do. The question therefore is how to develop a curriculum that will merge translator competence and practical skills within the academic framework, in which most translators are currently trained, and how the employability prospects for student translators can be enhanced.

The overall aim to merge academic training with vocational competences was the rationale for the implementation of a project-based methodology in the module of translation and technology at Durham University. The objective was to develop a process-oriented syllabus in which the students could improve skills in

problem solving, perform an assessment of technological tools and Internet-based resources, and reflect on their learning in line with professional competencies.

This paper presents a case-study of a project-based methodology in practice, the task-based syllabus that supports it, as well as classroom action research performed by the teacher and the development of reflective skills by students. The examples are taken from a real teaching scenario. Development, review, and enhancement of the teaching and learning process were supported by an analysis of students' responses to the proposed framework in ad hoc focus group discussions, which the author conducted over a period of three years, with three different cohorts. The paper will conclude on how the project-based methodology offers an enhancement of employability skills during a degree course in regard to the translation industry and related fields.

2. Pedagogy in the project-based methodology

The project-based teaching method is linked to problem-based learning, which involves the study of different sides of a problem, often in small groups, in order to find possible solutions (Hugg and Wurdinger 2007). In the paper, the 'problems' in the project-based method are referred to as 'tasks', a construct that became popular in communicative language learning in the 1990s. The idea of empirical learning in many of such learner-centered approaches is rooted in John Dewey's (1916/2004) educational philosophy that a student needs to experience education in the "context" of life. The development of employability skills during translator training will equip students with sound theoretical knowledge and the ability to apply their skills.

The Partnership For Learning Model (PFLM) (Hugg and Wurdinger 2007, 192) is a progressive learning model, specifically designed for trainers, students, and employers. The inclusion of the notional employer in the triangle of stakeholders is an innovative, yet necessary part of syllabus design in the project-based method. Of the five approaches in PFLM, based on the needs of learners and employers, two relate specifically to project-based and problem-based learning, i.e., the learner-centered and action-oriented learning styles. The project-based methodology comprises of one major project that is student-designed for individual in-depth exploration and relies on active participation in the learning process. Enhancement of employability in the translation industry cannot be achieved without the qualities of exploration, problem solving and active involvement; they are fundamental to methodologies in translator training (Pym 1993, Kiraly 1995).

The learning environment in the project-based methodology replicates the professional translation process. In the project, the students are expected to give

evidence of a professional approach to Internet-based and technological tools, including quality assessment, teamwork, workflow, content management and many other aspects appertaining to translation transfer stages. Responsibility for selection, performance, outcomes and the steps chosen to achieve them, rests with the learner: the development of their cognitive and research skills in the learning process depends on their input and willingness to collaborate.

Corresponding to the learner-centered approach, Pym (1993) argues that ‘trainers’ (Pym prefers “educators”) should take a bottom-up, deductive approach, with an analysis of problems as the starting point, rather than teach top down by presenting a theory, after which matching examples are selected by students. Additionally, David Katan (2009) points out that the practitioner’s attitude to top-down and bottom-up approaches is ambivalent. Do translators value the bottom-up approach, which involves analyzing the “more hidden levels”, or are they content with the top-down approach that is more concerned with appearance, and what is “visible on the surface” in the target text? Katan emphasizes the significance of a teaching approach in which questions, or ‘problems’ are presented by the trainer, and not necessarily answered. Awareness of working methods is paramount to the improvement of skills and competence among students.

The project-based methodology is a comprehensive method that offers a framework, rather than a program with set outcomes. The quality of the final product depends on the level of learner-autonomy of each individual student, and the willingness to accept the insecurity of a bottom-up approach without tailor-made answers. Learner autonomy, or “learner empowerment”, needs to be the key word in the methodology in order to develop independent, competent practitioners (Kiraly 2000, 17). It is demonstrated in the paper that the bottom-up approach is not embraced unreservedly by all students. Yet, growth in learner-autonomy is perceived, if the method is employed consistently over a longer period of time.

3. The task-based syllabus in a project

The case-study in this paper involved three cohorts of students (from 2009 till 2012) that worked on a set project during the entire length of the module. The project was based on the translation of 2500 words (source text) of the English language university website. Each student had to select appropriate sections for translation and although the final product needed to be faultless (peer revision was organized as well as encouraged), it could not be given credits because of the collaborative aspects. The students’ assessment was based on a written critical evaluation of the effectiveness of the technological tools and resources, supported by academic references, and their personal management of the translation project.

Collaboration between students, with regard to technological and online activities surrounding the translation, was essential. The syllabus was available online with clear objectives and teaching materials, and its content was moderated and updated on a weekly basis. Comprehensive tasks with authentic problems gave structure to the syllabus.

Tasks were born out of a move from traditional teacher-centered methods to learner-centered communicative approaches in English language teaching. For the benefit of this study, a suitable definition of 'task' for inclusion in the methodology is taken from González Davies's glossary (2004, 232):

A task is a chain of activities with the same global aim and final product. The completion of a task usually takes up several sessions. In each of these, activities that lead along the same path towards the same end are carried out. On the way, both procedural (know how) and declarative (know what) knowledge are practiced and explored.

An example of a task in the task-based syllabus in Table 1 (appendix) demonstrates how the project was built up. The task was designed to be accomplished in one week, spread over four contact hours, divided into theoretical and practical sessions. Students were expected to devote a significant number of hours to self-study. The translation of the web pages was a continuous activity, and the objective was to familiarize the students with a variety of aspects, features, functions of technological tools or Internet-based resources that supported translation stages and processes. The fourth column in Table 1 (appendix) relates to a small management team of students responsible for work flow and content management of the project in class. While González Davies's examples (2005) refer to a wide range of task-based activities concerning different aspects and levels of translator training, the tasks in the study related to the module of translation and technology at post-graduate level only.

Technology provides a great variety of suitable material for tasks. ICT is a medium that accommodates varying individual needs and abilities. Also, ICT generally evokes a high degree of learner motivation and involvement (Schrooten 2006). Its content is rich and challenging, and the student's curious response generates a more intense learning process. Moreover, ICT creates an efficient learning environment in which the trainer can be the facilitator who supports the students in the accomplishment of their tasks. In the project, instruction was provided by students and consisted of introductory presentations, based on academic readings and their own trial of, for instance, the function of a technological tool. If there were uncertainties or problems, students were encouraged to use ICT resources, such as help sites on the web, and consult each other on the web forum they had created in the university's virtual learning environment (VLE).

Particularly new technologies, such as translation memory and localization seriously affect the way the translator works and they cannot be ignored in translator training. Considering the wide spectrum of technology, Pym (2003) prefers a teaching style with an emphasis on the process. If the work method is consistent, and the trainer is constant in their role as the facilitator, perceptions and expectations of the students will adapt themselves to an evolving learning environment. Not only is ICT in constant flux, and therefore requires adjustments in the learning process, it also produces a plethora of topics suitable for tasks, as illustrated in Table 1 (appendix). In addition to the breadth of technology and the need to accommodate constant changes, Pym (2003) points out that students should be able to discern what they need to complete their tasks. The professional translator's workplace is too fragmented to decide which skills should be taught, and a syllabus cannot be prescriptive. Students are encouraged to explore and specialize. Pym (2003) claims that it is the profession that influences academic courses, and that academic research has less impact on the profession. Against this background, tasks provide a flexible framework in which students can work towards "translator super-competence" (Pym 2003), in other words, they should learn to improve and update skills and competences on a continuous basis.

3.1 Three phases in the task

Skehan's (1998) clear subdivision of a task in three phases was adopted in the project to provide a clear structure for both trainer as well as students: firstly, the pre-task phase, which presented an introduction to the topic, secondly, the main-task phase, in which students worked towards achieving aims and objectives, and thirdly, the post-task phase, which allowed students (and trainer) to reflect on achievements. In Skehan's (1998) concept of the task, the post-phase should lead to a potential adjustment of goals and chosen directions.

The pre-task phase in the project consisted of the students' preparatory readings and trials of technological tools related to the new task and topic, which was followed by a practical session that constituted the main-task phase. The post-task phase was substantiated in the students' blogs (online diaries) in the university's VLE, as well as in end-of-term focus group discussions, when trainer and students crystallized and exchanged thoughts and opinions. One of the main objectives of the post-task phase was to plan appropriate follow-up, which could be a modification in the syllabus to remedy or exemplify activities that had not been understood.

While focus group discussions were only held with a select group of students, who had opted to manage the translation project, all students were encouraged to record their activities reflectively in their blogs. The purpose of recording their

activities, findings and opinions was not only to collect data for their summative critical assessments, but also to raise awareness of personal actions. Table 1 (appendix) shows some overlap between the individual reflective activities in the post-task phase and main task: students were encouraged to 'blog' their opinions and assessments at any time during the task. The 'project managers' were encouraged to reflect on their own management skills, while in the post-task phase their creation of a thread, an online discussion about a particular topic on the VLE discussion platform, supported interactive reflection among their peers.

The implementation of the task with its three phases allows for a sound establishment of objectives, a structured design, clear sequencing of teaching units, reflection and an evaluation of the teaching and learning objectives (Table 1, appendix). The task provides an indispensable support to the project method and creates a framework for activities that can be shaped and completed by the students, independently.

4. The benefits of group work in the project

Mary Ann Kenny (2010) describes the collaborative group as a structure in which a group of learners is engaged in the creation of a group product, and where all members work in parallel on all aspects of the task. Furthermore, group activities in the VLE enable students to become acquainted with the tools used in a professional workplace. Her collaborative group shares the two features with group work in the study. All students were involved in the same task-based learning units that supported their translation of web pages, such as the various functions of translation memory programs, online terminology resources, or the creation of online databases.

Group work in class occurred simultaneously at two levels: in the class, i.e. a larger, fluid group, and in the project management team, a small, more cohesive group. The class consisted of fifteen students, representing up to six different language pairs with a mix of native and non-native speakers of the respective languages. Meanwhile, the project management team operated as a self-organized target-focused group with up to four students. The team was engaged in the provision of services to peers, e.g., the establishment and coordination of a VLE terminology database, consisting of contributions from class members. The class compared with Kenny's (2010) first group-learning structure, which is that of a discussion group in which the members offer each other cognitive and non-cognitive (e.g., administrative, organizational) support, rather than a service. Collaboration was achieved through pair work and collaborative activities, supervised by the small project management team, who practiced supportive management skills

in addition to completing their own projects. The levels of awareness, competence and skills were raised by reflective activities in both groups: collaboratively through participation in the VLE forum, and on a personal level in blogs. Group work, in addition to tasks, provided fundamental support to the project, emerging from its cohesive function, the collaborative development of technological and online communicative skills, and its reflective properties.

5. Enhancement of reflective skills in a larger group

González Davies (2005) argues that reflective teaching involves observing one's own teaching methods, adapting and improving them, as well as carrying out action research in the classroom. Reflective teaching and action research have been popular in English language teaching since the 1980s and González Davies points to increasing evidence of application in translator training. An awareness of processes in the classroom with regard to pedagogy (the teacher), the methodology (the syllabus) and the student's learning process is effectuated by this style of teaching.

One of the tasks in the syllabus involved the experience of machine translation (MT); the difference between rule and corpus-based MT applied to different text types, and a post-edit of MT. Expertise was not the main goal of the exercise, the objective was understanding method, quality and potential of the medium. Therefore the aim of the thread, created in the VLE, was to encourage critical thinking in regard to the question whether MT was a resource or a product. In the postings the students reflected interactively on the MT task they had completed (all postings, communications and transcripts are cited verbatim):

Student 1

If it is true that corpus-based [MT] results from previously used corpora, it can also be true that the reliability of sources isn't always verifiable; therefore, I would tend to use MT as a tool that can make my translation process easier and quicker when total accuracy is not required

Student 2

Thus far I have found MT to be a resource, however it does have limitations. Google translate in particular has provided me with some very intelligible translation, including some surprisingly accurate terms which would have taken me a while to research and validate. Its flaw is very much syntax, grammar and over-literal translations that make little or no sense. As [student 1] mentioned, MT can be a valuable resource when complete accuracy is not necessary.

The outcome of cognitive postings was that they provided evidence of students learning through discussion, negotiation and debate (Kenny 2010). The VLE thread was considered more professional by some students, which was demonstrated in the formality of their postings. As the students expected them to be read, they paid more care to content and language, and thus their awareness was deepened through careful consideration of their opinions. Blogs, designed for personal reflection, were considered less inhibitive by the students and the style was free and immediate. They provided rich data:

Student 3

Project management: So far the entire process seems quite interesting. It is something completely different from everything ive done so far. It takes team work and sometimes it is not so easy to specify who is doing what but finally everyone can contribute so the outcome is satisfactory as if something is overlooked each member of the team can fill in the missing parts. It took some time to organize the wiki site [VLE platform] when it came to the sections/folders that we had to build and this is why we tried to consult the websites of different companies but that did not turn out to be very helpful since the demo versions turned out to be a dead end. (we never received any email with instructions or help). We had to coordinate the entire group of students as everyone has to contribute so communication was an important factor and project management helps you build up your communication skills.

Both types of postings, whether formal (students 1 and 2) or informal (student 3), expressed similar professional competences: the ability to be selective and critical, and the development of management skills (Mackenzie 2004). MT was a controversial activity for the students, because of its mixed results, and the group discussion online provided a way to raise the students' awareness of quality and visibility of product (translation) and process (the role of the translator in the process).

5.1 Personal reflection in blogs

Reflective learning in translator training is practiced and studied in different formats, e.g., diaries (Fox 2000), action research (Hubscher-Davidson 2008), and small group discussions (Chen 2010). The latter points out that raising awareness already starts when students are informed about any imminent discussion of their work. This was apparent in the postings on the web forum and in blogs. Although blogs were typically written in free style, the knowledge that their records of actions and learning might be read (by the trainer), resulted in a more detailed coverage of the learning process:

Student 4

Essay — should cover 3 areas of the term's work. Interaction between humans and machines? Evolution of industry. How human translators are adapting to increased presence of MT. Revised ideas — the role of the human translator in the automated translation process. Pre-editing/post-editing — which is more efficient? How is the role of the translator changing to adapt to MT?

The blogs were introduced for two reasons: their reflective propensity, and to function as personal databases, so that they might be used as records and for citation purposes in the students' summative essays. An evaluation of achievements was encouraged in the blogs, where the students could review their successes and failures and assess their fulfillment of the aims and objectives of the weekly tasks in the syllabus. To this end, comments were added by the trainer to invite critical thinking:

Remain focused on detailed experiences and avoid generalities such as the “evolution of industry” that would not demonstrate your learning or assessment.

In her discussion of diary writing (similar to writing in blogs), Fox (2000) presents Nunan's (1989) five goals of the task-based teaching methodology. Two of them are pertinent to the project-based methodology: the competency to learn-how-to-learn, and problem-solving goals. The tasks in the project presented problems, without offering factual answers. Although the outcome of the thread about the nature of MT products was inconclusive, the students had been involved in a critical learning process.

5.2 Group work and action research

Group work is beneficial to student learning, and sound pedagogical principles make the learner responsible for not only their own actions and learning, but also help them recognize and respect the abilities of their peers (Fox 2000). During the project, groups functioned as a supportive system with regard to translation directionality in that native speakers could assist non-native speakers with terminology issues in the English ST or translation into TL. Group work also enabled cross-fertilization: the introduction and management of tasks and processes were familiar to some, but not to others. Not all students shared the same educational background, nor were all familiar with the learner-centered bottom-up approach. Consequently, there were conflicts in the way tasks were performed, which had to be dealt with by team or class. Students educated in modular educational systems managed tasks independently and recognized cohesion within the methodology:

Student 5

I think Translation Technology is the most demanding and stressful module of this course, in terms of quantity of work and the steep learning curve involved. If this module wasn't so well delivered it could have been a complete nightmare ... I have really enjoyed being able to use the translation projects as the backbone for the essays — for me to be able to use personal research alongside additional reading was a good practical / academic mix and made me feel a lot more engaged with and responsible for my work

Students who came from didactic environments that concentrate on end of term/year examinations did not always understand the methodology and needed more support. Hubscher-Davidson (2008) noted in her action research (AR) project that some students regarded group work as non-essential, having incidental value. The fact that the translation project in the study was not part of the summative assessment was difficult to comprehend for students from a trainer-centered didactic environment. Their expectations and disappointments were expressed in a focus group discussion about poor revision quality:

Student 6

I was thinking too that it is maybe pressure that really works, if our translations are marked, you think 'I must do it right', 'I must have it revised'. One student had not done her translation so well, and I asked her why, and she just told me, it won't be marked. She said, I had to do it quickly, no matter what the quality is.

Group work brought this issue to the attention of the students, and it was apparent that the larger group and the smaller group had different objectives. While some students in the larger group were grade-focused, the project managers in the smaller group wanted to bring the project to a successful end. They were not satisfied with the outcome of the revision activity they had managed; and even though they shared the teacher-centered, target-focused educational background, they sought improvement:

Student 7

it is like we had overestimated how co-operative people would be because they were classmates but they weren't really interested and in future we will have to make the instructions extremely clear.

Student 8

in my group we were very clear about what they had to do but we didn't include the tool (track changes) in the instructions and that was why some people were confused so some did not quite know what was going on and were not quite sure what they were meant to do.

The focus group discussions became a collaborative inquiry into improving practice for both parties. They gave the teacher qualitative data that were significantly richer than quantitative data. In AR, problem identification was the main objective, as it enabled the trainer to improve curriculum design and syllabus, and to formulate possible action strategies to enhance the student's learning experience. A significant amount of remedial action took place after the discussions and other reflective practice, such as blogs.

Reflection contributed to self-assessment qualities. The focus group discussion allowed students to express themselves more freely; they did not feel judged and responded naturally to each other. The intuitive nature of student feedback probably gave an accurate reflection of the norms that govern translation behavior in society, and should be the goal of translator training (Tourey 1995). "What do translators do in such circumstances?" was a question raised in one of the discussions, which demonstrated that students related their experiences to the professional context.

6. Professional competences in the classroom

How smooth is the transition from the academic environment to that of the practitioner? Wagner (Chesterman and Wagner 2004) argues there could not be a greater gap between theory and practice than in the translation profession. Shlesinger (2009) points to the disparity between academic research and vocational practice: does what students have been taught to be translation match the professional job in hand? In the classroom there needs to be a focus on required professional competences.

Depending on their educational and cultural backgrounds, the students had different concepts of their own work ethics, which was exhibited by students who delivered poor quality, i.e. unrevised translations. Once the students had understood the essential requirements of the project-based methodology and realized that the translation in the project was a database, a source of experience, and could not be graded because of collaborative efforts, their focus transferred to the activities and tasks to be carried out. It appeared in focus group discussions that the realization was a gradual process, and that it was best achieved among students who were actively involved in organizing the project:

Student 9

Yes I really think, it is this thing about responsibility you have to realize that you are part of the project, but outside the team you can wait for others to do it, so there is not so much pressure on you. And another thing is that since I have been project manager I can see the project more clearly. Like when I was a student I just

watched what other managers did. I now know what they are doing, the workflow. But before I didn't know how they did it. Now I do in detail, now I have been a PM.

Student 10

Well, I think the biggest problem is that the students [outside the team] don't quite understand what project management is, because we as project managers take some time to be aware of what it is — it is a process. For instance in the first semester I was not sure what it really was, for instance when we set up the web forum the process was quite slow, but in the 2nd semester we generally knew how to organise that.

Student 11

I think it is really about organization, and how you organize people and how you plan out the projects, and sometimes there might be problems when communication is not all that good between the team members.

Student 12

The class gave me an insight into the importance of project management in the translation industry and the need to be effective. Before the class I would have thought it was a simple matter of firing off e-mails but I now realize that terminology management and ensuring proof-reading require an efficient infrastructure to be put in place from the word go.

Kiraly (2000) argues that students are more likely to retain what they have learnt if they have been able to discover and practice their own goals and materials. His constructivist ideas that encourage interaction between what is learnt and what is taught, are embedded in the project-based methodology, seeking a balance between professional activity and academic reflection.

The desired blend of professional and academic competences is demonstrated in the timesheet in Table 2 (appendix). The timesheet was required from students in the project management team to validate a reduction in the word discount of their translations in lieu for time spent on management activities. The timesheet has a profoundly professional connotation in that the students were encouraged to reflect on the role and tasks of a project manager. It shows that the student had considered terminology skills and management, the communication with 'sub-contracted' translators in class, linguistic skills and people and project management.

7. Initial thoughts and findings

Provided that training equips students of translation with specialist knowledge, competence and appropriate skills, these qualities can then be applied directly as a translator, or as a teacher, or used indirectly in related fields. However, for some students their studies are a means to a different end (Fallows 1999), as indicated in the following email:

Alumnus 1

I just found a translation job in a PR company in Shanghai, which has something to do with luxury goods and cultural documentaries. The job can offer me many opportunities to work in western countries...

Apparently, the job involved very little translation, but the company had recognized appropriate skills and offered employment. Communications from alumni showed that their work consisted of recruiting translators, negotiating deadlines and performing repetitive technological activities, with little or no translation activities involved:

Alumnus 2

I was observing how the PM [Project Manager] and RM [Relation Manager] work. I noticed they were on the phone very often—: enquiries, looking for translators/interpreters, etc. Although I know the RM is quite good and experienced in terms of building up the relationship with the client, I tend to feel that none of the office have a linguistic background or education.

Fallows (1999, 122) claims that many smaller and medium-sized businesses that have emerged, need graduate employees with a host of functional skills to cope with a variety of demands, and although it is a challenge to structure training programs to meet the demands of employers, there are some key “skills for work” that students should develop, such as communication, information management, ICT, people management and personal responsibilities.

8. Conclusion

The response of many higher education institutions to employer demands has been to put the development of skills as a high priority in their teaching and learning strategies (Fallows 1999). The project-based methodology in the study addressed the key skills for the work environment by creating a simulated work environment in class. Tasks, the interrelated learning-units within the project, enabled the students to develop professional awareness and skills within an academic framework

that allowed students to demonstrate the ability to work and communicate with peers in groups and in pairs, as well as online. Their work was produced in accordance with agreed criteria and quality standards, and coordinated by a project management team in a similar way to operations in a translation agency. Members of the project management team learnt people skills, ICT and communicative skills, and encouraged the other students to participate and develop these skills, too.

Blogs and discussions on the web forum created an environment in which the students could express themselves on a one-to-one basis with the trainer, and interactively with their peers. As a result, awareness of their learning was heightened, which led to a deeper critical assessment of their activities. Significant qualitative data were produced in focus-group discussions and exploited in AR to the benefit of the trainer as well as the students, who reviewed their management skills.

“‘Professionally-oriented’ courses must be supported by theoretical analyses of the process involved” (Gouadec 2007, 368). The project-based methodology enabled the trainer to carry out AR, to identify problems, to theorize and to adjust the learning process as required. The tasks were an effective medium for students to perform activities independently within the given framework and to respond collaboratively to unexpected problems and new situations. Students who can reflect and assess their own skills, who can adapt to a learning environment in process, will be well prepared for the translation industry that is in a state of continuous change.

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Appendix

Table 1. A summary of a three-phase task on the topic of the value of Google and cloud computing to the translator

Aims and objectives Lecture/Seminar	Practical session for all	Project Management Team
Pre task	Main task and post task	Post task
<ul style="list-style-type: none"> - Understanding of the concept cloud computing - Assessing potential (ethical) risks to translators using the Internet Lecture/Seminar - What Google can offer the translator - An assessment of the products - Examples of cloud document management 	<ul style="list-style-type: none"> - Revise a completed translation in Google Docs with another student - Select and translate a web page which might be considered confidential. Could you use Google Translate? Explain in your blog why and how you have produced an ethical translation 	<ul style="list-style-type: none"> Reflect and write, or maybe create a thread about your achievements, efforts and management in terms of <ul style="list-style-type: none"> - online terminology databases - the VLE communication platform - file sharing - workflow management - content (CMS) and terminology management systems (TMS) in general

Table 2. A student's project management timesheet (transcript verbatim)

Task	Detail	Time
Case study management	<ul style="list-style-type: none"> - Extracting the most useful and relevant terms from revised files of members of both groups 1 and 2, adding terms to the respective term lists and uploading them to both Wikis 	1 hour
Wiki maintenance and development	<ul style="list-style-type: none"> - Editing and improving content, structure and detail - Uploading term base and PowerPoint presentations - Collaborating with and contributing to Wiki 1 terminology list 	1 hour
Communication	<ul style="list-style-type: none"> - Sending email reminders to translators to upload glossaries and terminology by deadlines. - Emailing other members of PM team in both groups to discuss and organize workflow. - Creating and contributing to threads in Wiki discussion board. 	1.5 hours
Revision	<ul style="list-style-type: none"> - Revising the terminology list to check for spelling/grammar mistakes and accuracy in English. - Revising Spanish files with other PM team. 	2 hours
Meetings	<ul style="list-style-type: none"> - Meeting with PM team to delegate tasks and organize workflow. - Discussing how to organize and carry out terminology and revision tasks. - Arranging deadlines for submission of glossaries and translations/revisions. 	1.5 hours

Incorporating translation technology in the classroom

Some benefits and issues on using corpora and corpus-based translation tools

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This paper focuses on the use of bilingual corpora for terminology and translation purposes. A review of the literature provides an overview of the use of comparable and parallel corpora in the translation classroom and brings to light a number of issues on translation technology that are further addressed. In particular, the use of Translation Memories is discussed and the integration of Computer-Aided Translation Tools is reconsidered in the light of the environment of professional translators. A new translation tool, based on full-text multilingual corpus technology, is introduced in the translation classroom as the tool has been designed to best meet translators' needs in terms of terminology extraction, corpus building and corpus browsing.

1. Introduction

Over the past decade the use of corpora in the translation classroom has been increasingly encouraged (Maia 2003; Varantola 2003; Thoiron and Maniez 2007). A review of the literature shows that great attention has been paid to using bilingual corpora and corpus interrogation tools as “*documentation tools*” (Marco and van Lawick 2009, 10) *i.e.* as an aid in retrieving terminology and enhancing translations.

Concordancers are used to search bilingual corpora which are collections of either comparable or parallel texts. While the former have been used quite extensively in the translation classroom, the latter remain underexplored. Besides, monolingual or bilingual concordancers are used by trainers contrary to professional translators who are not familiar with such tools.

However, the use of a very specific type of parallel corpus, known as Translation Memory (TM), is well established in translator training and is considered an essential skill for professional translators (Biau Gil and Pym 2006; Gouadec 2007). But Translation Memories are mostly used in core courses on translation technology and focus on technical know-how rather than translation competence (Chung-ling 2006; Sauron 2007; Kenny 2007).

In this paper we will review the literature on using bilingual corpora in the translation classroom ranging from comparable to parallel corpora. This will require us to consider the use of Translation Memories and therefore to address a number of issues to be considered in order to integrate translation technology in the classroom. In particular, we will highlight to what extent professional translators use translation tools, especially Computer-Aided Translation (CAT) Tools and concordancers, and we will point out a new category of tools deemed to meet translators' needs. The last part will illustrate how this corpus-based technology can serve both terminology and translation teaching purposes.

2. Corpora in the classroom: A review of the literature

2.1 Comparable corpora

Comparable corpora are commonly defined as “a collection of texts composed independently in the respective languages and put together on the basis of similarity of content, domain and communicative function.” (Zanettin 1998, 614).

A review of the literature shows that comparable corpora have been used quite extensively in the classroom. Overall, they have been praised as enhancing the understanding of the source language text and target language production by providing information missing from dictionaries (Zanettin 1998), helping students gain insights into the languages and cultures involved (Zanettin 2001) and promoting language awareness in student translators regarding context, text type, register and idiom (Bowker 1999).

More specifically (Pearson 1996) has shown how searching electronic texts¹ with a concordancer² proved complementary to general and specialised dictionaries by providing useful contextual information missing from dictionaries. In (Pearson 2000) the author goes further and illustrates how authentic texts³ can

1. Namely *Encarta encyclopedia* and archives of the *Financial Times*.

2. Microconcord, <http://www.lexically.net/software/index.html> (last accessed 30 June 2012).

3. Newspapers (*Le Monde*, *Allgemeine Zeitung*, *Financial Times*) and abstracts on specialized fields such as computer science and economy.

be used to teach students at the University of Dublin how to build bilingual glossaries. This is achieved by providing students with linguistic markers to complete terminology records. For instance, markers such as *e.g.*, *i.e.*, *called*, *known as* are used to retrieve conceptual information as in the following examples: *The Keynesian model is also known as the Liquidity Reference Theory* or *When a severe virus known as The Ripper made its way into Ireland on one's person portable*. In the latter example, students can retrieve the hierarchy relation between *virus* and *The Ripper* (The Ripper is a virus). Applying this methodology to the meaning of culture-specific terms (such as *National Investment Savings* and *Special Savings Accounts*) has proved very helpful as these specific terms cannot be found in bilingual dictionaries, be they general or specialised. Following Pearson's work on linguistic markers, Maia (2003) has trained her students at the University of Porto on retrieving corpus-based terminology.⁴ The author places emphasis on using a corpus to become acquainted with a specialised field and raise student awareness of how accurate translators' choices should be.

A major pilot study conducted by (Bowker 1998) aimed to reveal how valuable a specialised monolingual native language corpus could be compared with conventional resources such as dictionaries. Fourteen English native-speaker students, enrolled in an Applied Computational Linguistics programme, translated two French texts⁵ into English using conventional resources on the one hand and a corpus together with a concordancer⁶ on the other. The results showed that corpora help enhance students' translations by providing information missing from dictionaries, especially regarding term choice and idiomatic expressions. One of the most telling examples provided by the author is *photodiodes sensibles à la lumière*, which students who used conventional resources translated as *photodiodes sensitive to the light*. This is grammatically correct but not idiomatic compared with the corpus-based translation *light-sensitive photodiodes*.

Another work worth mentioning is Kübler (2003) whose postgraduate students at the University of Paris 7 have been trained on building comparable corpora and searching them with an online concordancer.⁷ More specifically, first-year postgraduate students had to translate a website on digital photography and build a French version of the website, which involved collecting specialised texts and

4. Students use WordSmith Tools to retrieve conceptual information based on the linguistic markers exploited by Pearson (Pearson 1998).

5. Three hundred words each, extracted from *Science et vie Micro*.

6. WordSmith Tools, <http://www.lexically.net/wordsmith/version3/index.html> (last accessed 30 June 2012).

7. Available at <http://wall.eila.univ-paris-diderot.fr/dyn/Context2> (last accessed 30 June 2012).

cooperating with experts in order to solve terminology problems. A second-year students' assignment was to investigate a machine translation output and pinpoint translation errors, and then use corpora in order to improve the software by suggesting new translation rules. For the author, the major benefits of using comparable corpora lie in extracting valuable linguistic information (collocations), grasping a specialised field as well as identifying how specialised terms are by comparing general and specialised corpora.

Moreover, students at the University of Tampere have been involved in a workshop experiment on building and using *ad hoc* corpora using the Web as a translation resource (Varantola 2003). According to the author, this type of corpus, termed as *disposable corpus*, is intended for a single translation assignment only and is therefore not meant to be part of a permanent corpus. Overall the experiment showed that using disposable corpora help students gain reassurance for their strategic decisions and lexical choices which Varantola considers a major benefit:

(...) we can regard them [disposable, ad hoc corpora] as performance-enhancing tools in translation or, more precisely, as decision-making tools for lexical and textual knowledge management in translation. (2003, 59)

Wilkinson (2005) has built a corpus on tourism that his students have searched using WordSmith Tools with the overall objective to become "*better language service providers*" by enhancing both the quality of their work and their productivity. The author underlines the corpus-based "*unexpected discoveries*" students have made compared with the information found in dictionaries, and he emphasizes the "*unpredictable, incidental learning*" to which concordancing with contextually-relevant search words can lead. Finally, he highlights how valuable corpora are in helping students produce natural-sounding translations — which are one of the chief benefits mentioned in the literature.

After reviewing the literature on comparable corpora we shall subscribe to Pearson's statement that "*comparable corpora have already found their niche in translator training*" (Pearson 2003, 15).

However, this needs to be reconsidered in the light of geographical locations as there are discrepancies in the use of corpora, for instance between South Africa on the one hand and Europe and America on the other (Gauton 2008). Furthermore, substantial efforts still have to be made to raise both student and teacher awareness of the potential of corpus work in the classroom (Bernardini and Castagnoli 2008); this is particularly true of France where very few universities have introduced corpus-based translation activities.

2.2 Parallel corpora

Parallel corpora, defined as having “*components in two or more languages, consisting of original texts and their translations*” (Aston 1999, 290), are increasingly applied to translation research and language teaching (see Barlow 2000; Peters *et al.* 2000; Olohan 2004). They remain, however, underexplored in the translation classroom, even though they are said to be an important asset in translation teaching (Olohan 2004) and complementary to comparable corpora (Pearson 2003).

Very little literature has addressed the issue of incorporating parallel corpora in the translation classroom and designing corpus-based translation activities even though parallel texts have been reported to enhance translations compared with bilingual dictionaries (Williams 1996). We must mention Laviosa (2006), who has used a combination of bilingual comparable and parallel corpora in the translation classroom; COMPARA,⁸ a bidirectional parallel corpus of English and Portuguese has been designed with the aim of being used in the training of professional translators. To date, most studies have focused on designing tools to investigate parallel corpora, some of which have clearly stressed the pitfalls of dictionaries and the value of parallel corpora as terminological resources. For instance, Peters and Picchi (1998) have long highlighted the shortcomings of bilingual dictionaries as they state that “[*bilingual dictionaries*] *lack extensive contextual and usage information [and are] an insufficient tool for translators and totally inadequate as a source of real world data.*” (1998, 92).

Consequently, the authors have designed a tool to search bilingual reference corpora⁹ as a translation resource and while they greatly elaborate on the specifications of the concordancer and state that “*bilingual reference corpora can provide valuable sources of data for both practical translation work and translation studies*” (Peters and Picchi 1998, 99), one cannot but notice that no corpus-based translation activity is suggested.

In the same vein, Danielson and Ridings (2000) have built both a bi-directional corpus¹⁰ and a concordancer intended for postgraduate students at the University of Göteborg. The corpus is made up of technical manuals, political documents, financial reports, etc.; it also “*contains a rich spectrum of domains and offers a wealth of terminology rarely associated with academic programs*” (Danielson and Ridings 2000, 72), which is reported to be a major strength, as is the fact that it is a dynamic

8. See <http://www.linguateca.pt/COMPARA/Welcome.html> (last accessed 30 June 2012).

9. Refer to both comparable and parallel corpora as defined earlier.

10. A bi-directional corpus is defined as going from language A to language B and from language B to language A (Altenberg, Granger 2002), namely from English to Swedish and from Swedish to English.

corpus meant to be enriched over the years. Students have used the corpus to search for problematic terms and browse through previous translations; however, it is a pity that no thorough description of corpus-based activities is provided.

An in-depth account of parallel corpora to teach translation is found in Pearson (2003) and is well worth describing. The author has collected English popular-science articles from *Scientific American* and their French translations in *Pour la Science* in order to give students insights into the strategies employed by professional translators when dealing with thorny translation problems, namely cultural-specific information. Cultural-specific information is defined as “*information about statistics, events, institutions, organizations, individuals in the source culture*” (*ibid.*, 19), raising for both students and teachers the following questions:

Should such references be translated? In their entirety? Should explanations be provided for the target audience? If so, in what form? Should references that are deemed to be too local to be of relevance to the target audience simply be omitted? Should they be replaced by equivalent information in the target culture? How can a translator begin to decide what is the appropriate solution? (Pearson 2003, 19).

Searching the corpus shows a wide variety of solutions, but no straightforward answer exists to the above questions. Pearson’s objective is therefore to provide students with evidence of how “*translators overcome difficulties of translation in practice*” (Baker 1995, 231).

For instance, in the translation of statistical information, the question arises whether the information relating to the source culture should be replaced by equivalent information of the target culture, as done in the following example:

- (1) In the U.S alone, AIDS has killed more than 350,000 people and has become the principal cause of death among those 24 to 44 years old. (Pearson 2003, 20).

The above sentence has been adapted and rendered by:

- (2) En France, le sida a déjà tué plus de 50 000 personnes, et il est devenu une des principales causes de mortalité chez les personnes âgées de 24 à 44 ans. (*ibid.*, 20).

As students investigate the corpus they find evidence of the various strategies used by professional translators when dealing with the translation of universities and institutions. For instance, translators have chosen usually to put the emphasis on the place where the university is located and not on the name of the university itself as in *University of California at Berkeley* and *University of California at San Francisco* which have been translated by *Université de San Francisco* and *Université de Berkeley* respectively. This, according to Pearson, might be accounted for by the

translator's belief that "*the reader is more likely to be acquainted with the name of the place where the university is located.*" (*ibid.*, 21).

Other examples relate to the translator's decision to omit the names of the country as in *University of Lund in Sweden* and *University of Mainz in Germany* which have been translated by *Université de Lund* and *Université de Mayence* respectively; Pearson's assumption is that "*the translators appear to have made judgments about their (European) French-speaking reader's knowledge of the geography of Europe.*" (*ibid.*, 22).

As for the treatment of the names of institutions, students find evidence of translators' strategy to avoid ambiguity in the target text; the following example is quite telling in that respect: *National Institute* has been translated by *Institut américain* in *the National Cancer Institute* and *the National Institute of Standards and Technology* where most students might be more likely to translate by *l'institut national...aux Etats-Unis*.

Overall, Pearson's major concluding remark is that the study of parallel corpora can help students devise their own translation guidelines as well as reveal solutions that had not been imagined.

More recently, Fernandes (2007) has shown that parallel corpora can provide evidence of how professional translators transform the source text in the translation process. The author has used the *Portuguese-English Parallel Corpus of Children's Fantasy Literature*¹¹ (PEPCOCFL) in order to teach translation strategies applied to nouns.

Students have investigated the PEPCOCFL using WordSmith Tools and Multiconcord with a view to comparing the translation strategies described in the literature with the strategies used by professional translators. The overall results bring to light two major tendencies: (i) one in which translators seem to be more tolerant of the use of foreign names by not interfering with them, and (ii) another in which such names are adapted or simply omitted in order to encourage their readability in the translated texts. According to Fernandes (2007), one of the main benefits of parallel corpora is to provide students with practices in the treatment of a particular linguistic feature which are viewed as "*points of orientation*" (*ibid.*, 159).

While mastering corpora as a translation resource should be part of the curriculum of future translators as suggested by trainers (Zanettin 2002; Maia 2003; Varantola 2003), taking stock of parallel corpora in translation teaching shows that this type of corpus is not as used as comparable corpora. However, a very specific type of parallel corpus is undoubtedly used in translator training and it is that produced by a Translation Memory (henceforth TM).

11. Among which are *Harry Potter*, *Artemis Fowl*, *The Chronicles of Narnia* and *The Worlds of Chrestomanci*.

3. Translation memory as parallel corpus

Basically, a TM is a database of source-text segments and their existing translations. TMs often come in packages of Computer-Aided Translation tools (henceforth CAT tools) and are well known in the translation industry (Gouadec 2007; Bowker and Barlow 2008; Garcia 2009). They are highly praised for speeding up the translation process for translators as well as cheapening costs for clients (Webb 1998; Garcia 2005; Biau Gil and Pym 2006; McKay 2010). TMs are part of the skills identified for professional translators (Biau Gil and Pym 2006; Gouadec 2007) and therefore are well integrated in translator training.

The use of TMs in training has grown increasingly attractive over the years and has raised a number of questions. TMs are used in core courses on translation technologies and, as great stress is laid on technical know-how, students are trained in mastering TMs by translating rather than learning how to translate using TMs (Chung-ling 2006; Sauron 2007). Bowker *et al.* (2008) point out that students would benefit from having translation tools integrated more fully across translation programmes rather than using such tools solely in core courses on translation technologies.

Moreover, training has been blamed for favouring a “*product-oriented strategy*”¹² which promotes widely marketed tools and does not help trainees to adapt to other tools. And yet, the reality of today’s market indicates that translators need to be comfortable using multiple tools (Lagoudaki 2006). Actually, major emphasis is put on the leading TMs on the market which use a sentence-based approach;¹³ this turns out to be a main drawback of TMs as translators have to translate sentences (*i.e.* segments) and not texts. In addition, sentence-based tools hardly provide translators with full-text context though full-text search is highly relevant for translation problem solving as clearly stated by (Sauron 2007, 214).¹⁴

[La recherche contextuelle est] l’une des fonctions les plus utilisées par les traducteurs. En effet, nombre de textes auxquels ils sont confrontés dans la pratique ne sont pas vraiment répétitifs et il est important pour eux de pouvoir trouver des solutions de traduction aux problèmes terminologiques et sous-phrastiques qui se présentent à eux.

12. “démarche orientée produit” (Sauron 2007, 214).

13. The aligned texts are divided into sentence-level source and target segments for storage in the database. Each sentence of a new source text is compared with the segments stored in the database, and the TM proposes matches that are exact or similar (Gow 2003).

14. Context search is highly favoured by professionals as they often translate non-repetitive texts; therefore, they need to be able to solve translation problems at term and sub-sentence level (my translation).

The sentence-based approach in conventional tools also known as first-generation tools (Gow 2003) has been blamed in the literature for weakening the overall quality of translations. As the sentence-based approach used in TM technology forces translators to translate segments and not texts, translators are very likely to lose sight of the notion of text (Bernardini and Castagnoli 2008) and run the risk of becoming “*translators of sentences*” rather than “*translators of texts*” (Bédard 2000). In conventional tools, TM users can hardly search, find and reuse phrases below the sentence level and yet, context is critical for non-repetitive texts.

Already in 1998, Heyn (1998) called into question the readability of TM-generated texts when he stated that:

Since retrieved translation units normally require fewer changes if they do not contain anaphoric and cataphoric references, translators are tending to avoid the use of such devices. The effect is a more technical style, and sometimes a less readable text (1998, 135).

A decade later (Bédard 2000) brought up the lack of text and stylistic cohesion as well as terminology incoherence due to sentence recycling and coined the phrase “*sentence salad*” which has been taken up further by Lanctôt (2001), Dragsted (2006) and Garcia (2009). Delisle (2006) and Wallis (2006) referred to a “*stylistic hodgepodge*” while Mossop (2006) referred to a “*collage translation*.”

Another limitation of TMs reported in the literature is that they are best for repetitive texts at *sentence* level (Bowker 2002; King 2003; Brkić *et al.* 2009). This is true for instance of long texts since “*the longer the document, the greater the chance of repetition or re-use of similar sentences*” (Austermühl 2001, 139). Repetitive texts include technical documents such as user manuals, online help for software programs, as well as updates and revisions. For Gervais (2002), TMs are useless for administrative memos, speech or meeting transcripts, most types of corporate studies and reports.

As a result, some trainers have recommended the use of concordancers for non-repetitive texts (Bowker 2002; King 2003; Bowker and Barlow 2008), which seems to advocate the use of either TMs *or* concordancers according to text type. Nevertheless, at this point, the question that should be addressed when considering translation technology in the classroom is to what extent TM, corpora and concordancers are used by professional translators.

4. Corpora and TM use among professional translators

It would seem that professional translators have little *explicit* knowledge of corpora and hardly use them (Zanettin 2002; Olohan 2004) which, according to Wilkinson

(2005), may be accounted for by translators having not been trained in using corpora during their training and by the lack of free, available specialised corpora.

Actually, delving into information on professional translators using corpora — namely professional association literature (reviews, online forums), proved quite fruitless, but for surveys. Surveying the Canadian translation market, Bowker (2002) mentions that corpora are not popular among translators contrary to TMs; this, she suggests, may be due partly to how time-consuming building a corpus is. More comprehensive data can be found in a survey conducted within the Multilingual eLearning in Language Engineering study (Mellange 2006) which is, to our knowledge, the most thorough investigation on the use of corpora by professional translators. The survey shed some interesting light on translators' work practices with corpora and showed that out of the total respondents:¹⁵ (i) 43.9% collect domain specific texts with 69% collecting electronic data; (ii) 53.4% actually “read” corpora instead of searching them with software and (iii) among the 46.6% using software, 20.2% use a concordancer while 65.1% use search facilities in word processors. Overall, this data reveals that corpora and concordance use are not common practice among professional translators. However, and most important for pedagogically-oriented considerations, it also highlights the particular interest of the respondents in (i) using software that provide domain and language specific corpora tailored to their needs (84%) and (ii) using tools for extracting terms from a domain specific corpus (83.4%). In addition, 83.7% said they would like to know more about the potential corpora offer. Therefore, the results emphasize the importance for developers to design tools that meet translators' needs in terms of building and exploiting corpora and the relevance for trainers to disseminate the potential corpora provide in translation as well as integrate the latest developments in technology in the classroom.

As for TMs, they are better marketed and advertised than concordancers (Bowker and Barlow 2008). Contrary to corpora, TMs are discussed frequently in the professional association literature and discussion forums on translation. Portals such as *Translators's Cafe* and *ProZ*¹⁶ frequently compare the benefits and limitations of such tools. There have been reviews on TM performance by professionals themselves (Nogueira 2002; Wassmer 2003) and a great number of TM surveys has been conducted (Lommel and Ray 2004; Fulford and Granel-Zafra 2005; Lagoudaki 2006).

Looking at the perception of TMs by professional translators solely shows a consensus that TMs help work faster and more consistently, an “*obvious selling point*” according to (McKay 2010). Garcia (2006) reported that the increased

15. Responses to the survey were received from 740 professional translators— the vast majority from the UK and France.

16. <http://www.translatorscafe.com/>, <http://www.proz.com/> (last accessed 21 August 2012).

productivity was the main advantage — “*the highlight among the pros*” — given by translators on the Lantra-L List¹⁷ while the fee discounts for repetitions was “*the main feature among the cons*”. Other reported benefits include term reuse, *i.e.* terms that have taken a long time to research and that are ready to reuse, or the fact that agency-specific vocabulary can be easily applied.

Nevertheless, even though TMs are widely used in the translation industry, they have drawbacks and “*are not right for every translator or every translation*” as stated by professional translators (McKay 2010). A survey performed by Imperial College London (Lagoudaki 2007) involving 874 translators, of which 82.5% claim to use TMs, reports that translators specialising in technical texts are best served by TMs, which calls into question the processing of non-specialised texts. The steep learning curve to master TMs is another drawback reported by Garcia (2006) on the Lantra-L List while a TM survey (Fulford and Granel-Zafra 2005) has identified that translators were quite sceptical about their value and potential benefits. An interesting feature in Lagoudaki (2007) indicates that translators wish TM systems could retrieve segments of a smaller size, *i.e.* at phrase level instead of sentence level, in order to find exact matches as the segment-based approach in TM technology often impedes “*good writing*” (McKay 2010). Another noteworthy request is for a TM tool to show “*the actual context — some lines of text before and after the match — that will make the translator feel a greater certainty about his or her choice of the right translation.*” (Lagoudaki 2007, 78).

In the same vein, Gervais (2006) reports on the future directions identified by translators in the development of TM tools, namely easy access to full-text context rather than a single segment, as well as the possibility to search expressions of any length (terms, phrases), while (Bowker and Barlow 2008) point out that: “*Interestingly, these requests for improvements to TMs correspond to some of the features that are already offered by BCs [bilingual concordancers].*” (2008, 20).

Furthermore, as mentioned by Bernardini (2006) when underlining the challenges that lie ahead for the use of corpora in translator education and practice: “*Widespread use of corpora and corpus construction and search facilities is likely to depend on their integration with Computer-Aided Translation (CAT) technology.*” (2006, 21).

As a result, Bernardini and Castagnoli (2008) suggest that corpus construction and corpus searching should ideally be integrated with CAT tools. Actually, a new category of tools which seeks to combine both TM *and* concordancer functionalities has been developed and introduced in our classroom for terminology and translation teaching purposes.

17. Online forum for translators/interpreters; for more information, <http://segate.sunet.se/cgi-bin/wa?A0=LANTRA-L> (last accessed 21 August 2012).

5. Parallel corpora and translation technology in the classroom

5.1 Educational context

We have shown earlier in this paper the benefits of using corpora in the classroom even though parallel corpora in particular are underexplored, especially regarding translation teaching. Furthermore, we have just mentioned that concordancers offer some of the features that meet translators' needs, which speaks in favour of reinforcing the role of corpora among students, especially parallel corpora and bilingual concordancers. Therefore, trainers should consider integrating corpus-based technology that meets the needs of professional translators in terms of terminology extraction, corpus building and corpus browsing. In corpus browsing in particular, it is essential for translators to be able to search full aligned texts rather than segments and consequently, to have access to full-text context as underlined by Gervais (2006); as well as Bowker and Barlow (2008). Finally, Désilets *et al.* (2009), in a Canadian inquiry on how professional translators use tools and linguistic resources to resolve translation difficulties, underline that translators are very adept at scanning a list of potential solutions and stress the importance of having some suggestions to work with, which can be achieved by using parallel corpora.

Our purpose is now to illustrate how translation can benefit from full-text corpus technology and be a useful resource for translation teachers and translator trainers whose concerns are to provide students with the skills needed to use corpus-based translation tools that are of valuable help in translation problem solving, as well as to raise student awareness of translation strategies and give them evidence of such strategies using corpora.

The translation technology we have introduced in our classroom is Multitrans¹⁸ — a corpus-based translation tool that features both corpus-browsing facilities *and* functionalities of TMs which distinguish it from other tools available on the market such as bilingual concordancers on the one hand and TMs on the other hand. Basically, its main advantages are to provide easy and quick corpus building *and* powerful corpus-browsing facilities which make it possible to search character strings of any length. Integrating such a tool was greatly encouraged by the reported benefits of using corpora as a translation resource and Multitrans being based on full-text multilingual corpus technology, where texts are stored as full aligned texts and not as segments as in traditional TM technology. Moreover,

18. Developed by *Multicorpora*, see <http://www.multicorpora.com/> (last accessed 21 August 2012). This commercial package has been increasingly used in a variety of companies as well as in international and European organizations.

using one tool alone that can serve the purposes of both undergraduate *and* postgraduate students specializing in translation, added to choosing Multitrans as the corpus-browsing facilities will be aimed at undergraduate students, while the functionalities of TMs will be aimed at postgraduate students.

Multitrans has been used at the undergraduate level in a course on “*building and exploiting corpora for translation purposes*”. The course takes place in a computer laboratory and runs for twelve weeks, with a two-hour session per week. It is aimed at third-year students who are French-native speakers learning two languages including English with an overall number of fifteen students. In particular, the students are specializing in translation and their curriculum includes a number of topics ranging from translation and terminology to oral and written communication skills. It should be mentioned that in the course on “*building and exploiting corpora for translation purposes*”, a preliminary introduction on corpus linguistics provides students with key concepts on corpora and they are acquainted with concordancers as they are trained in using online monolingual corpora, especially the COCA¹⁹ and the BNC,²⁰ as well as comparable corpora (Frérot 2009), before they start using parallel corpora with Multitrans.

To begin with, Multitrans enables translators to easily and quickly create and enrich aligned corpora as well as search through them while translating, not to mention the possibility of extracting and processing domain-specific terminology. Once translators have captured and organised their previous translations to automatically create an aligned corpus, they use the *TextBase Agent* to search through the corpus in order to solve terminology and phraseology problems and have the possibility to create a terminology database.

5.2 Corpus-based activities with Multitrans

In order to train students on building an aligned corpus, the students have used English to French translations for the *Global Fund*²¹ — an international organization aimed at fighting AIDS, tuberculosis and malaria. After building the parallel corpus with the *TextBase Agent* which guides users throughout the whole assisted process, students had to translate a text on malaria into French, use the *TextBase Agent* to search corpus-based potential translations and create a terminology

19. Corpus of Contemporary American English, available on line at <http://corpus.byu.edu/coca/> (last accessed 30 June 2012).

20. British National Corpus, available on line at <http://www.natcorp.ox.ac.uk/> (last accessed 30 June 2012).

21. Both source and target texts have been extracted from <http://www.theglobalfund.org/en/> (last accessed 21 August 2012).

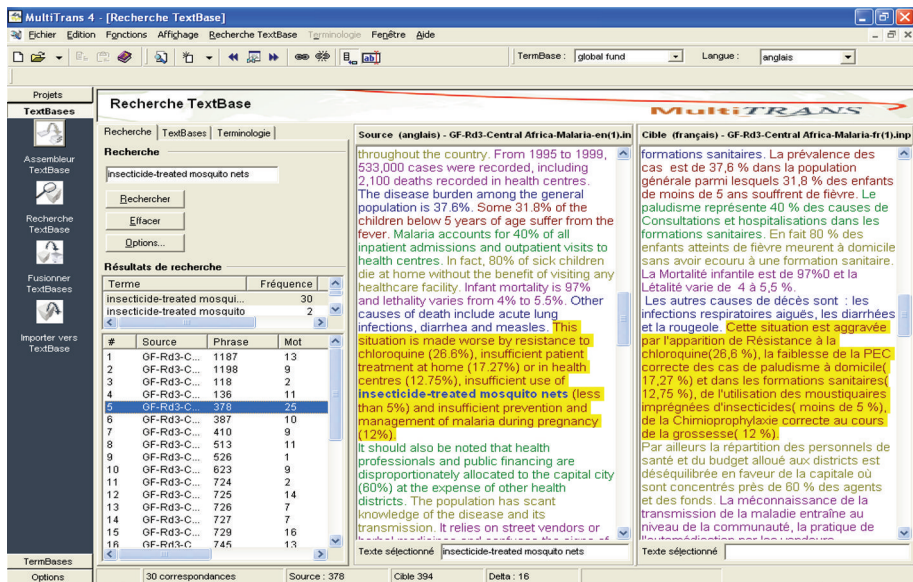


Figure 1. TextBase Agent

database, using the *TermBase Agent*, in order to store translations that dictionaries would fail to provide. For instance, students had difficulty translating the term *insecticide-treated mosquito net* as looking up the term in three well-known specialised dictionaries²² provided a translation for *mosquito net* only, but no translation for *insecticide-treated mosquito net* whatsoever. Therefore students searched the English term in the *Global Fund* corpus and retrieved 32 occurrences of *insecticide-treated mosquito nets* (two of which were in singular form), which were translated consistently either by the French term *mousquetaire imprégnée d'insecticide* or by the acronym *MII*. Then they stored the information in a terminology record. Figure 1 displays the search of the above-mentioned term in the *TextBase Agent* while Figure 2 illustrates the terminology record.

The split-screen view shows the source text and target text. One half of the view displays the source text that contains the searched term, automatically scrolled to the location of the found term (color-highlighted for easy viewing) whilst the other half of the view displays the corresponding translated text, scrolled to the aligned text segment which is also highlighted.

Overall, it has proved relevant for students to be faced with corpus-based evidence especially by comparing the corpus-based French translations with the

22. *Grand Dictionnaire Terminologique*, see <http://www.granddictionnaire.com>, *Terminus*, see <http://www.termimplus.gc.ca> and *InterActive Terminology for Europe*, see <http://iate.europa.eu/> (all three websites last accessed 30 June 2012).

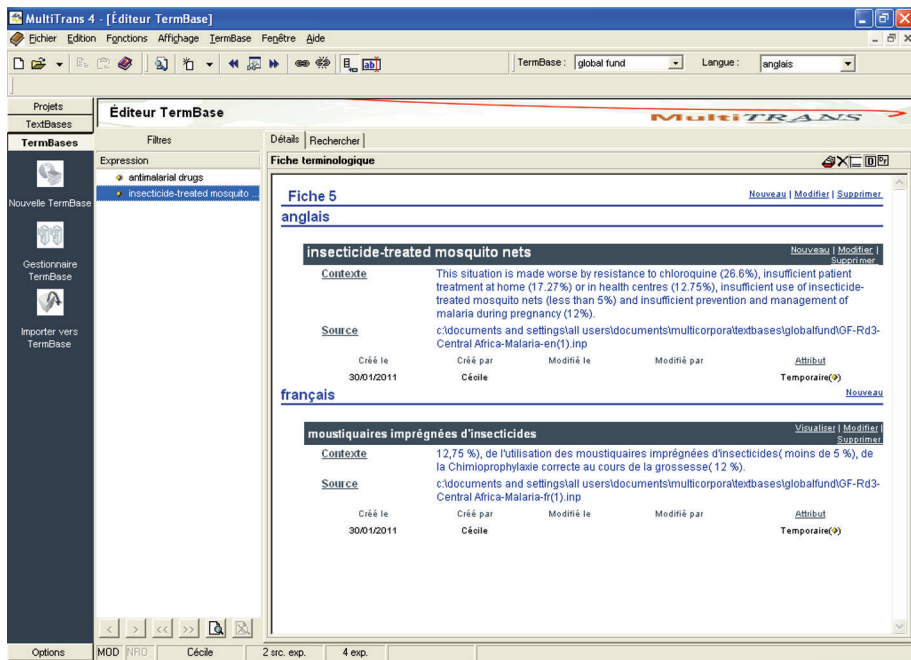


Figure 2. TermBase Agent

information in dictionaries therefore enhancing their translations by retrieving accurate terminology dictionaries fail to provide.

Training students on how to easily and quickly build a corpus, search the corpus to solve translation problems and save terminology, meeting therefore the needs of professional translators, has been achieved by integrating a leading-edge corpus-based translation tool. In addition to integrating Multitrans for terminology purposes, we have also used it for translation teaching purposes.

The corpus-based activities students have worked on are based on translation errors and/or difficulties identified in the English to French translation class over the years. This class is part of the undergraduate translation curriculum and takes place in the first term outside the computer laboratory. It consists mainly of putting into practice the translation strategies students started to learn in their second year when translating newspaper texts. Basically, the purpose of the current corpus-based activity is to show students how a parallel corpus can provide evidence of idiomatic translations and translation strategies with the overall objective of enhancing their translations. Students use French extracts from the daily *Le Monde* and their translations in *Guardian Weekly*, which are part of the *Intersect* corpus²³

23. The Intersect Corpus was built by Raphaël Salkie (Salkie 2000); I am very grateful to him for making the corpus available to me.

— to build a parallel corpus with Multitrans. The errors and/or difficulties identified so far are divided into two broad categories: lexical and syntactic. Below, the French translation of the verb *say* will be used to illustrate the lexical category, while the syntactic category will be illustrated with the passive voice.

In newspaper translations, French students overuse the French verb *dire* to translate *say* in direct and indirect speech such as in “‘We’ve had zero federal assistance,’ says Ron Stimmel, AWEA’s small wind expert” while there is a wider set of appropriate and idiomatic translations as will be put forward by the search made in the parallel Intersect corpus.

The next step is for the students to use the corpus-browsing facilities in Multitrans to query the corpus and search the verb *say* and its conjugated forms: i.e. *say*, *says*, *said* and *saying*. As students find a total of 192 occurrences matching the query, they analyse the results and identify which French words match the English translation *say* in the French source corpus. When looking at the corpus-based evidence, students were struck by the great variety of verbs used in the French source corpus. Actually, other lexical verbs, apart from *dire*, are used in more than 57% of the total occurrences in the source texts, while the verb *dire* accounts for only 20% of the total occurrences. Besides, students found out that in more than 6% of the occurrences an adverb was used (namely the French adverb *selon*), a choice that hardly occurred to students even though they acknowledged that it was a natural-sounding choice.

An in-depth analysis of the lexical verbs reveals 49 different verbs as reported in Table 3. Those preliminary results show that 49 non-neutral verbs in the French corpus have been translated by the verb *say*, one “neutral reporting verb” (Thompson 1994).

Table 3. Frequency of the non-neutral French verbs in the source corpus

Non-neutral French verbs	Frequency
<i>affirmer</i>	22
<i>déclarer, expliquer</i>	8
<i>assurer, estimer</i>	5
<i>confier, constater, résumer, souligner</i>	3
<i>ajouter, écrire, indiquer, lancer, noter, raconter, rapporter, répondre, se dire, se prononcer</i>	2
<i>annoncer, avouer, commenter, considérer, décrire, donner peu d’indications, être le révélateur, faire valoir, insister, ironiser, lâcher, observer, poursuivre, préciser, prévoir, rappeler, réaffirmer, reconnaître, regretter, réitérer, renchérir, répéter, reprocher, révéler, s’insurger, se taire, soupirer, soutenir, voter</i>	1

In addition to giving students straightforward evidence of the wide and rich set of possible verbs they can use in their translations, this activity provides students with further evidence on translation strategies and raises their language-awareness. Students are faced with real data that highlights what is usually taught in the translation classroom as modulation, *i.e.* “a variation of the form of the message obtained by a change in the point of view” (Vinay *et al.* 1995, 36) that “presents a same reality in a different light” (*ibid.* 1995, 88). The translation strategy used by the translators — known as lexical modulation as it operates at the lexicon level — shows a semantic “delete” in the English translations; there are non-neutral verbs in the French source texts translated by the same neutral reporting verb in English. A set of examples is given below:

- (3) a. « Les Cubains ont essayé de traiter directement avec les Russes » *explique* un expert.
 b. «The Cubans tried to negotiate directly with the Russians,» *says* an insider.
- (4) a. « Je vais sans doute envoyer mes garçons, mais moi je resterai », *avoue* un ingénieur d’une cinquantaine d’années.
 b. «I think I’ll probably send my boys off, but I myself will stay here,» *says* a 50-year-old engineer.

For instance, in example (3A), students notice the use of the lexical verb *expliquer*, whose literal translation is *explain*; in example (4A) the lexical verb *avouer*, which could be rendered in English by *acknowledge* or *admit* has a heavier semantic load than the neutral verb *say* chosen consistently by the translators. Students become more fully aware of the differences in French and English regarding the translation of French declarative verbs by a single neutral reporting verb in English, a main feature in French to English translation (Nita 2006; Poncharal 2006).

As students are guided throughout the data, they also notice that the translators choose to compensate²⁴ for the lack of straightforward verb equivalents in the target language by adding a word to the verb *say*, be it an adjective (example (5B)) or an adverb (example (6B)):

- (5) a. « Notre oppression a commencé en 1939, lorsque Hitler a annexé les territoires des Sudètes (nord de la Bohême), pas en 1948! », *s’insurge* Tomas Kraus.
 b. “We first began to suffer oppression in 1939, when Hitler annexed the Sudeten territories in northern Bohemia, not in 1948!» *says an angry* Kraus.

24. This has been studied by Nita (2006) who talks of “semantic compensation”.

- (6) a. « Si seulement il ne s'était montré à ce point caractériel, les choses auraient pris un tour bien différent », *soupirent, l'air désolé*, les autorités tunisiennes.
- b. «If only he hadn't been such a problem case, things would've turned out very differently,» *said* the Tunisian authorities *regretfully*.

Finally, among the translation strategies used by translators, students find evidence of transposition, *i.e.* a change in grammatical category between the source language and the target language (Vinay *et al.* 1995). In the following examples, the French adverb *selon* is used (7A, 8A), while the translators used the verb *say* (7B, 8B):

- (7) a. *Selon* un groupe d'économistes cubains, le recul du produit intérieur brut (...)
- b. One group of Cuban economists *says* the island's gross domestic product (...)
- (8) a. A Londres, M. John Major a placé "le SME au cœur de sa stratégie économique", *selon* l'expression de l'hebdomadaire The Economist.
- b. British Prime Minister John Major has placed the «EMS at the heart of his economic strategy», *says* the weekly Economist.

In the syntactic category, it would seem relevant to have students investigate the use of the passive voice, especially when it features verbs such as *expected*, *said* or *believed* ("Cuba's hotel industry is expected to bring in about \$500 million this year"), which corresponds in French to the use of the "conditionnel journalistique" (journalistic conditional) as described in the literature (Haillet 1995; Merle 2001; Celle 2004) and illustrated by the following example:

- (9) a. Traduit en cinquante-sept langues, Simenon *aurait vendu* cinq cent cinquante millions d'exemplaires à travers le monde (Haillet 1995, 221).
- b. Simenon has been translated into fifty-seven languages. The total number of his book sold throughout the world *is believed to be* 550 million (Haillet 1995, 221).

Actually, students fail to use the journalistic conditional as demonstrated by the analysis of students' translations of the following sentence (10) which was part of an overall assignment:

- (10) *Little progress is expected to be made*, following what is widely regarded as the failure of last year's Copenhagen summit.

Reviewing the translations shows that no student used the journalistic conditional whatsoever, but chose either the passive voice (11A) or the impersonal pronoun

on (11B) in about the same proportion (19 and 15 respectively). A list of examples is displayed below:

- (11) a. De petits progrès sont espérés / De petites avancées sont prévues / Peu de progrès sont attendus / De petites avancées sont prévues / Un minimum de progrès est attendu / Un léger progrès est attendu / De légers progrès sont attendus / Un progrès minime est attendu.
- b. On attend peu de progrès / On ne s'attend pas à des progrès majeurs / On prévoit quelques avancées / On attend un minimum de progrès / On s'attend à peu de progrès / On attend un peu de progrès / On ne s'attend pas à de grands progrès.

While students' choices are not grammatically incorrect, the passive voice in particular is highly questionable (11A). Therefore, having students investigate the *Intersect* corpus with Multitrans would show them that the use of the journalistic conditional is greatly favoured in the French source texts as illustrated by the following examples (12A, 12B, 13A, 13B):

- (12) a. La production nationale, qui avait chuté de plus de 40 % par rapport à l'année précédente, *devrait* accuser dans moins d'un mois une nouvelle baisse de 30 %.
- b. National production which had plunged more than 40 per cent compared with last year *is expected to* post a further 30 per cent decline.
- (13) a. Un groupe de travail paritaire cinq "hommes du président" et cinq du Congrès a été mis sur pied, qui *devrait* rendre ses conclusions dans une dizaine de jours.
- b. A joint working group — five Yeltsin appointees, five chosen by the Congress — has been set up and *is expected to* come up with its conclusions in ten days or so.

In closing, it is also worth pointing out that students' lexical choices to translate *little progress* are debatable, as using *de petits progrès*, *de petites avancées* or *un progrès minime* hardly sounds natural. Students could search the corpus to investigate which adjectives co-occur frequently with the noun *progrès* given that: "*students tend to be much more receptive to corrections that are supported by hard evidence.*" (Pearson 2003, 16).

6. Conclusion

In this paper we have shown that there are undoubtedly benefits to using corpora in the classroom, but parallel corpora in particular remain underexplored,

especially regarding translation teaching. We have also shown that a specific type of parallel corpus, which is that produced by a TM, is well-known in the translation industry, but has a number of drawbacks that weaken the overall quality of TM-generated texts. In the third section we have questioned the use of corpora and tools by professional translators themselves and we have emphasized their needs as identified in various surveys. These surveys, overall, call for the use of a new category of tools such as the corpus-based technology we have introduced in the last section, where we have illustrated how a parallel corpus could be used as a terminology resource and be a useful complement to dictionaries. In addition to serving terminology purposes, full-text corpus technology can assist in providing evidence for translation strategies, raise student awareness of language differences and enhance their translations by providing a wide and rich set of possible translations as well as accurate and idiomatic translations.

Future work will involve (i) developing a questionnaire for students' evaluations (ii) analysing third-year students' translations and identifying a range of translation errors and/or difficulties in order to devise a set of corpus-based activities that could be integrated consistently in the translation classroom, and (iii) working with a bi-directional parallel corpus therefore complementing the French-English translations with an English-French corpus consisted of newspaper texts, which should enable us to refine the case-studies presented and suggest others.

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Tracing marked collocation in translated and non-translated literary language

A case study based on a parallel and comparable corpus*

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This study explores marked collocation in translated text in the COVALT corpus and relates the facts and patterns observed to properties of translation. Data have been drawn from a comparable and parallel corpus: English source texts, their corresponding Catalan translations, and texts originally written in Catalan. Its method unfolds in three steps: a quantitative and a qualitative cluster analysis and a manual analysis of concordances. Results for the second and third steps suggest that source text interference is an important factor at play, even though it is not the only one. An important conclusion that emerges from the study at different levels is that markedness is a matter of degree, not kind.

1. Introduction

Collocation is a well-known linguistic phenomenon. There is a large body of literature dealing with the subject in both theoretical and applied linguistics, and many translation handbooks devote some space to it and present it as a source of potential difficulties for translators. However, there are comparatively few empirical studies on collocation and translation, and most of these studies tend to focus on typical rather than untypical combinations. This seems logical enough, since collocation, understood as frequent co-occurrence, points towards what is typical in a given language, whereas deviations from typicality can be put down either to creativity or to an inadequate command of the linguistic code. These two elements, however, can be extremely relevant in the translation of literary texts, as (a) literary

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texts are creative by nature and may therefore be prone to shun what is typical and draw on what is untypical, and (b) (even experienced) translators may yield to the powerful influence exerted by the source text either by relaying source-text untypical collocations as also untypical in the target text, or even by introducing untypical collocations where this might have seemed unwarranted by the source text, i.e. as cases of interference.

There seem to be good reasons, then, to study deviations from typical collocation in literary translation, and this is what the present article sets out to do. There is, nonetheless, more than one way of doing this. The most obvious way that comes to mind would be to identify untypical collocations in source texts and see how they are translated, a wholly legitimate method likely to yield informative results. However, in the present article I decided to start at the target end in order to place translations at centre stage. Translations are then compared to non-translations and to source texts, when relevant, but they remain the starting point. These two procedures are not incompatible at all, but complementary, and their integration in this study would have provided a much more comprehensive view of the phenomenon of untypical collocation. If the source-text-based study was not performed, it was for a strictly practical reason: lack of time, as doing the same work both ways would have been extremely time-consuming. Another reason for deciding to start at the target end was the structure of my corpus, which, as will be seen later, is both parallel *and* comparable. The comparable component clearly places the emphasis on the target pole, source texts being introduced at a later stage.

2. Background: Collocation and translation

2.1 Conflicting definitions of collocation

It seems plausible to define collocation as “the tendency of certain words to co-occur regularly in a given language” (Baker 1992, 47). Such a definition does not differ essentially from many others that could be found both in Linguistics and Translation Studies (TS) literature. However, plausible as it may seem, it is far from unproblematic. Just how regular is the tendency to co-occur expected to be in order for a given string to be regarded as a collocation? And is co-occurrence the only pre-condition for collocation? In other words, does any given sequence of lexical items which just happen to co-occur in language use qualify as a collocation, or is it expected to meet other requirements? It is not the aim of this study to pursue these theoretical questions, so it will be necessary to take a few shortcuts and look for answers in the work of scholars who have dealt with them previously. Bernardini (2007, 1) offers a good summary of the definition issue when she claims that

In recent years, several definitions of collocation have been proposed, usually falling within one of two general approaches (Nesselhauf 2005). Phraseological approaches attempt to tell collocations apart from free combinations on the one hand, and from other lexical restriction phenomena on the other. A typical phraseological definition is Howarth's (1996, 37), who describes collocations as "fully institutionalised phrases, memorized as wholes and used as conventional form-meaning pairings". [...] Frequency approaches focus less on classifying collocations, and more on identifying them in texts. Compare Kjellmer's (1987, 133) definition: "A sequence of words that occurs more than once in identical form and is grammatically well-structured" (Bernardini 2007, 1).

As will become apparent later on, both definitions will be of use at different stages in the development of this study. The frequency approach will prevail during the quantitative phase of the analysis, which will take into account all clusters automatically retrieved by means of the Concordance utility of WordSmith Tools, regardless of their degree of institutionalisation. On the other hand, qualitative analysis will concentrate on strings meeting the phraseological requirement.

2.2 Findings in empirical studies

Bernardini also claims (2007, 2) that "few studies have tackled the issue" of collocation within TS. However, over the last few years the body of literature on the matter has grown and a certain pattern can begin to be discerned. One of the central questions raised by scholars is whether translated texts exhibit a higher frequency of fixed expressions than non-translated texts. Baroni and Bernardini find "a small but clear tendency for the translated texts to contain a larger number of bigrams with stronger association scores" (Baroni and Bernardini 2003, 6). In a more recent study, Bernardini (2007, 12) similarly concludes that "we can tentatively suggest that translated texts would seem to be more *collocational* than original texts in the same language, and that there is some evidence that this is a consequence of the translation process". For her part, Dayrell (2007, 377) "aims to investigate whether collocational patterns tend to be less diverse (i.e. reduced in range) in translated texts in comparison with non-translated texts". This initial question is broken down into two hypotheses, which are only partially supported, as the first one is supported for 60% of the nodes under scrutiny and the second for 70% of those nodes.

These studies seem to support, to a greater or lesser extent and often in a markedly cautious way, the often formulated claim that translations "may exaggerate features of the target language and (...) conform to its typical patterns" (Baker 1996, 183). But the opposite claim has also been put forward, e.g. by Mauranen (2000), and some empirical studies have found (at least partial) support for it.

According to Mauranen, translated language exhibits untypical lexical patterns, i.e. patterns that differ from those exhibited by non-translated language both in terms of frequency of occurrence and range of combinations for a particular lexical item. In an attempt to account for such divergence, the author claims that “it seems that translators utilize the resources of the target language by making relatively more use of what you *can do* than what you *typically do*” (Mauranen 2005, 80). Jantunen (2004) sets out to test and refine Mauranen’s hypothesis on data provided by the Finnish Comparable Corpus of Fiction, but his findings lend only partial support to it, as untypicality is dependent on source language stimulus and does not consistently affect all the lexical items studied. Similarly, Nilsson (2004) aims to investigate collocational patterning in Swedish translated and non-translated fictional texts around the Swedish preposition *av* (‘of’, ‘by’). He finds that this grammatical word occurs much more frequently in translations than non-translations, and so do all the collocational and colligational patterns including *av*. In his interpretation of these findings, the author attaches great importance to source language and source text influence.

The question remains open, then, whether collocation, insofar as it is an indicator of target language typicality, is more frequent in translated than non-translated texts. Furthermore, it might well be the case that this tendency co-exists side by side with its opposite: the tendency of translated language to display untypical lexical combinations. More empirical evidence is needed in order for researchers to be able to determine the relative strength of each opposite tendency and the reasons underlying it. In that respect, this study is an attempt to contribute fresh evidence as regards collocation and translation together with an interpretation of that evidence. The fact that it looks at untypical collocations starting from the target pole brings it close to Mauranen’s stance; but in the quantitative analysis some measures will be introduced which are akin to Dayrell’s study.

2.3 Marked collocation

All the studies referred to in the previous section aim to uncover differences in lexical patterning between translations and non-translations. Some of them include data from source texts, but these are only brought into the picture in order to account for differences perceived across the two (or more) components of a comparable corpus. In other words, the researcher’s focus is never on source text collocations. One of the few exceptions to this is Kenny’s (2001) pioneering study, which set out to identify tokens of creativity in German fiction texts and to see how they fared in English translation. One of the three items involving creativity studied by Kenny was unusual collocations. What she found in this respect goes against the normalisation hypothesis, as less than 25% of the creative collocations

identified had been translated as typical target language combinations. In the vast majority of cases, then, translators had responded to creativity by using lexical combinations which could be regarded as creative in the target language too.

In this study, such terms as *unusual / untypical collocation / combination* will be used side by side with the alternative *marked collocation*, which stems from the structuralist and the systemic-functional traditions. Baker (1992, 51) defines marked collocation as “an unusual combination of words, one that challenges our expectations as hearers or readers”. Kenny (2001, 134) refers to the fact that those linguists who are mainly interested in the ‘normal’ behaviour of words (e.g. lexicographers) have called deviations from such normal behaviour *exploitations*. Exploitations may be of no use to lexicographers, but they are certainly useful “in pointing up habits of linguistic usage [*i.e. by contrast*] and the effects of departing from such habits” (*ibid.*). The concept of markedness presupposes a backdrop of normality — of unmarkedness — against which the marked element stands out. It remains to be seen whether the facts observed in the corpus are best captured by this binary opposition model or by the more cline-like conception of markedness presented in Section 4 and warranted by the quantitative analysis.

3. Aims and methods

The aim of the present study is twofold and can be summarised as follows:

1. to explore marked collocation in translated text in the COVALT corpus;
2. to identify possible reasons for the facts and/or patterns observed by relating them to features or properties of translation suggested in the literature, most notably source text interference, but also simplification, normalisation, under-representation of unique items, etc.

The parallel corpus is constituted by the English-Catalan section of COVALT (Valencian Corpus of Translated Literature), a multilingual corpus made up of the translations into Catalan of narrative works originally written in English, French, and German published in the autonomous region of Valencia from 1990 to 2000, together with their corresponding source texts. The English-Catalan sub-corpus currently includes 23 pairs of source text + target text which amount to 1,161,359 words (571,909 English, 589,450 Catalan). The list of works comprised by the English-Catalan section of COVALT is provided in Table 1.

The comparable corpus, in its turn, consists of the 23 Catalan target texts just mentioned as part of the English-Catalan section of COVALT and a set of 17 narrative texts written originally in Catalan and published in the region of Valencia in the same time span covered by the parallel corpus (1990–2000). The

Table 1. Texts from the English-Catalan sub-corpus of COVALT included in this study

Title (Author)	ST word number	TT word number
<i>The Wonderful Wizard of Oz</i> (Frank L. Baum)	39,504	38,253
<i>The Secret Garden and Other Stories</i> (Gilbert K. Chesterton)	21,427	24,022
<i>Typhoon</i> (Joseph Conrad)	30,001	29,714
<i>The Grizzly King</i> (James Oliver Curwood)	45,744	43,722
<i>The Adventure of the Bruce-Partington Plans</i> (Arthur Conan Doyle)	10,722	10,653
<i>The Adventure of the Norwood Builder</i> (Arthur Conan Doyle)	9,278	9,160
<i>The Keeper</i> (Barry Faville)	46,722	49,166
<i>The Ghostly Rental</i> (Henry James)	13,414	12,534
<i>The Dead</i> (and other stories from <i>Dubliners</i>) (James Joyce)	26,932	28,087
<i>Worlds of Exile and Illusion</i> (Ursula K. Le Guin)	42,504	46,453
<i>The Cruise of the Dazzler</i> (Jack London)	35,556	36,756
<i>The Dunwich Horror</i> (Howard P. Lovecraft)	17,405	18,592
<i>Billy Budd, Sailor</i> (Herman Melville)	30,370	33,963
<i>Bartleby, the Scrivener</i> (Herman Melville)	14,485	14,714
<i>The Gold Bug</i> (Edgar Allan Poe)	13,681	12,409
<i>The Mysteries of Paris</i> (Edgar Allan Poe)	40,486	41,694
<i>The Pit and the Pendulum</i> (Edgar Allan Poe)	6,227	7,409
<i>Tobermory</i> (Saki)	22,075	22,851
<i>The Suicide Club</i> (Robert Louis Stevenson)	27,601	28,098
<i>The Strange Case of Dr Jekyll and Mr Hyde</i> (Robert Louis Stevenson)	25,670	25,911
<i>The Bottle Imp</i> (Robert Louis Stevenson)	12,256	12,752
<i>The Man that Corrupted Hadleyburg</i> (Mark Twain)	18,167	18,503
<i>Vancouver Nightmare</i> (Eric Wilson)	21,682	24,034
TOTAL	571,909	589,450

non-translated component of the comparable corpus, which amounts to 588,100 words, will be referred to in the present study as NTR. The list of works belonging to NTR included in this study is provided in Table 2.

The main criteria underlying the make-up of the comparable corpus, as can be deduced from the information just provided, are the following:

1. size (the translated component amounts to 589,450 words and the non-translated component comprises 588,100 words);
2. time of publication (1990–2000);

Table 2. Texts from the non-translated component (NTR) of the comparable corpus included in this study

Title	Author	Word number
<i>Ahir van ploure granotes</i>	Ramon Guillem Alapont	23,790
<i>Dies de verema</i>	Joan Olivares	36,333
<i>L'enigma del medalló</i>	Vicent Pasqual	37,391
<i>L'estranya mort de Berta</i>	Joan Pla	32,269
<i>L'illa de l'holandès</i>	Ferran Torrent	37,434
<i>Potser a setembre</i>	Maria Àngels Moreno	32,326
<i>Rosa Vermell i l'amant que arribà de l'est</i>	Josep Lluís Seguí	32,125
<i>Cap a la ciutat</i>	Jordi Querol, Moisès Mercè	44,189
<i>Contes feiners</i>	Maria Fullana i Montoro	17,240
<i>Espècies perdudes</i>	Vicent Escartí i Soriano, Eliseu Climent	61,360
<i>La mirada de Nicodemus</i>	Vicent Usó	55,951
<i>Quatre qüestions d'amor</i>	Joan F. Mira	31,310
<i>Una eixida, Sam</i>	Josep-Lluís Seguí	25,386
<i>Ombres en el riu</i>	Joaquim Espinós Felipe	40,527
<i>Passions apòcrifes</i>	Francesc J. Bodí	36,219
<i>Un segrest per tot el morro</i>	Josep Gregori	22,125
<i>Allò que és meu</i>	Carles Bellver	22,215
TOTAL		588,100

3. place of publication (autonomous region of Valencia);
4. genre (fiction, both full-length novels and short story collections).

The first methodological step was node selection, which was modelled upon Dayrell's (2007) procedure. Dayrell puts forward three basic criteria "which are applied in order to select nodes which best suit the scope and aims of the present study: (1) minimum frequency of the word in each subcorpus; (2) similarity in the frequency of the word in the translated and the non-translated subcorpora; (3) grammatical class of the word" (Dayrell 2007, 381). Accordingly, one wordlist was extracted for each component of the comparable corpus by means of WordSmith Tools 4.0 (Scott 2004–2007) and then the 10 most frequent nouns shared by both lists were identified. Unlike in Dayrell's study, it was thought unnecessary to establish a cut-off point for minimum frequency of occurrence of a given word in each component, since node selection was restricted to the top end of the lists, which ensured a fairly large number of occurrences in any case.

Dayrell's second criterion (relative similarity in the frequency of the word in the translated and the non-translated components) is also met by confining selection to top-ranking lexical forms. As to the third criterion, in line with Dayrell's preferences, nouns were given priority over other word classes. Dayrell (2007, 382) claims that "[w]ithin the grammatical classes of lexical items, nouns and verbs are presumably the most likely to yield the type of patterning we are looking for", and then adds that

of these two types described by Kjellmer [...] as most "collocational", I chose to focus on nouns since, unlike verbs, nouns do not require distinguishing between auxiliary use (which is grammatical) and lexical use. In addition, Portuguese verbs vary considerably in terms of form, which would be an additional difficulty for the researcher. (Dayrell 2007, 382)

These remarks, intended for Portuguese, apply just as well to Catalan — both highly inflected Romance languages. Since my corpus is not lemmatised, node selection centred on word forms, not lemmas. Some forms were excluded because of potential ambiguity, as they could be both a noun and a verb form (e.g. *porta*, a noun meaning 'door' and an inflected form of the verb *portar*, meaning e.g. 'to take'). Finally, out of the top ten nouns shared by both wordlists, the bottom five (in the translated component) were selected, basically for reasons of manageability, as it would have been very time-consuming to analyse all ten. Table 3 shows the ten most frequent nouns shared by both wordlists. As a result, the lexical items chosen for analysis were *temps* ('time'), *nit* ('night'), *ulls* ('eyes'), *dia* ('day') and *vida* ('life').

Table 3. Ten most frequent nouns shared by the wordlists extracted from each component of the comparable corpus

Non-translated component		Translated component	
Node	Raw frequency of occurrence	Node	Raw frequency of occurrence
TEMPS	846	COSA	867
CASA	813	MANERA	741
DIA	767	CASA	706
HOME	744	VEGADA	706
COSA	693	HOME	701
ULLS	614	TEMPS	680
VIDA	609	NIT	622
MANERA	570	ULLS	581
NIT	566	DIA	526
VEGADA	554	VIDA	427

Once the nodes had been selected, the next step was concordancing. Concordance lists were extracted for each node in both components of the comparable corpus by means of the Concordance utility in WordSmith Tools 4.0, and then these lists underwent a three-step analysis: quantitative analysis of clusters, qualitative analysis of clusters, and concordance analysis.

In the first step, all clusters made up of three items occurring at least three times were automatically identified by the software for each corpus component. Then, clusters in both components were compared in order to determine whether significant differences were observable in two respects: a) number of clusters for each node; and b) raw frequency of occurrence of clusters for each node. In line with Dayrell's work, the following hypotheses were formulated:

1. There will be fewer clusters for each node in the translated than in the non-translated component.
2. The frequency of occurrence of clusters for each node will be higher in the translated than in the non-translated component.

Statistical tests were performed to determine whether the differences perceived reached the threshold of statistical significance or not.

The rationale behind this procedure is that significant differences in number and frequency of clusters across both components would indicate an untypical patterning in translations, and that kind of untypicality could be regarded as a form of markedness. Markedness is usually defined on an individual basis (i.e. on the basis of a specific lexical combination), so what has just been said would imply an extension of the concept. A marked collocation, in the traditional sense (e.g. as defined by Baker 1992, 51 — see Section 2.3 above), is “an unusual combination of words, one that challenges our expectations as hearers or readers”. If the notion is broadened in the sense that is being suggested here, there will be collocations that, even if they do not challenge a native speaker's expectations, may nevertheless be said to be marked in that they differ significantly from the frequencies or patterns shown by that collocation in general language use. That might well be the case when the context of communication is one of translation, in which the presence of a source text is a major factor impinging on linguistic behaviour. Apart from this theoretical point, it must be remembered that no filter is applied to clusters as identified by WordSmith Tools, so all kinds of clusters turn up. Some of them constitute phraseological units with full meaning (e.g. *clavar els ulls*, meaning ‘to pierce with one's eyes’), whereas others are random combinations with no phraseological status (e.g. *els ulls eren*, meaning ‘the eyes were’).

The second step was a qualitative analysis of clusters. Manual analysis of cluster lists for each node revealed that there are some clusters whose frequency distribution across both components of the comparable corpus differs significantly.

Once these relevant clusters had been identified, they were inserted as search strings in the WordSmith Concordance utility and concordance lists were retrieved. Some patterns may be revealed at this stage, and the researcher may well have hunches as to the reasons underlying the differences observed across corpus components. However, the only way to verify (some of) those hunches is to look at source texts. This is where the source text component of the parallel corpus first comes in. Bilingual concordances were extracted in order to determine to what extent differences were due to ST interference. Parallel corpus analysis was carried out by means of *AlfraCOVALT*, a bilingual concordancing programme developed within the COVALT research group by Josep Guzman (Guzman and Serrano 2006; Guzman 2007). In order to determine how typical or untypical (i.e. marked) a given collocation is either in Catalan or in English, reference corpora were used when relevant. The British National Corpus was used for English and CUCWeb (a 225-million word monolingual corpus exclusively made up of texts from the Internet) for Catalan.

Finally, in the third step concordance lists from the translated component of the corpus were manually analysed in order to identify marked collocation candidates, i.e. marked collocations in the traditional sense, prior to the extension of the concept referred to above. Then, as in the qualitative analysis of clusters, bilingual concordances were extracted (again, by means of *AlfraCOVALT*) in order to determine to what extent (presumed) markedness was due to source text interference. As in the previous step, BNC and CUCWeb were used as reference corpora.

4. Results and discussion

4.1 Quantitative analysis of clusters

It must be remembered that the quantitative analysis in the present study is modelled upon Dayrell's article (2007), referred to in Section 2.2. Dayrell wanted to discover whether collocational patterns were less diverse in translations than in non-translations. Less diversity would mean fewer collocates per node and higher frequency of occurrence of each collocate. These are the two aspects built into the hypotheses put forward in the previous section, and therefore they will be the focus of the comparison carried out in the quantitative part of the present paper. However, there is a fundamental difference between the data compared in Dayrell's work and those under scrutiny here. Dayrell focuses on nodes and collocates, i.e. word forms co-occurring with the node above a certain pre-defined threshold, whereas this article deals with clusters. Clusters also revolve around nodes, and there is also a cut-off point (at least 3 occurrences in one of the components of

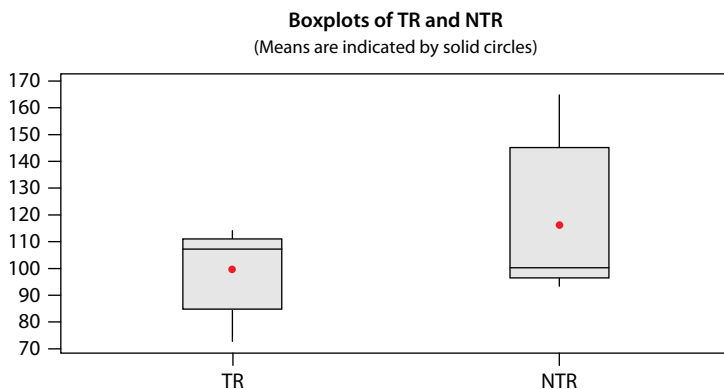
Table 4. Number of clusters for each node in both corpus components

	Translated component	Non-translated component
Number of clusters for <i>dia</i>	96	125
Number of clusters for <i>nit</i>	107	99
Number of clusters for <i>temps</i>	114	165
Number of clusters for <i>ulls</i>	108	93
Number of clusters for <i>vida</i>	73	100

the comparable corpus), but they cannot be regarded as collocations proper, but rather as potential collocations.

According to the first hypothesis above, there will be fewer clusters for each node in the translated than in the non-translated component. Table 4 shows the number of clusters for each node in both components.

At first sight, on an intuitive basis, the hypothesis is only supported for 3 nodes (*dia*, *temps* and *vida*) out of 5. However, if we submit both series to a t-test, after having ascertained that their distribution is normal in both cases by means of the Anderson-Darling Normality Test, we find that the differences between the translated and the non-translated components do not reach the threshold of statistical significance.¹ Since $p=0.31$, with d.f. = 6, we can only assert with a 69% confidence level that the difference between the means of both populations is statistically significant. Therefore, the first hypothesis is not supported. Figure 1 shows the results of the t-test as a box-plot diagram.

**Figure 1.** Results of the t-test for the first hypothesis

1. I would like to thank my colleague José Luis Martí Ferriol for his help in designing and performing the statistical tests.

According to the second hypothesis, the frequency of occurrence of clusters for each node will be higher in the translated than in the non-translated component. It is impossible to provide all the relevant data here for reasons of space. Suffice it to say, then, that what needs to be compared is the raw frequency of occurrence of clusters for each node in the translated vs. the non-translated component. Since none of the 10 populations of raw frequencies under scrutiny show a normal distribution, according to the Anderson-Darling Normality Test, Mood's Median Test is used to test the equality of medians across corpus components for each node. Table 5 shows the results of the test:

Table 5. Results of Mood's Median Test for the second hypothesis

	Translated component	Non-translated component	p-value
Median of raw frequencies of clusters for <i>dia</i>	4	4	0.437
Median of raw frequencies of clusters for <i>nit</i>	4	4	0.542
Median of raw frequencies of clusters for <i>temps</i>	4	4	0.160
Median of raw frequencies of clusters for <i>ulls</i>	4	4	0.439
Median of raw frequencies of clusters for <i>vida</i>	4	4	0.630

On the strength of these results, it can be stated that the second hypothesis is not supported for any node under scrutiny. What first strikes the analyst is that the value of the median should be the same (4) for the ten populations analysed. This coincidence shows that 4 is a central value and that it is often repeated. And, more significantly, p-value figures lie far from the threshold of statistical significance ($p \leq 0.05$). The node coming closest to that threshold is *temps*, for which it can be claimed with an 84% confidence level that the difference between both components is statistically significant. But even 84% is not enough, and for the remaining nodes the confidence level is much lower.

The hypotheses put to the test in this section together with the test results could be interpreted in the light of at least two alleged properties of translation: simplification and normalisation. Simplification is the tendency of translated texts to be simpler than originals in some relevant respect: vocabulary, grammar, textual or stylistic configuration, and so on. Laviosa (2002) put forward three hypotheses pointing towards simplification, the first of which holds evident affinities with those formulated by Dayrell (2007) and also tested in the present study: the range of vocabulary used in translated texts is narrower than that in non-translated texts, regardless of the source language. If the range of vocabulary is narrower in translations, it follows that fewer word forms will be used and that the frequency of word forms will be higher in translations than in non-translations. Normalisation, on the other hand, can be defined as the tendency of translated texts to be more

conventional than originals, i.e. to draw more heavily on what is typical in the target language and thus to conform to target reader's expectations. If translations draw on a smaller amount of word forms (Laviosa) or clusters (the present study) than non-translations and, as a result, those word-forms or clusters are over-represented in translations (non-translations being regarded as the norm), it seems plausible to assume that such relative concentration on a lower number of lexical items will tend towards the typical features of the target language, thus resulting in normalisation. It seems logical to assume that creativity will be related to expansion, whereas conventionality will give rise to reduction. Seen from this perspective, normalisation is (at least partly) a corollary of simplification. The point of the quantitative part of the present study, then, is that neither simplification nor normalisation, insofar as they converge in the two hypotheses formulated, is supported, as the differences between translations and non-translations observed and reported are not statistically significant.

4.2 Qualitative analysis of clusters

Quantitative measures like those provided in the preceding section may be regarded as a necessary step, as they serve the purpose of compiling evidence and allowing comparison with other pieces of research. Figures, however, are cold and the translation researcher is used to handling not just figures but actual language sequences. Therefore, what is brought under scrutiny in this section are particular clusters which constitute (or can be related to) collocations in their own right and are seen to behave differently in translated and non-translated texts. Clusters that are significant in this respect will be examined for each node in turn. The account that follows is not intended to be exhaustive, but illustrative of the kinds of differences encountered.

Temps

The cluster *tot el temps* ('all the time') occurs 22 times in translations and 14 in NTR. However, what is indeed most significant in comparative terms is that the pattern *tot el temps + no post-modification* is clearly dominant in translations (16 out of the overall 22 occurrences), whereas in NTR only 4 of the 16 occurrences of the cluster follow that pattern. That means that the cluster *tot el temps* is typically post-modified in non-translated Catalan, as in "tot el temps que estic a la presó" ('all the time I have been in prison'). The fact that this is not the case in translated texts may be due to the gravitational pull exerted by the English phrase *all the time*. This seems to be supported by evidence from the English source text component of COVALT, as in 11 out of the 16 occurrences of *tot el temps + no post-modification* the matching ST segment is indeed *all the time*.

Other clusters, or set phrases derived from the clusters identified by WordSmith, only show differences in frequency distribution across both comparable corpus components with no further signification in terms of grammatical patterning or semantics. The phrase *la major part del temps* ('most of the time') occurs 7 times in the translated component and only 1 in the non-translated component. *Just a temps* ('just in time') features 6 occurrences in translations and only 1 in NTR. *Interval de temps* ('lapse of time') occurs 6 times in the translated component and none in NTR. The overwhelmingly higher frequency of these clusters and phrases in the translated component could be accounted for by reference to the source texts. However, evidence from COVALT does not always lend support to that possibility. On the other hand, some clusters or phrases are more frequent in NTR than in translations. That is the case of *tot el temps del món* ('all the time in the world'; no occurrence in translated texts, 4 occurrences in non-translated texts) and *d'un temps ençà* ('for some time now', zero occurrences in translations, 3 in NTR).

Nit

The most striking difference across both components with regard to *nit* clusters is that the night is much more often conceived as a space in the translated component than in NTR, as witnessed by the fact that *en la nit* ('in the night') occurs 11 times in the former and only 5 in the latter. Likewise, *a través de la nit* ('through the night') features 5 occurrences in translated texts and none in non-translated texts. As shown by the 5 occurrences of *en la nit* in NTR, it is not cognitively impossible for a Catalan speaker to think of the night in spatial terms, but the significant differences just shown seem to point again towards source text influence as a relevant factor. In the case of *a través de la nit*, the matching ST segments contain 3 occurrences of *through the night* and 1 of *across the night*, both phrases being close formal equivalents and suggesting motion in space. (In the remaining case, *night* is used in the English ST as an object complement, not as a place adjunct.)

Ulls

The most remarkable difference across both corpus components with regard to clusters around this node concerns body movements or gestures in which the eyes are involved. The clusters *clavar els ulls* ('to pierce with one's eyes') and *els ulls clavats* ('pierced with one's eyes'), taken together, occur 19 times in the translated component and only 1 in NTR. The cluster *alçar els ulls* ('to raise one's eyes') features 14 occurrences in the former and 4 in the latter. The reason for such a sharp contrast might lie in the fact that fiction written in English relies on such bodily motions and gestures to a greater extent than Catalan fiction. However, it is difficult to plausibly argue that the relatively high frequency of these Catalan

clusters in the translated component of the corpus stems from ST interference, as ST segments show a full range of possibilities, some of which cannot be said to be formally similar to the Catalan TT segments. For *clavar els ulls / els ulls clavats*, for instance, the following were found: *gaze (at/into)* (6 times), *peer (at)* (once), *stare (about/at)* (3 times), *roll (eyes at)* (once), *eye (as a verb)* (once), *with eye(s) on* (3 times), *turn eyes upon* (once), *with eyes fixed upon* (once), *keep eyes on* (once), *eyes rested on* (once). For *alçar els ulls*, the range of corresponding ST segments is more limited: *look up* (9 times), *show eyes above* (once), *lift eyes* (twice), *raise eyes* (twice). However, the closest formal English equivalent to the Catalan phrase is *raise eyes*, which occurs only twice.

Another interesting case is that of *davant els ulls de* ('before someone's eyes')/ *davant dels seus ulls* ('before his/her/their eyes'), which shows in some cases a semantic prosody associated with unpredictability, surprise, wonder — what one sees before one's eyes is clearly unexpected or partakes of a wonderful nature. This semantic prosody can be perceived in 5 occurrences of these related clusters in translations and in only 1 occurrence in NTR, which seems to suggest that, even if it is not unheard-of in original Catalan, it might be more frequent in English fiction. However, contrary to my expectations, the closest English equivalent of *davant els ulls de*, i.e. *before someone's eyes*, is only found in two cases out of five:

1. (Oz) "said Dorothy, who was truly frightened to see the Witch actually melting away like brown sugar *before her very eyes*"
2. (Oz) "but before them was a lovely, sunny country that seemed to beckon them on to the Emerald City"
3. (Jekyll) "and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures"
4. (Secret Garden) "Everyone else sat tingling at the touch of those satanic tragedies that have been between lovers before now"
5. (Horror) "One need not describe the kind and rate of shrinkage and disintegration that occurred *before the eyes of Dr Armitage and Professor Rice*"

So here again evidence does not seem to be strong enough to ascribe frequency differences between translations and NTR to ST influence. It might be argued, then, that the Catalan phrases in question with the semantic prosody of unpredictability and wonder could be under-represented in NTR, and that they might not be so rare in Catalan use after all. This tentative claim seems to find support in the evidence yielded by CUCWeb (as explained above, a 225 million-word monolingual corpus made up exclusively of Catalan texts downloaded from the Internet). A search for the string [*davant*] [] [*ulls*] yields 54 matches, 28 of which show the semantic prosody alluded to. It may be concluded, as a result, that the higher

frequency of occurrence of *davant els ulls de / davant dels seus ulls* in translations than in NTR is due to normalisation rather than interference.

Dia

The cluster *llum del dia* ('light of day', 'daylight') offers the most striking contrast between the two components as regards frequency distribution, as it occurs 17 times in translations and just 7 in NTR. This might be due to the fact that in English fiction equivalents of the cluster under discussion are often used, either in lexicalised form (*daylight*) or through the corresponding phrase (*light of day*). This tentative claim is borne out by COVALT data to a large extent. Out of the 17 English ST segments matching occurrences of *llum del dia*, *daylight* features in 10 and *light of day* in 2; the remaining five contain *eye of day*, *sunlight*, *sunshine*, *sun* and *day*, one time each.

Vida

This is perhaps the node that shows the fewest significant differences either in frequency or patterning among the five selected for analysis. The most remarkable divergence across the two components concerns frequency distribution of the synonymous phrases *mai en la vida* and *mai de la vida* ('never in (one's) life'). *Mai en la vida* occurs 5 times in translations and only 1 in NTR, whereas *mai de la vida* shows 0 occurrences in translations and 10 in non-translations. *Mai de la vida* is, then, by far the more frequent phrase in NTR (10 to 1), but it does not occur even once in the translated component, where the other option is clearly preferred. It might well be the case that this is due to the fact that the matching English expression contains the preposition *in*. However, evidence from COVALT fails to support this assumption, as ST segments include five different expressions, each of which is used once: *not on your life*, *in (somebody's) life*, *ever*, *never in life*, *never in the world*. The preposition *in* does certainly occur in three of them, but diversity of choice in source texts makes it difficult to (causally) relate *mai en la vida* to a particular English phrase.

Some conclusions may be drawn from the qualitative analysis of collocations across corpus components just reported. Firstly, it may be argued that source text interference lies at the basis of the following differences observed between translated and non-translated contemporary Catalan fiction:

1. higher frequency of occurrence of some collocations in translations than in NTR (e.g. *a través de la nit*);
2. lower frequency of occurrence of some clusters in translations than in NTR because they are not triggered by their corresponding ST segments. These might be regarded as cases of *negative interference*, which is akin to the Unique Items

- Hypothesis but not identical to it, as negative interference does not necessarily concern so-called *unique items*, but also items with a readily available and formally similar equivalent in the source language (e.g. *tot el temps del món*);
3. differences in grammatical patterning (e.g. *tot el temps*).

And secondly, not all relevant differences observed can be put down to source text interference. It is often necessary to look elsewhere for possible explanations. Thus, some features can be ascribed to the tendency to normalise, as in the case of *davant els ulls de/davant dels seus ulls*, which capitalises upon a well-attested semantic prosody in the target language. In other instances it must be admitted that it is difficult to find any reason at all for the differences observed. That is the case of *clavar els ulls*, which is overwhelmingly more frequent in translations than NTR, but where it seems impossible to ascribe such a huge difference in frequency distribution to the influence of a particular source text segment. The only possible explanation seems to lie in the (more general) fact that verbs meaning 'to look intently at someone' may be more frequent in English than in Catalan fiction.

4.3 Concordance analysis

This is the last step in the method for analysing marked collocation outlined in Section 3 of this study. As explained there, concordance lists from the translated component of the comparable corpus for each of the five nodes selected were manually analysed in search of marked collocation candidates. The candidates thus identified were then inserted as search strings in the bilingual concordancer (AlfraCOVALT) in order to establish some kind of relationship between the (presumed) marked collocations in the translated component and their corresponding source text segments. BNC and CUCWeb were used as reference corpora. Table 6 offers an account of the findings thus obtained and their subsequent analysis. The first two columns provide the presumed marked collocations identified by reading the concordance lists from the translated component and their matching source text segments. The third column provides relevant data from the reference corpora which help determine the degree of markedness of either the source text or the target text segment, or of both. And the fourth column assigns a label to each ST + TT pair on the basis of a very simple, two-slot grid: marked → marked or unmarked → marked.

This analysis shows that 9 out of the 25 marked collocations identified are translations of source text segments regarded as unmarked. Of these 9, it might be argued, only 7 are really unusual, as personification of *dia* in "el dia es va despertar fosc" ('the day awoke dark') and the sequence "rumors de vida" ('rumours of life') would not normally be perceived as odd by Catalan speakers, although this is

Table 6. Results of the analysis of (presumed) marked collocations identified by reading concordances

Presumed marked collocation in TT	ST segment	CUCWeb / BNC	ST → TT relationship
TEMPS			
us prega temps	craves time	0 CUCWeb. <i>Pregar</i> in Catalan is typically used as an intransitive verb ('pray'); when transitive, it is typically followed by an object clause introduced by <i>que</i> ('to pray that'); 0 BNC	marked → marked
espatla del temps	back of time	0 CUCWeb; <i>back of time</i> , 0 BNC	marked → marked
NIT			
<i>1 Night as space</i>			
eixien de la nit	flung out of the night	0 CUCWeb; 0 BNC	marked → marked
es retiraven dins de la nit	receded into night	<i>dins la nit</i> ('into/inside the night'), 9 CUCWeb (in the spatial sense); 0 BNC, but 8 examples of <i>into night</i> in the spatial sense	marked → marked
a través dels golfs de la nit	across the gulfs of night	<i>a través de la nit</i> ('through the night'), 1 CUCWeb; <i>golf(s) de la nit</i> ('gulfs of the night'), 0 CUCWeb; <i>gulfs of the night</i> , 0 BNC	marked → marked
a l'extrem de la nit	across the night	<i>extrem de la nit</i> , 0 CUCWeb; <i>across the night</i> , 0 BNC	marked → marked
a la riba de la nit	on the shore of night	0 CUCWeb; <i>shore of the night</i> , 0 BNC	marked → marked
van desaparèixer en la nit	slipped away into the night	<i>en la nit</i> ('in the night'), 12 CUCWeb (in the spatial sense); 3 BNC, but 355 examples of <i>into the night</i> , many in the spatial sense, but they were not told apart from occurrences with other meanings	unmarked → marked
s'estengué en la nit	sprang up out of the night	<i>en la nit</i> ('in the night'), 12 CUCWeb (in the spatial sense); <i>spring / springs / sprang / springing out of the night</i> ; 0 BNC, but 14 examples of <i>out of the night</i> in the spatial sense	marked → marked
es desplegà (...) en la nit	loomed (...) in the night	<i>en la nit</i> ('in the night'), 12 CUCWeb (in the spatial sense); 1 BNC, but 587 occurrences of <i>in the night</i> , although those in the spatial sense were not told apart from other meanings	marked → marked

Presumed marked collocation in TT	ST segment	CUCWeb / BNC	ST → TT relationship
<i>2 Night as object</i>			
Una altra nit amara rada per la pluja	One more rain-sodden (...) night	0 CUCWeb; <i>rain-sodden night</i> , 0 BNC	marked → marked
ple de vent i nit	full of wind and night	<i>ple de nit</i> , 0 CUCWeb; <i>full of night</i> , 1 BNC	marked → marked
<i>3 Night as agent</i>			
La nit neva estrelles	The night snows stars	0 CUCWeb; <i>night snows / snowed / snowing stars</i> , 1 BNC	marked → marked
La nit es va alçar	Night rose up	0 CUCWeb; 0 BNC	marked → marked
<i>4 Other</i>			
el bolet d'una sola nit	The mushroom of a single night	0 CUCWeb; 0 BNC	marked → marked
ULLS			
fins als ulls	up to the eyes	0 CUCWeb; <i>fins a les celles</i> , 7 CUCWeb; 4 BNC	unmarked → marked
uns ulls salvatges	with a set wild stare	0 CUCWeb; 1 BNC, but it is found in dictionaries	unmarked → marked
i el record del foc que li llepava els ulls	and the memory of the fire lick- ing at his eyes	0 CUCWeb; 4 BNC	unmarked → marked
els ulls durs com la pedra	and rock-hard eyes	0 CUCWeb; <i>hard eyes</i> , 15 BNC	unmarked → marked
els ulls estrets	narrow eyes	2 CUCWeb; <i>narrow eyes</i> , 8 BNC	unmarked → marked
amb els ulls rodats	with rolling eyes	0 CUCWeb; <i>rolling eyes</i> , 8 BNC	unmarked → marked
DIA			
el dia es va des- pertar fosc	Morning came wanly	0 CUCWeb ; 0 BNC	unmarked → marked
VIDA			
encés de vida	glowing vivid	0 CUCWeb; 0 BNC	marked → marked
rumors de vida	The sounds of life	0 CUCWeb; <i>sounds of life</i> , 4 BNC	unmarked → marked
desproveir-lo de vida	to strip it	0 CUCWeb; 0 BNC	marked → marked

of course an impressionistic claim which I cannot substantiate empirically. In all seven, markedness seems to be the outcome of source text interference. But source text influence is also obviously present in most cases of marked → marked (the remaining 16 collocations). In some of these cases, markedness stems from common metaphorical use of language, as in the following personifications: *back of time* → *espatla del temps*, *The night snows stars* → *La nit neva estrelles*, *Night rose up* → *La nit es va alçar*, or in the sequence *The mushroom of a single night* → *el bolet d'una sola nit*. In another case, source text influence results in a grammatical structure that may be perceived as odd (for the reasons put forward in Table 6): *craves time* → *us prega temps*. Finally there is the very interesting set of cases of (presumed) unusual collocations revolving around the node *nit* conceived as space. Searches for several clusters and phrases in CUCWeb yielded the following results: *en la nit* ('in the night'), 12 occurrences (in the spatial sense); *dins la nit* ('into/inside the night'), 9 occurrences (again, in the spatial sense); *a través de la nit* ('through the night'), 1 occurrence. More specific collocations such as *golf(s) de la nit* ('gulfs of the night'), *extrem de la nit* ('end/edge of the night'), *riba de la nit* ('shore of the night') yielded no results. The matching ST segments were classified as marked because the collocations entered into by *night* in this spatial sense were far from usual, if attested at all; but on a more abstract level (the level of conceptual metaphor), as argued in Section 4.2, it might well be the case that linguistic realisations of the metaphor NIGHT IS SPACE are more common in English than in Catalan, as suggested by the fact (mentioned above) that occurrences of night as space in non-translated Catalan fiction were less frequent than in Catalan fiction translated from English. If this assumption were proved, rather than talking about the binary distinction marked/unmarked it would be more suitable to talk about degrees of markedness, as a given collocation might be said to be marked in two different languages but more so in one than in the other.

5. Conclusion

This study has focused on untypical, or marked, collocation in translated texts. Data have been drawn from a comparable and parallel corpus made up of three components: 23 English source texts, their corresponding Catalan translations, and 17 texts originally written in Catalan. The method developed for this study unfolded in three steps. Here is a summary of the main findings in each step:

1. quantitative analysis of clusters. This analysis shows that differences between translations and non-translations concerning number of clusters per node and frequency of occurrence of clusters are not statistically significant;

2. qualitative analysis of clusters. The differences observed across the two components of the comparable corpus can be attributed to source text interference or to other factors. Source text interference seems to account for the higher frequency of occurrence of some collocations in translations than in NTR, for the lower frequency of occurrence of some clusters in translations than in NTR (for lack of stimulus in source texts), and for differences in grammatical patterning. On the other hand, the tendency to normalise seems to lie at the basis of some of the features observed, and still, in other instances, it must be admitted that it is difficult to find plausible reasons for the differences perceived;
3. manual analysis of concordances. This analysis reveals that 9 out the 25 marked collocations identified in the translated component of the comparable corpus are translations of ST segments regarded as unmarked. Of these 9, only 7 are really unusual. The remaining 16 TT segments match ST segments including marked collocations too. Within both possibilities (marked → marked, unmarked → marked), source text influence is clearly felt, even if the former involves responding to a stylistic feature of the original whereas the latter would normally be regarded as a form of calque.

An important conclusion that emerges from the study at different levels is that markedness is a matter of degree, not kind. As a result of that, some marked collocations can be said to be more marked than others. At one end of the cline, there are marked collocations which could be regarded as prototypical (e.g. “the mushroom of a single night”/“el bolet d’una sola nit”, or “the back of time”/“l’espatala del temps”). Somewhere in the middle there are those cases which can be best viewed as instantiations of a single conceptual metaphor (e.g. the night conceived as a space, which co-occurs with various verbs implying motion, gives rise to collocations that are arguably more marked in Catalan than in English). And further down the cline we find those other cases — which can only be unearthed, so to speak, by means of corpus-based analysis — where markedness lies primarily not in lexical combination itself but in patterning (e.g. the string “tot el temps”, which typically carries post-modification in non-translated Catalan but does not in translated Catalan).

Even if data sparseness does not allow for generalisation, the research presented here suggests a method that can be replicated and possibilities for exploring the interface of collocation and translation in other contexts: other language pairs, other genres, other periods.

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Eye tracking sight translation performed by trainee interpreters

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This paper presents results of an eye tracking study involving sight translation. It was assumed that interpreting trainees at a more advanced stage of training would display more efficient reading patterns than their less experienced colleagues. Eighteen participants with either one year or two years of interpreting training were asked to sight translate a text from A language (Polish) into B language (English). The text included such independent variables as target sentence type (simple SVO sentences and complex non-SVO sentences) and low frequency lexical items. The dependent variables included measures assumed to indicate lexical access and syntactic processing, such as fixation count, fixation length and observation length. The study found no group effect in total task time and processing of lexical items, which indicates that one year of training might not be sufficient to show differences in the sight translation skill development. The study also revealed that sentence readability could be a better predictor of processing load than syntax and, as expected, that more readable sentences generated less cognitive load than less readable ones.

1. Introduction

Sight translation seems to be an increasingly useful skill in the professional practice, for example, when interpreting speakers who read out their presentation slides or simply read their speeches. As a result, it is included increasingly in interpreting courses. It is thus worth researching this phenomenon to find out how the sight translation skill develops.

This paper presents results of a pilot eye tracking study involving sight translation performed by interpreting trainees. We assume that trainees at a more advanced stage of training will invest less cognitive effort in the assigned task than their less experienced colleagues. Also, by selecting appropriate variables we expect to discover which features of a written text present the greatest difficulty to

the students and require more cognitive load and whether it is possible to establish at which stage of training particular issues are mastered when students at different stages of training are compared.

2. Sight translation — Practice and research

Sight translation (ST) involves transposing a message in the source language expressed in writing into a message in the target language rendered orally. It therefore engages two types of information processing: while the source text is fed in using the visual channel, the output of the translator is oral. Seen in that way, ST is sometimes treated as a hybrid between translation and interpreting, as what is translated is a written text, which however is rendered orally (as in interpreting) and not in writing (as in translation). Also, in simultaneous interpreting the text is translated in real time, i.e. the translator reads, processes and produces the target text almost at the same time or with a slight time lag. When it comes to the actual application of sight translation in professional settings, it is used, for example, in the courtroom where the interpreter is often asked to sight translate procedural documentation for the judge (cf. Lambert 2004, 298). In cognitive terms, sight translation places a lot of strain on the processing capacity of the interpreter as it involves a number of simultaneous subtasks, such as processing the visual input, producing the oral output, and monitoring one's output aurally, and as such could in fact be compared to simultaneous interpreting (*ibid.*).

What is more, Lambert (*ibid.*) differentiates between sight translation and sight interpreting suggesting that in the latter mode the interpreter interprets a speech that is fed in aurally, while at the same time they have to process some visual input in the form of slides or a written speech that is being read out by the speaker (this is referred to as simultaneous interpreting with text by Pöchhacker (2004)). This mode of interpreting seems to pose an even greater cognitive challenge to the interpreter, as in addition to the simultaneous subtasks mentioned above, in this case we also have yet another such subtask in the form of the processing of the aural input.

Despite the fact that both sight translation and sight interpreting are used in the professional practice, they seem to be rarely taught on their own to prospective interpreters in courses and programmes known to the authors. Admittedly, more and more interpreting courses incorporate speeches that are accompanied by slides, but when it comes to sight translation, it appears that it is used as a method in interpreter training (usually treated as preparation for simultaneous interpreting), rather than taught as a separate skill that can be usefully applied on its own in the professional world.

Sight translation is generally much less researched than more popular modes of conference interpreting, i.e. consecutive and simultaneous. In an analysis of constraints, obstacles, efforts and failures, Agrifoglio (2004) compared these three activities and found a considerable difference in meaning and expression problems professional interpreters demonstrated in sight translation as opposed to consecutive (CI) and simultaneous interpreting (SI). Although ST seems an easier task due to lower memory saturation, the constant presence of the source text can also be an obstacle to expression in the target language since the interpreter has to suppress the source language interference. The coordination effort is focused on silent reading and expression. According to Agrifoglio (*ibid.*, 61), “visual interference seems to be stronger than audio interference, and the sight translator may have to devote more effort to resisting this influence in ST than in SI, sometimes at the expense of fluency”, which results in a higher number of expression failures in ST (75% of all failures) than in SI (37%) and CI (24%), as reported by the author.

Lambert (2004), on the other hand, embarked on a study to determine the role of visual presentation of the source text in sight translation by comparing it to normal simultaneous interpreting and SI with text. Lambert (*ibid.*, 302) evaluated the participants’ output and found, in line with Agrifoglio’s findings, a higher performance score for ST (82%) than for SI (69%). Lambert explains her results by pointing to more attention devoted by subjects to input processing. Unlike SI, in sight translation attention does not have to be shared and less cognitive and memory load is required by this task.

Viezzi (1989) researched information retention after a sight translation task as compared to simultaneous interpreting. Surprisingly, his study participants remembered more after SI than after ST. Viezzi explained the finding in line with Craik and Lockhart’s theory of levels of processing (1972), i.e. that retention is higher after SI since it involves deeper processing of incoming information. Another interesting finding of Viezzi’s study was the correlation between morphosyntactic differences in the language pair and retention rates (1989, 59). The interpreters examined remembered more after ST from such morphosyntactically closer languages as Spanish into Italian (85%) than after ST from German into Italian, i.e. a language pair with less morphosyntactic similarity (64%). It seems that the interpreters can retain more in the sight translation task if it involves less transformation due to morphosyntactic similarities between the languages.

All in all, the above-mentioned findings suggest that ST does involve different cognitive processes than, for example, simultaneous interpreting, and since ST — unlike SI — involves the visual channel, new possibilities have opened up to probe into the black box of the sight translator with the coming of the eye tracking methodology.

3. Skill development

Conference interpreting is considered a complex cognitive phenomenon including many individual skills that have to be mastered to achieve a professional level of expertise (Moser-Mercer *et al.* 1997; Chmiel 2006). It is assumed here that interpreting (including sight translation as one of its varieties) is developed as a skill in interpreter trainees in the course of their practice through automatization of various processes (Chmiel 2006), and that as an automatized process, interpreting performed by experts requires fewer attentional resources and cognitive effort as compared to interpreting performed by less skilled trainees. For a skill to develop, it has to be modified in three major stages: declarative and controlled processing that is slow, prone to errors and generates a lot of cognitive load; associative processing that is more procedural but still involves attentional resources for control; automatic processing that generates much less cognitive load and engages fewer attentional resources (for a detailed overview of a skill-based approach to conference interpreting see Chmiel 2006). It is assumed for the purpose of this study that trainees with a year's difference in their exposure to training and skill development will differ in the amount of cognitive load identified via eye tracking in the experimental task. If the difference is significant enough it will be possible to identify to what extent the sight translation skill develops at the two stages of training concerned.

4. Eye tracking — A new trek in process-oriented translation research

Process-oriented translation research has been conducted for over 20 years now, but thanks to the application of the eye tracking methodology the researchers have obtained a new window to the translator's mind. With the use of an eye tracker one can record the so-called *fixations* and *saccades* of the subject. "When we read, look at a scene or search for an object, we continually make eye movements called *saccades*. Between the *saccades*, our eyes remain relatively still during *fixations* for 200–300 ms" (Rayner 1998, 373, original emphasis). Fixations (but also *saccades*, e.g. in the form of regressions) are said to be representative of the amount of cognitive effort invested in processing given visual information (cf. Rayner 1998; Pavlović and Jensen 2009; Doherty and O'Brien [no date]). For a few decades now, eye tracking has been extensively applied to research on reading patterns (for an overview see Rayner 1998), and we have seen the application of this methodology to translation research in recent years.

Alves *et al.* (2010), for example, used eye tracking to research the performance of professional translators versus domain specialists, Pavlović and Jensen (2009) used it to research translation directionality, and Sharmin *et al.* (2008) to test the

effects of time pressure and text complexity on the performance of translators. Doherty and O'Brien ([no date]), on the other hand, applied eye tracking to the evaluation of machine translation output. More importantly for the subject-matter of this paper, Shreve *et al.* (2010) and Jakobsen and Jensen (2009) used eye tracking in their studies of sight translation that are briefly outlined below.

Shreve *et al.* (2010) set out to determine the cognitive differences between performing sight translation and written translation. They assumed that the comprehension effort could be disrupted by the manipulation of the source text, however the degree of such disruptions will be different in sight translation and written translation. In the study the source texts were manipulated in such a manner that they included both a paragraph with complex syntax and a paragraph written in simple syntax and “[e]ach text was sight translated and written translated by different participants and each participant performed both tasks (sight and written), but performed only one such task on any given text” (*ibid.*, 68). The independent variable was thus syntactic complexity, whereas dependent variables were eye movement patterns and errors in verbal output (for sight translation) and key-stroke log patterns, pauses, and errors in written output (for the written translation). The study corroborated the hypotheses that in sight translation the complex syntax required more processing effort than non-complex syntax and that syntactic manipulation seems to have a greater impact on performance in sight translation than in written translation, as in the latter case the task exerts less pressure on short-term memory and the cognitive resources can be reallocated more easily over time. The results also indicated that sight translation is very sensitive to visual interference because of the constant presence of the source text.

Jakobsen and Jensen (2009) undertook to investigate whether visual attention (as manifested by eye movement patterns) would be distributed differently in four types of reading task, i.e. plain reading for comprehension (task 1), reading with an aim to later translate the text (task 2), reading the text and translating it orally at the same time (sight translation) (task 3) and reading while typing a written translation (task 4), and whether there would be differences in the cognitive effort expended by the two groups of subjects involved, i.e. professional translators and translation students. Given the purpose of our article, we will only focus on the data pertaining to sight translation. Jakobsen and Jensen (*ibid.*) found that, on the whole, sight translation required more cognitive effort than both tasks 1 and 2, as evidenced by longer task time and more fixations. What is more, when the average task time for sight translation was compared across the two groups of subjects, it turned out that the average task time for professionals was 154 seconds while for translation students it was 204 seconds (*ibid.*). This suggests that with practice the task of sight translating becomes less cognitively demanding. This could be treated as a point of departure for our study, whose objectives (research questions) are outlined below.

5. Research questions

Given all of the above considerations concerning both the skill of sight translation as well as the new opportunities that are opened up by the eye tracking methodology, we set out to answer the following research questions:

1. How does the skill develop in the course of training?
2. Are reading patterns more efficient, i.e. do they generate less cognitive load for more advanced trainees?
3. Which text features (syntactic structures, lexical items) present the greatest difficulty for trainees?

6. Research design and methodology

In order to answer the above-mentioned research questions, a study was conducted at Adam Mickiewicz University in June 2009. In the study two groups of participants, varying in the length of interpreter training that they had undergone, were asked to sight translate a source text in Polish into English, where both syntactic and lexical complexity had been manipulated. What follows is a detailed description of the source text, participants, equipment and settings, eye tracking metrics, and procedure.

6.1 Source text

We designed a study in which we used a text in Polish about swine flu. As swine flu was a topical issue at the time of conducting the experiment, we assumed that the students would be familiar with the subject matter. The text consisted of two pages and was 345 words long. We arranged the layout of the text as recommended by Gerganov (2007), i.e. font type and size was Tahoma 20, there were 90 characters per line, and the text was double spaced.

The text was a newspaper article, but it was manipulated in such a way that it included both simple SVO sentences and complex non-SVO sentences, which were designated as our areas of interest (AOIs) (which were of similar length, i.e. the simple SVO sentences AOIs totalled 68 words and the complex non-SVO sentences AOIs totalled 70 words). The reason why we chose such AOIs is that word order in Polish is not as fixed as in English, and thus non-SVO sentences are quite common. We thus assumed that translating a non-SVO sentence into English will require greater processing effort when compared to translating SVO sentences. Similarly, we assumed that less cognitive effort will have to be expended

to translate simple sentences in comparison with complex sentences (i.e. ones with embedded relative clauses), as in the case of the latter one usually has to read the whole sentence in order to grasp its meaning and store it in the short-term memory before translating it. In fact, this variable may be seen as combining two variables, i.e. sentence type (simple and complex) and word order (SVO and non-SVO). However, as we were not particularly interested in grammatical features, but rather in sentence difficulty as a factor influencing cognitive load, the design did not include all four potential conditions (i.e. simple SVO, simple non-SVO, complex SVO, complex non-SVO). Such a design can be used in further studies of sight translation with eye tracking methods.¹

In addition, we designated as AOIs seven low frequency ('LF') lexical items: *układ odpornościowy* ('immune system'), *wydzielina* ('secretion'), *drogi oddechowe* ('respiratory tract'), *rozbiecie* ('feeling under the weather'), *powikłania* ('complications'), *zapalenie oskrzeli* ('bronchitis'), *zapalenie mózgu* ('brain inflammation'). The frequency of the words was verified in the IPI PAN corpus of Polish,² where the average frequency of the lexical items was 1.7 per million words. All of the designated AOIs constituted our independent variables.

6.2 Participants

A total of 18 participants took part in the study (3 males and 15 females whose average age was 23.5). They were all full-time graduate students enrolled in a two-year conference interpreting programme at Adam Mickiewicz University (with Polish as their A language and English as their B language) and fell into two groups: one consisting of ten students in the first year of the course (end of second semester), who had completed approximately 600 contact hours of interpreter training (year 1, Y1), and the other consisting of eight students in their second year of the course (end of fourth semester), having completed some 1200 hours of such training (year 2, Y2). For the purposes of our study, the independent between-subjects variable was thus the duration of interpreting training. It should also be noted that prior to the experiment both first and second year students had been exposed to sight translation in the course of their training. Sight translation was used in various consecutive interpreting classes as an additional technique, but no separate course in sight translation was offered.

1. We thank an anonymous reviewer for this comment.

2. Available at <http://korpus.pl> (last accessed 1.12.2011).

6.3 Equipment and settings

To record gaze behaviour of the participants we used the Tobii T60 eye tracker, which is a remote tracker allowing for unrestrained head movements. The screen resolution was set at 1280x1024 pixels and the fixation radius was 35 ppi (pixel per inch) (which is Tobii's default setting). The viewing distance was 50–60 cm from the screen. The collected data was analysed using Tobii Studio 2.0.8 analysis software.

6.4 Eye tracking metrics

The overriding assumption for this study was that obtaining observable, measurable data by means of eye tracking will help us uncover the underlying cognitive processes of our subjects. We used three kinds of measures in order to gain insight into the participants' cognitive processes:

1. 'fixation count', that is the number of fixations within an AOI;
2. 'fixation length', which is the length of the fixations within an AOI;
3. 'observation length', which is total time a person has looked within an AOI, starting with a fixation within an AOI and ending with a fixation outside the AOI.

The above-mentioned measures are said to be indicative of the cognitive effort invested by the subjects in processing the stimulus information, i.e. it is assumed the greater the values obtained for the measures, the more cognitive effort was invested by the participants in processing target information (cf. Rayner 1998; Pavlović and Jensen. 2009; Doherty and O'Brien [no date]).

We analysed eye tracking data related to fixation count for warm-up, total task, the sentences and LF items, to fixation length for the sentences and LF items, and to observation length for total task, and as such these constituted our dependent variables.

To sum up, in the experimental design the variables were as follows:

1. Independent between-subject variable: duration of interpreting training;
2. Independent variables: target sentence type (simple SVO sentences, complex non-SVO sentences), low frequency lexical items;
3. Dependent variables: fixation count, fixation length, observation length.

6.5 Procedure

Each participant was tested individually. They were seated in front of the screen at the required distance and their eyes had been calibrated to the eye tracker. They

were presented with the same set of instructions in Polish (both orally and then again in writing on the screen). They were asked to sight translate the text from Polish into English. Before the participants started doing the sight translation proper they were given a warm-up task to help them become accustomed to the experimental settings, the eye tracker, etc. During the warm-up task the subjects could scan the first page of the stimulus source text for ten seconds. The rationale behind the warm-up task was that in a professional conference setting interpreters frequently obtain speech texts shortly before they are delivered and interpreted. Thus, interpreters should be able to use this opportunity to familiarise themselves with the text to the greatest possible extent, i.e. by scanning the text for gist rather than by thorough and linear reading. After the warm-up the participants proceeded to sight translate the stimulus text. They had unlimited time to perform the translation and each session lasted approximately thirty minutes.

Prior to the analysis, the recordings were checked for Brownian motion, which can be detected by replaying an eye tracking session on the analysis software and is characterised by erratic vertical (rather than horizontal) saccade-like movements linking fixations. Such data are considered to be rich in noise and thus deemed unsuitable for analysis (cf. Pavlović and Jensen 2009). As no such motion had been detected in our pool of data, all of the data could be subject to further analysis.

6.6 Hypotheses

The study was conducted to test the following four hypotheses.

H1: Y2 will demonstrate more fixations in the warm-up task than Y1.

We believe that more experienced trainees would use the time shortly before the sight translation task for gist reading to obtain as much general information about the text as possible. Beginners, on the other hand, would engage in linear reading from the very beginning of the text. This assumption is based on the authors' observation, during conference interpreting classes they conduct, that novices prepare the target language rendering of the first sentences instead of reading for gist in the preparation time before the ST task. The fact that Y2 would scan a greater amount of the text should result in a higher number of fixations.

H2: The total task time will be shorter for Y2 than Y1.

More advanced students will process the text and produce the translation more efficiently and quickly since they have had more exposure to interpreting tasks than their younger colleagues.

H3: There will be a general sentence effect across groups, i.e. simple sentences will generate fewer and shorter fixations than complex sentences.

It is assumed that the higher processing load required for the sight translation of complex sentences as compared to simple sentences will result in more numerous and longer fixations (in line with Rayner 1998).

H4: We will discover a group effect with fewer and shorter fixations on low-frequency items for Y2 compared to Y1.

As in the case of previous independent variables, advanced trainees should demonstrate less cognitive load (i.e. a lower number of fixations and shorter fixation durations) in processing more difficult lexical items in the text.

7. Data analysis and results

We ran a series of independent samples t-tests for hypotheses including a comparison of both experimental groups and 2x2 mixed ANOVAs for sentence and group effects in the third hypothesis.

In the warm-up task, advanced students fixated less frequently (40.80 fixations on average) than novices (48.38), which is contrary to the assumption in H1 (Table 1). An independent samples t-test revealed no statistical significance of these results ($t(16) = 1.46, p > .05$) so there is no difference between Y1 and Y2 in the number of fixations during the warm-up task.

Table 1. Fixation count in the warm-up task — descriptive statistics (SD — standard deviation, SEM — standard error of the mean).

Group	Mean	SD	SEM
Y1	48.38	15.380	5.438
Y2	40.80	5.308	1.679

We have used the heatmap tool in Tobii Studio to visualise the above data. Heatmaps are visualisations in which individual values are presented as colours on a scale from green (signifying less intensity) to red (signifying greater intensity). In fact, even a cursory glance at the heatmaps generated for all eye tracking data for Y1 and Y2 (Figure 1) shows that less advanced students used more scanning than their older colleagues. The gazes are more widely distributed in the heatmap for Y1 and more students managed to scan the bottom part of the text. It is also important to notice that the colour scale is different. Red symbolises 6 fixation counts for Y1 and 8 counts for Y2, which serves as further evidence of a wider gaze distribution for Y1.

We used Tobii Studio's observation length data to measure total task time for both groups and found no group effect in an independent samples t-test



Figure 1. Heatmaps for the warm-up task performed by Y1 (left) and Y2 (right).

($t(16) = 1.81, p > .05$) although Y2 performed sight translation slightly faster (351 seconds) than Y1 (387 seconds). Similarly, no group effect was found for the total number of fixations in the whole task ($t(16) = .73, p > .05$). Table 2 below presents detailed descriptive statistics.

Table 2. Observation time and fixation count for the whole ST task.

	Group	Mean	SD	SEM
Observation time	Y1	387	50.37	17.81
	Y2	351	33.71	10.66
Fixation count	Y1	995	219	77.49
	Y2	926	150	47.46

These data lead to the rejection of Hypothesis 2.

We further examined the length and number of fixations by both groups performed on target sentences. Table 3 presents the number of fixations by both groups on simple SVO and complex non-SVO sentences and the combined length of those fixations. We calculated these by identifying Areas of Interest on those parts of the screen that displayed the target sentences.

Simple sentences generated more and longer fixations than complex sentences for both groups. The mean number of fixations for simple sentences was 193 by Y1 and 178 by Y2 whereas the number of fixations for complex sentences was 179 by Y1 and 173 by Y2. As for the fixation length, simple sentences generated fixations that lasted for 70 seconds by Y1 and 61 seconds by Y2, while fixations on complex sentences lasted for 62 seconds in the case of Y1 and for 54 seconds in the case of Y2. Fixations generated by Y1 were longer and more numerous for both types of

Table 3. Mean count and length of fixations on target sentences.

	Group	Simple sentences	Complex sentences
Fixation count	Y1	193	179
	Y2	178	173
Fixation length	Y1	70	62
	Y2	61	54

sentences when compared to Y2. We conducted a 2x2 mixed ANOVA with group as a between-subjects variable and target sentence type as a within-subject variable. In analysing data for fixation count we found neither a sentence effect with $F(1,16) = 2.06$, $p > .05$ nor a group effect with $F(1,16) = 0.38$, $p > .05$. The ANOVA for the fixation length data revealed a sentence effect with $F(1,16) = 11.89$, $p < .05$ and no group effect with $F(1,16) = 3.57$, $p > .05$.

The analysis shows that simple sentences required more cognitive load than complex sentences and we found a sentence effect contrary to the assumption in Hypothesis 3 and our intuition. We thus decided to redefine our variable by examining the readability of target sentences, which might prove more important than their syntactic complexity.

Since no automatic readability tools are available for Polish, we calculated the index manually by counting the average sentence length and the average number of syllables per word and using the Flesch formula.³ According to the reading ease (RE) index, the higher the RE (ranging from 0 to 100), the easier the text is to read. The index for simple sentences was 10 and for complex sentences was 22, suggesting strongly that complex sentences, despite their non-SVO word order, were more readable than seemingly easier simple sentences. We changed Hypothesis 3 accordingly:

H3: There will be a general sentence effect across groups, i.e. more readable (complex non-SVO) sentences will generate fewer and shorter fixations than less readable (simple) sentences.

H3 in the above wording was partially corroborated in the analysis. The fixations for less readable sentences were longer, but not more numerous.

The last hypothesis pertained to the processing of low-frequency lexical items. We predicted a lower cognitive load manifested through less numerous and shorter fixations on AOIs with target words by Y2 as compared to Y1. An independent samples t-test revealed no statistically significant difference between Y2 (50)

3. Available at <http://www.readabilityformulas.com/flesch-reading-ease-readability-formula.php> (last accessed 22.08.2012).

and Y1 (59) in the number of fixations on the target words ($t(16) = 0.92, p > .05$). Similarly, there was no group effect in the length of fixations ($t(16) = 1.43, p > .05$) between Y2 (17 seconds for all target words) and Y1 (23 seconds). Hypothesis 4 is thus rejected since no difference was discovered in the processing of low-frequency items by less and more experienced trainees.

8. Discussion

H1 was rejected since the fixation count data for the warm-up task showed no difference between the groups. In fact, descriptive statistics revealed a non-significant tendency contrary to the first hypothesis. Younger students (Y1) seemed to apply a more efficient scanning technique to familiarise themselves with the text than their older colleagues (Y2). This result is difficult to explain by claiming that the scanning technique in sight translation is a skill that develops slowly and cannot be empirically proven by comparing groups of participants with a year-long difference in exposure to conference interpreting tasks. Rather, we might suggest some inter-subject differences across groups. Despite the fact that Y1 had less exposure to interpreting tasks (including ST) than Y2, the overall competence level in that group was higher than in Y2, which was only proven after the final examination taken by both groups (Y1 took their conference interpreting final exam a year after the collection of data for the present study and Y2 a few days after the experiment). The average final examination grade for Y1 was 3.5 and 3.2 for Y2 (both scores out of 5). Although the difference is not very distinct, it may offer at least some explanation for more efficient processing in the scanning phase by Y1 when compared to Y2.

The total task time for Y2 was not significantly shorter than for Y1 and H2 was not corroborated. This may be explained by suggesting that the sight translation skill does not develop robustly and a clear difference cannot be documented by comparing groups with one year of training apart. The results obtained can be usefully juxtaposed with those obtained by Jakobsen and Jensen (2009) for ST performed by translation students and professionals whose total task time was significantly shorter than that of the students (for details see Section 4). This could be used to corroborate our interpretation of the results that a one-year difference in the training is too short a period to notice any significant differences in ST performance. Alternatively, it might be so that eye tracking and/or the measures used in the study are not the best method to examine this kind of expected progression in the acquisition of skills. In that case, more traditional product-based studies of interpreting quality might turn out more suitable.

After redefining H3 and replacing syntax for readability index as a measure predicting processing load, H3 was partially corroborated, that is sentence effect

was found for fixation length but not for fixation count. Fixation duration (both first pass duration and total reading time) is assumed to be indicative of syntactic processing (Demberg and Keller 2008). It seems that the SVO/non-SVO word order and simple/complex structure are not the only factors influencing the difficulty of sentence processing in sight translation. As revealed in the study, sentence readability (as reflected in sentence length and word length) could be a better predictor of processing load. Our findings, however, seem to be at variance with those obtained, for example, by Shreve *et al.* (2010) who found that in sight translation complex syntax required more processing effort than non-complex syntax (see Section 4). It may be the case, though, that the difference in our findings results from differences in the study design, as in the case of our sentences there could be other factors influencing the processing effort (such as the lexis, which was rather constant in Shreve *et al.*'s study). Nonetheless, we believe that the differences in the two sets of results call for further studies involving both sentence complexity and readability as variables.

The fourth hypothesis pertained to the processing of low-frequency items. The lack of group effect in three types of data (fixation length and fixation count) shows that the difference between Y1 and Y2 students in the processing of difficult lexical items is not significant. The reason may be that those particular target words identified in the experimental text may have been too difficult for both groups and led to a bottom effect in the collected data. This suggests that further studies are necessary with a frequency of word usage as a controlled variable with at least three levels: high frequency, regular frequency, low frequency to compare how the two groups of students perform with such targets and if statistically significant differences can be revealed. Another explanation for the lack of group effect may be, as in the case of the second hypothesis, that the sight translation skill does not develop sufficiently enough between the first and the second year of the conference interpreter training programme to be visible in such a study. Hence, a study involving professional interpreters as compared to novices and interpreting school graduates would be an elegant continuation of this line of research.

9. Conclusions and further research

This study of eye tracking in sight translation constitutes a new trek in Translation Studies, one that by all means should be pursued by tapping into advanced technologies and research methods. This pioneering pilot study involving two groups of trainees at two stages of training produced some interesting results and contri-

butions to research methodology, but was not successful in corroborating most of our hypotheses.

We generally found no group effect and it is thus impossible to tackle the question about ST skill development in the course of training in an exhaustive way. It may seem that a year difference in training is not a sufficiently long period to reveal noticeable differences in sight translation, efficiency of reading patterns, features that present the greatest challenge to the trainees and the moment they are mastered. Thus, studies involving more distinct groups of participants (novices, graduates and experienced professionals) should shed more light on the issue of ST skill development. Furthermore, longitudinal studies (involving the same group of participants tested at various intervals, such as novices and after a few years of professional conference interpreting experience) should bring valuable data since the participants' experience would be treated as a within-subject variable, the groups would be perfectly matched and no problems with inter-group differences, as in the present case, could skew the data.

This study revealed that researchers should be cautious when selecting their participant groups. The fact that one group (Y1 in our case) had much less exposure to training than another (Y2) does not mean that the former would perform less efficiently than the latter. Final examination results should be somehow considered in the data analysis process. However, this obviously hampers such research projects because researchers have to wait for their beginners to become graduates to collect examination data.

Another research trek to be pursued in this young research field is triangulation of eye tracking data with product research. In fact, the analysis of recordings of our participants' translations is a further stage of the above presented research study. By combining statistically analysed eye tracking data with quality assessment of the product (for instance by means of propositional accuracy score or error analysis (cf. Bartłomiejczyk 2010; Kurz and Färber 2003), and potentially with retrospective interviews, more could be revealed as to the processing of text in ST and the development of ST competence.

Finally, an interesting outcome of this experiment is identification of readability as potentially more important a factor in processing than a simple vs. complex sentence structure distinction. More research is needed in this area, especially in language-specific contexts. Additionally, this finding is directly applicable to training. When selecting texts for students to practice their ST skills teachers should use the readability index as a criterion for determining text difficulty level.

All in all, we believe that eye tracking is yet another interdisciplinary track in Translation Studies that allows researchers to go on new and exciting treks into the black box of translators and interpreters.

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“Who are *they*?”

Decision-making in literary translation

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Empirical data such as translators’ verbal reports, keylogs, and notes allow us to understand more clearly how translators arrive at the choices they make. In this paper, the decision-making processes of five literary translators who translated a short story by Hemingway into German will be examined, with a focus on their individual acts of meaning construction. In particular, the five translators’ decisions when faced with ambiguity and underspecification, typical features of most literary writing, will be looked at from a reader-response perspective and against the background of cognitive stylistics. As will be shown, the translators responded quite differently to the stylistic features, depending on their own stylistic awareness and preferences, their knowledge, and their habitus as translators developed over time.

1. Introduction

How do literary translators arrive at the decisions and choices they make? What are the activities and processes involved in the creation of the target text? What are the issues they consider and reflect on? Based on the findings of an empirical study, I will examine the decision-making processes of five literary translators who translated a short story by Ernest Hemingway into German. The focus of the discussion will be on the translator’s role as a reader and aspects of meaning construction as part of the decision-making process which will be looked at from a reader-response perspective and against the background of stylistics as suggested by, among others, Boase-Beier (2003, 2004, 2006).

2. Study design

The aim of the empirical study was to observe as closely as possible the decision-making processes involved in the creation of five literary translations as described

above and examine them in as much detail as possible. For the purpose of this study, creating a literary translation is deemed to include all activities that contribute to the production of the target text, starting with the first reading of the source text and concluding with the completion of the final draft that a translator considers ready to be delivered. In order to be able to observe this multi-stage and multi-level process in a setting that was as natural and as realistic as possible, the participants worked at home, their usual place of work. They used Translog as a word-processor/keylogging tool and Audacity for audio-recording concurrent and retrospective verbalizations. They talked aloud while working on their translations (be it on the computer, correcting a draft on paper, searching a dictionary or the internet etc.) and also put on record retrospectively any thoughts that occurred to them while they were not actually working on the translation, but doing something else (as, in our example, taking a shower). My analysis is thus based on keylogging records, concurrent and retrospective verbal reports, paper records such as notes, printed drafts (with and without hand-written revisions), the final target texts, and questionnaires for social and professional background data.

The source text was a short story of 637 words (including the title) by Ernest Hemingway, appropriately entitled “A very short story” (1986), first published in 1925 in *In Our Time*, Hemingway’s American debut collection of stories.¹ The fictitious brief was to translate the story for a new German edition of Hemingway’s collected stories for his German publisher, Rowohlt. The translators were not paid for participating in the study. All translators worked on the text on and off for several days, having been given a one-month deadline to complete the task so as to enable them to fit the translation into their own schedules. As the translators live and work in different parts of Austria they had to manage the technical aspects of the experiment by themselves. As was to be expected, technical hiccups caused a few minor gaps in the data (for example, B failed at one point to properly save one of her keylog files so that her audio file is all we have to trace what she did for the duration of a few minutes); however, this does not invalidate the results of the study which is qualitative rather than quantitative in nature.

The five professional literary translators who participated in the study (see Table 1) were between 45 and 60 years of age, with a minimum of 21 years of work experience in the field at the time of the study (2009). Four of them are female, one is male, three are Austrian, two are German. All of them have academic degrees in Translation, one of them (Translator E) also has degrees in American Language

1. An earlier version of the story was contained in *in our time*, edited by Ezra Pound and published in 1924 in Paris. Only 170 copies were printed of this early edition of Hemingway stories by Three Mountains Press (Bauman Rare Books 2011). For a detailed account of its publication history see Robert Scholes (1990).

Table 1. Participants in the empirical study

Part.	University-level education	Years of exper.	No. of tr. books	Other occupation
A	Translation	22	13	Non-literary translator
B	Translation	29	40	Non-literary translator and editor
C	Translation	21	4	Non-literary translator and university teacher
D	Translation	29	40	–
E	Translation; American Language & Literature; History	28	20	Non-literary translator and tour guide

and Literature, and History. For one of them (Translator D) literary translation is the only source of income; D has worked as a literary translator for 30 years and has translated approximately 40 books so far. The remaining participants have other jobs in more or less related fields that permit them to devote part of their time to literary translation.² One of them (Translator C) stands out in that she has translated only four full-length books so far. They all see themselves as literary translators and are active and well-known members of the professional community. For example, they all participate in professional networks, subscribe to professional mailing lists, and are involved in professional workshops. They have all worked for renowned publishers and their translations have been positively, in some cases enthusiastically, reviewed in major newspapers. All except one (Translator A) have given public readings of their translations, and all of them have received at least one translation award. To guarantee the translators' anonymity, no further details, such as the names of the books and authors they have translated, can be revealed.

3. A short passage from “A Very Short Story”

“A Very Short Story” is the story of a man and a woman called Luz who meet in a hospital in the Italian city of Padua just before the end of World War I. Luz works at the hospital, the man, an American, is a patient there. They fall in love, but before they can marry, the war ends and he returns to the United States. They agree that she will follow him once he has settled down and found a job. This, however, never happens. Luz meets an Italian major, while the man contracts a venereal disease from a salesgirl in Chicago.

2. As in most countries, literary translation is very rarely the only source of income for translators in German-speaking countries (see the survey of the income of literary translators across Europe in Fock *et al.* 2008).

The passage I am going to discuss (Table 2) is taken from the early part of the story. From the opening paragraph that immediately precedes our passage we may infer that Luz and the man are lovers:

One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night. (Hemingway 1986, 141)

Our passage is typical of the story and Hemingway's short fiction in general in that it does not explicitly describe events or the characters and their feelings, but remains ambiguous and open to interpretation (see also Kolb 2011).

The five final German versions (Table 2) all differ in various respects. It will be shown how the five translators arrived at their respective target texts, which routines and processes they followed, and which considerations guided the decisions and choices they made. The focus will be on how the translators responded to the stylistic features of the source text by constructing different meanings implied by Hemingway's stylistic choices, and how they then arrived at their own target text versions. If we describe style in a broad sense as a writer's "choices made from the repertoire of a language" (Leech and Short 2007, 31) translations similarly reflect (in varying degrees) the translator's stylistic choices which are, of

Table 2. The original passage and the five final versions

	Luz stayed on night duty for three months. <u>They</u> were glad to let her. When <u>they</u> operated on him she prepared him for the operating table; and <u>they</u> had a joke about friend or enema . (Hemingway, 1986, 141)
A	Luz machte drei Monate lang Nachtdienst. <u>Sie</u> ließen es gerne zu. Als <u>sie</u> ihn operierten, bereitete sie ihn für den Eingriff vor. Freund oder Einlauf , witzelten <u>sie</u> .
B	Luz machte drei Monate lang die Nachtdienste. <u>Man</u> überließ sie ihr gern. Als er operiert wurde, bereitete sie ihn selbst für den OP-Saal vor, und <u>die anderen</u> witzelten über die Liebe bis aufs Messer .
C	Luz blieb drei Monate lang auf Nachtdienst. <u>Sie</u> erlaubten es ihr gern. Als <u>sie</u> ihn operierten, bereitete sie ihn für den Operationstisch vor; und <u>sie</u> machten Witze von wegen Freund und Feind .
D	Luz hatte für drei Monate hintereinander den Nachtdienst übernommen. <u>Sie</u> waren ganz froh darüber. Am Tag der Operation bereitete sie ihn für den OP-Tisch vor, und <u>er</u> witzelte darüber, dass ihm eine orale Spülung mit Whisky weitaus sympathischer wäre als eine rektale Spülung mit Kochsalzlösung .
E	Luz hatte drei Monate lang Nachtschicht. <u>Man</u> ließ sie gerne. Als <u>sie</u> ihn operierten, machte sie ihn für den Operationstisch fertig; und <u>sie</u> machten einen Witz über Freund oder Klistier .

course, influenced by his/her own background, context and perspective (Boase-Beier 2006, 39). The following discussion will deal with two features of the source text passage which are of particular interest in this context:

1. the ambiguity and underspecification of the passage, in particular of the personal pronoun *they* (underlined in Table 2), and
2. the pun at the end of the last sentence (*friend or enema*, in bold print in Table 2).

3.1 Ambiguity and underspecification: The personal pronoun *they*

Looking at the source text from a narratological perspective (Chatman 1978, Genette 1980) we may describe Hemingway's narrator as a non-personified narrator, as extradiegetic (not part of the story) and covert (we do not immediately feel that there is a narrator). We learn nothing about the narrator's own position, his (or her?) narration and voice are distant and unemotional. The narrator might be male or female and appears more like what Bal calls a "narrative agent": "a function and not a person, which expresses itself in the language that constitutes the text" (Bal 1997, 16). Several translators commented critically on the narrator's "laconic" voice, or as C said in her last revision with respect to our passage, "it's all written in this monotone and drawling tone" (quote from her verbal report). The narrator uses simple everyday words, straightforward syntax and frequent repetitions (*operate/operating table, they*), gives no details, and is not very explicit, either on the linguistic level or on the subject matter level. On the contrary, the narration is full of implications and ambiguities, full of gaps, of things that are not said, but need to be inferred by the reader. For instance, the narrator tells us very little about the male character in the story, not even his name. Who is he? What kind of operation does he need? We never learn who exactly Luz is. Is she American, or maybe Italian (the uncertainty being enhanced by the spelling of the name)? Is she a nurse, or maybe a young doctor?³ And who are *they*? *Who* is glad to let her? *Who* makes the joke? Are they all the same *they*? The narrator leaves it up to the readers and translators to construct their own meanings and create their own meaningful scenarios.

As reader-oriented literary scholars like Iser (1974) have pointed out, "indeterminacies" are typical of literary writing and authors may or may not consciously apply them in their texts. Poetry, we might say, takes this strategy to the extreme,

3. In the earlier version of the story, written in 1924 (see footnote 1), the female character was called Ag; the story is based on Hemingway's relationship with Agnes Kurowski, a nurse from Philadelphia whom he met in a Red Cross hospital in Milan in the summer of 1918 when he was wounded (Scholes 1990, 46).

but even this little story and the short passage under consideration are full of such indeterminacies and, as a result, gaps of understanding. Indeterminacies may help to make the reader participate more actively in meaning construction (as, without it, no coherent scenario can be generated). As Boase-Beier (2006, 148) argues with regard to translations, this may make the reading experience a more rewarding one. On a more general level of language use, cognitive linguists similarly stress that linguistic material never tells us everything, but serves as “prompts” to make us construct our own scenarios: “*Meaning construction* is an on-line mental activity whereby speech participants create meanings in every communicative act on the basis of underspecified linguistic units” (Radden *et al.* 2007, 3; italics in the original). Robert Scholes, who discussed Hemingway’s story from a semiotic perspective, describes it like this:

The story is constructed by the reader from the words on the page by an inferential process (...). The reader’s role is in a sense creative — without it no story exists — but it is also constrained by rules of inference that set limits to the legitimacy of the reader’s constructions. Any interpretive dispute may be properly brought back to the “words on the page”, of course, but these words never speak their own meaning. The essence of writing, as opposed to speech, is that the reader speaks the written words, the words that the writer has abandoned. (Scholes 1990, 35)

Due to the active role attributed to readers, reader-response and cognitive stylistic approaches are very helpful if we want to better understand what happens in translation. As Boase-Beier (2006, 32) has pointed out, reading is “a dynamic, active, participatory, open-ended process (...) unlikely, in the translation practice, to be clearly separated from the act of recreation in another language”.

Cognitive linguists distinguish three types of underspecification in which linguistic units are “in need of conceptual augmentation” (Radden *et al.* 2007, 5), i.e., implicitness, indeterminacy, and incompatibility. In our example, readers and translators are faced with instances of implicitness and indeterminacy. While the fact that Luz is a nurse is implicit, the personal pronoun *they* is grammatically indeterminate, there are several possibilities to legitimately construct the meaning of *they*, and it is up to the reader and translator to decide on one of those meanings.

Most translators spent considerable time trying to come up with a viable interpretation of the first and the third *they* in this passage, and then, indeed, came up with divergent meanings. A and C retained the original’s underspecification of the personal pronoun in their translations, opting for three instances of *they* (*sie*). The other three translators generated different interpretations. In the following the various versions will be discussed in more detail against the background of the empirical data of the translators’ verbal reports and keylogs.

In A's version all three occurrences of *they* are rendered as such in German (*sie*). But before deciding on her translations of the pronoun, she reflected at length on the possible meanings of the first *they* ("they were glad to let her") and the third *they* ("they had a joke"). For "they had a joke" she even came up with two contradictory interpretations, as evidenced in her verbalizations in Verbal Report 1 recorded while she was revising the first draft (italics in the verbal reports indicate that a word or phrase was uttered in English by the translator, dots stand for short pauses, my own comments appear in brackets):

Verbal Report 1: A — first revision (my English translation):

they were glad to let her ... hm. Who is they? When they operated him, they, aha, they had a joke, not the two of them but ... just somebody, hm ... hm ... who is they? ... they were glad to let her ... somebody ... friend or enema ... there was a joke, hm ... who had a joke? They had a joke, that's the two of them! But it's not clear here, this means it has to remain open

Verbal reports and/or keylogging records permit us to gain some insight into how stylistic features are perceived, how they achieve their effects upon the translator and guide him/her in meaning construction. The above passage is one of several in the story which show A's reading to be very sensitive to stylistic nuances such as linguistic underspecification. Translator A took the indeterminacy of the pronoun *they* to be a "motivated" stylistic choice by Hemingway (Boase-Beier 2006, 34), and, taking this as her guiding principle, decided to retain the underspecification in her translation: "This means it has to remain open." Her aim clearly was to make her narrator's voice closely resemble that of the source text narrator.

Like A, C retained the underspecified pronoun *they* in all three instances, but, unlike A, apparently did so without any second thoughts. Her verbal reports and keylogs indicate that she did not hesitate at any point but fluently typed in her target text, directly taking over the original pronouns. Her version remains thus as open as A's translation and the original.

Translator E, on the other hand, also tried at length to make sense of *they*. At this point in her verbal report (Verbal Report 2) we can also observe how she reflected on the implicit meaning that Luz is a nurse:

Verbal Report 2: E — first draft (my English translation):

Luz was on ... night duty for three months, night ... duty ... so she was a nurse if she is on permanent nights, then she has, she is a nurse, I've said this before, she must be a nurse ... (comments on slow cursor movement) ... night ... oh, probably she does this for him, they were glad to let her, they were glad that she, she, ah, yes, now they are those who schedule the night duty, they were glad to let her, they were ... glad, they were glad to let her, they were glad, that's what it means, they were glad that she was willing to be on night duty, as nobody does so

willingly, well, there are some, Mary always did, but ... ts, ehm ... *stayed on night duty*, so three months in a row night duty, *permanent nights*, this is quite tiresome ... when they operated on him ... from where ... they, who is they? This we won't find out, they were glad about it, no, this is open to misunderstanding, *they were glad*, this is open to misunderstanding ... *they* is the ... head nurse who schedules night duty and day duty and the nurses ... one (the German indefinite pronoun "man") was glad that ... she had volunteered ... one was glad, I think we'll write, otherwise it doesn't work

Unlike A, E did not like her target text to be open to different and, in her eyes, potentially misleading interpretations, and felt quite uncomfortable with the indeterminacy of *they*. This prompted her to replace the first *they* with the German indefinite pronoun *man* (*one*). It might reasonably be argued that *one* is not much more specific than *they*, but what is important here is that E's choice of *one* was, as we can see from her verbal report, indeed intended as a safeguard against misinterpretation and meant to imply that the head nurse was glad about the arrangement.

The only two translators who truly disambiguated the meaning of at least one reference to *they* were B and D. Translator B, just like E, replaced the first *they* by the German indefinite pronoun *man* (*one*); in the second instance he opted for the passive voice ("he was operated on"). Judging from the available empirical data, these renderings were produced without any further deliberation. However, while revising his first draft he did comment on the fact that (in his first draft) he had not retained the underspecification of *they*, having written that *the others* (*die anderen*) had a joke (Verbal Report 3):

Verbal Report 3: B — first revision (my English translation):

when he was operated on, she herself prepared him for the operating theater, *and they had a joke about friend or enema*, aha, *they had a joke*, here it's not quite clear who they are, whether maybe they are the two of them, but up to now *they* had been the others in the hospital three times ... I said it in explicit terms, and the others had a joke

Whilst for A the fact that *they* is underspecified in the source text was reason enough to preserve this stylistic feature, B saw no reason to give up his disambiguated version. The empirical data do not contain any indication why he continued to prioritize his initial decision at this point. However, it is perfectly consistent with his overall strategy of retaining stylistic features of the source text only as long as they do not go against his own stylistic preferences (see below; and in more detail in Kolb 2011).

In D's final version, the first *they* is preserved as it is, and, just like B, she opted for the passive voice in the second instance. What is of particular interest in our

context, though, is her decision to replace the third *they* with *he* (*er*), so that it is the male character on the operating table who has a joke, a scenario that is quite different from the one created by B. Interestingly, D's decision has far-reaching effects on the implied meanings of this passage, as will be discussed in more detail below.

From a reader-oriented perspective we may say that the meaning of *they* (being underspecified) is just "weakly implied" (Boase-Beier 2006, 36, following Montgomery *et al.* 2000, 292). Such weakly implied meanings, Boase-Beier argues, are a central feature of style and are "the points of greatest interaction of the reader (and, in our case, the translator) with the text, because they allow for her or his personal interpretation" (*ibid.*). This greater involvement with the text due to such weak implications may also be seen as a basic difference between literary and non-literary texts. A rendering of our passage devoid of weakly implied meanings and thus potentially less intriguing could read as follows: "Luz stayed on night duty for three months. The head nurse was glad to let her. While Luz prepared him for the operating table, the two of them had a joke about friend or enema."

3.2 The pun: *friend or enema*

The translator of the only published German version of the story, Annemarie Horschitz-Horst, made no attempt at introducing a pun into her 1932 German text. Her translation of the relevant section of the phrase reads "und sie lachten dabei über ein Wortspiel" ("and they laughed about a pun"; Hemingway 1997, 124). None of the translators who participated in the empirical study resorted to this strategy of avoidance.

Of the five translators, three (A, C, and E) followed the pattern of the original pun: *X or Y*. A and E translated it literally as *Freund oder Einlauf* and *Freund oder Klistier*, respectively (*Einlauf* being the more colloquial term for *enema*, *Klistier* the more medical and somewhat obsolete term). In both versions, the wordplay is lost. Translator C rendered the phrase as *Freund oder Feind* (*friend or enemy*), not retaining the pun, either, but introducing an alliteration that is not in the source text. Translator C assumed from the start that *enema* was a spelling mistake, and even corrected it in her copy of the source text. She thus didn't have any problems selecting the German terms for *friend/enemy* which happen to contain the alliteration.

Translator B chose a different kind of word play (*Liebe bis aufs Messer*, literally something like "love at knifepoint") that is as concise as the one in the source text and contains the medical aspect as well as a weakly implied allusion to war (playing with the phrase "Kampf bis aufs Messer", meaning a "fight to the finish").

Translator D's version stands out from the rest due to its sheer length. In her target text, too, the medical aspect is preserved while the allusion to war is lost

(*dass ihm eine orale Spülung mit Whisky weitaus sympathischer wäre als eine rektale Spülung mit Kochsalzlösung*, literally “he would much rather have an oral rinse with whisky than a rectal rinse with saline solution”).

Below, B’s and D’s versions will be examined more closely, and the various stages of the production of the target version pun will be traced. Looking at D’s target text, it is easy to see that D’s narrator is quite different from the original’s. Not only is he (she?) quite talkative at this point, no longer speaking in the original’s unemotional tone, he also gives away much more information on the protagonist, explaining in detail what he likes and does not like. The introduction of the whisky adds a new dimension and anticipates, as it were, the Hemingway cliché of hard-drinking men, of maleness quite generally, as we know it from his later work. Some of this is implied in two other passages in the source text and may have supported D’s reading of the passage and prompted this particular “conceptual augmentation” (Radden *et al.* 2007, 5) of the pun: “The others went down and took the bottles with them” in the opening paragraph quoted above, and “It was understood that he would not drink”, in reference to the male character’s return to the United States and his conduct there. The meanings a reader and translator assign to a text or part of a text necessarily depend on his/her overall knowledge, cultural background etc. Translator D’s version clearly indicates that she indeed was aware of this Hemingway cliché. While the issue of drinking is merely implied in the source text, D’s narrator is much more explicit and generates a far more detailed image of the male character than the English narrator does. This more explicit image of the man is further reinforced by the fact that in D’s version, it is the very specific *he (er)* who makes the joke about friend and enema, not the unspecific or underspecified *they*. By disambiguating the passage and making weakly implied meanings of the source text units explicit in the target text, D creates a narrator who speaks in a different voice and presents the target text reader with a somewhat different male character, a man who likes his drink and his jokes.

Interestingly, D spontaneously replaced *sie/they* with *er/he* when typing in two versions of the pun she had jotted down on a notepad while revising her first draft on paper (“*sie witzelten*” in Logfile 1 turning into “*er scherzte*” and later “*er witzelte*” in Logfile 2).

Logfile 1: D — first draft:

Als ♦ sie ♦ ihn ♦ operierten, ♦ * bereite ♦ te ♦ sie ♦ ihn ♦ für ♦ den ♦ OP-Tisch ♦ vor ♦ * ; ♦ *
* * * * * und ♦ * sie ♦ witzel ♦ * * ten ♦ dar ♦ über ♦ ### [* 12.578].

Logfile 2: D — typing in first revision made on paper:

* * erscherzte ♦ darüber, ♦ * * * * dass ♦ ihm ♦ eine ♦ orale ♦ Spülung ♦ mit ♦ Whisk
y ♦ * viel ♦ lieber ♦ wäre ♦ als ♦ eine ♦ rektale ♦ Spülung ♦ zur ♦ Reinigung ♦ des ♦ Darms
/ ♦ [* 10.697] dass ♦ * * * * [~] ♦ * [~] ♦ * er ♦ sich ♦ viel ♦ lieber ♦ die ♦ Gurgel ♦ mit ♦

as a translator and the positive feedback she has received in the past, her strategy having been “approved” by the literary world, by the publishers she has worked for, by reviewers and readers. After all, she has been commissioned by prestigious publishers to translate forty books so far, many of them written by renowned authors (including a Nobel prize winner). As Wolf has pointed out, with reference to Toury’s discussion of the role of translator training institutes, translators “undergo a socialization process during which feedback procedures, motivated by norms, are assimilated. This helps them to develop strategies for coping with the various problems they encounter during actual translation, and in some cases translators might even adopt automatized techniques to resolve specific problems” (Wolf and Fukari 2007, 8).

Translator D’s confidence and habitus are quite different from that of Translator E, for example. E does not even try to recreate the pun in German, but from the very beginning is sure that she “can’t do that” (quote from her verbal report), and opts for a literal translation. To reconstruct the socialization process of individual translators, correlate their translations and strategies with the feedback they received, and to determine how they developed their identities as translators over time, would certainly be a rewarding task. Obviously, it is beyond the scope of this study and would also be problematic from the point of view of safeguarding the translators’ anonymity.

From verbal records, keylogs and paper records we can reconstruct how D arrived at her final version of the pun. After looking up *enema* in a dictionary, she left it out in her first draft (just typing in “###” as a filler, see Logfile 1), postponing the problem (as most of the translators did) saying she will have to think about it some more at a later point. This later point occurs when she reads the paper print-out of her first draft. She jots down a number of words and phrases on a notepad: she starts out considering options rhyming with the German term *Narkose* (*anaesthetic*), then considers various phrases using the verb *spülen* (*flush*) or the noun *spülung* (*lavage, rinse*), relating it first to the bowels and then to the throat; this juxtaposition in turn leads her to the addition of whisky and saline solution and the contrast between oral rinse and rectal rinse. A more thorough discussion of the processing stages gone through by the translators, including a more extensive analysis and presentation of keylogging information, would be beyond the scope of this paper and will be taken up in another publication.

Translator B followed a similar routine to that of D. He also first consulted a dictionary to clarify the meaning of *enema* and then also used classic creative strategies like brainstorming and lateral thinking to generate some options. But while D relied on her own resources to come up with a number of versions, B proceeded in a more systematic way: he first consulted several thesauri to find synonyms for *friend*, then opened a separate word file in which he entered all words

that he found and others that were triggered by the dictionary entries and which he intended to use as a basis for his own wordplay (words such as *Freund/friend*, *Feind/enemy*, *Gefährte/companion*, *Partner/partner*, *Mädchen/girl*, *Mädel/girl*, *Beziehung/relationship*, *Liebschaft/love affair*, *Wissenschaft/science*, *Feindschaft/enmity*, *anschafft/acquire*, *turn tricks*, *instruct*). He then considered a number of pairs, such as *Kamerad oder Klistier/comrade or enema*, *Tröster oder Klistier/console or enema*, *Skalpell oder Duell/scalpel or duel*, *Tisch und Bett/table and bed*.

While he was in the shower one morning, another version spontaneously occurred to him: *dass die anderen über schwesterliche Liebe witzelten* (literally “that the others were joking about sisterly love”), playing with the double meaning of the German *Schwester* (*sister/nurse*). Several translators experienced such instances of spontaneous and unplanned target text generation in situations that were not task-related and not accessible to concurrent monitoring. As previous studies have shown (e.g. Kussmaul 2000; Heiden 2005), such creative solutions tend to occur during phases in which we are relaxed and not consciously thinking about the translation, even though subconsciously we go on processing. In some cases, recording these events retrospectively yields interesting data. Translator B did something else. He also put the question to a translators’ online forum and received two replies, one of which he then decided to adopt in his target text (*Liebe bis aufs Messer*). One of the reasons why he particularly liked this version was that it is as “inconspicuous” (quote from verbal report) in the overall fabric of the text as the pun is in the original.

Looking at B’s pun from a narratological point of view, we may say that while his version stands out much less than D’s, it still assigns a different voice to the narrator. As we have seen, the source text narrator heavily relies on (weak) implications, and, for example, does not explicitly mention *love* in this context, it remains implied. B’s narrator, however, makes *love* explicit and even introduces a more emotional and slightly urgent note by making reference to the knife. All in all, B took great pains in his translation to keep his lexical choices as simple as they are in the source text (*make, say*), and he particularly liked this passage for its conciseness, commenting that Hemingway “is good, after all ... he’s damn good” (quote from verbal report). On several other occasions, however, he severely criticized Hemingway’s style and decided to give priority to his own style over that of Hemingway, stating, for example, with reference to another passage that “it is my deliberate decision here to jazz up the language a bit here” (quote from verbal report; Kolb 2011).

While at this point in the story B obviously did not intend to prioritize his own stylistic preferences, but tried to find a pun that would be as inconspicuous and concise as that in the original, he confidently and deliberately superimposed his style on other occasions. Just like D, he is a well-known and renowned translator

of 40 books. His habitus as a very self-confident translator is quite similar to that of D, and again, we may assume that it has developed over time due to continued positive feedback.

4. Conclusion

Empirical data such as verbal reports, keylogs and various paper records allow us to understand more clearly how translators arrive at the decisions and choices they make. We are not only able to identify the many stages and routines that make up the translation process, but are also able to zoom in on aspects that seem to be of particular relevance in literary translation. One of these aspects is the active participation of the reader/translator in meaning construction. As we have seen, translators of literary texts have to deal with gaps of understanding, ambiguities, implicitness, underspecification, all of which contribute to a writer's style and all of which require translators to make decisions of various kinds. Looking at the five translation processes as evidenced by the empirical data from a reader-response perspective highlights the translator's role as a reader and constructor of meaning and seems to suggest that a much larger part of the translator's effort goes into the reading of the source text than is commonly assumed. At the same time, the translator's perception of his or her role as compared to that of the source-text author has emerged as a major factor that governs translation processes — beyond obvious factors such as the translator's own background and knowledge, including stylistic awareness and stylistic preferences.

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The power of voice in translated fiction

Or, following a linguistic track in translation studies

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This paper focuses on the discussion of the pertinence and operativity of a classification for the analysis of translational shifts affecting the power expressed by voice in narrator-character-narratee relationships in translated fiction. Such a classification follows Rosa (2003, 2006, 2007, 2009), and it is developed within the framework of Descriptive Translation Studies (Toury 2012; van Leuven-Zwart 1989, 1990), importing from Narrative Theory (Leech and Short 1981; Chatman 1978; Marnette 1998) Critical Discourse Analysis (Fairclough 1995) and Appraisal Theory (White 2001; Martin and White 2005). The classification presented and discussed in this paper is devised in order to develop a methodology for a semi-automatic quantitative analysis of electronic source and target texts organized in a parallel corpus.¹ Moreover, following Short (1988), this classification may to some extent (and considering some variation in semantic value) be applicable to analyzing the translation of quoter-quotee-addressee relations in other text types resorting to discourse representation, which is here identified as a means of expressing interpersonal meaning and negotiating the power of voice.

1. Introduction

The first part of this paper is dedicated to the consideration of its main starting point: translated narrative is interpreted as communicative transaction involving a hierarchy of several pairs of addressers and addressees, whose actual power relations within the narrative text may be expressed with different degrees of explicitness through textual-linguistic, and narrative forms. The second part of this paper

1. The classification discussed in this paper is applicable to an electronic corpus using Discourse Analysis software for the annotation of text corpora, such as Wagsoff's Systemic Coder, developed by Mick O'Donnell (2002). For the use of this software in the annotation of a parallel corpus see Rosa (2003).

is dedicated to presenting the classification and defining five descriptive categories of discourse representation (Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech). Special attention is given to the definition of these five categories in terms of interpersonal meaning, i.e. focusing on their capacity to both create and reflect a social world, and more specifically speaker–addressee relations. The third and central part of this paper discusses these categories considering their pertinence for the description of power relations between the intratextual participants of translated narrative and the combination of these categories with two main modes of discourse representation, based on the different types of dialogic or intertextual positioning proposed by Appraisal Theory. The presentation and discussion of this system of categories draws on several illustrative examples from a parallel corpus of Dickens' novels and their Portuguese versions. The fourth and last part of this paper presents two relevant contextual variables for the formulation of a hypothesis regarding the contemporary translation of discourse representation in narrative fiction and briefly tests this hypothesis with the analysis of a parallel corpus of three Dickens' novels and 14 translations published in Portugal in the second half of the 20th century.

The purpose of developing this classification as part of a methodology for a semi-automatic quantitative analysis of translated narrative fiction is to help describe the way interlingual translation may transform the narrator profile in terms of intertextual/dialogic positioning as well as to contribute to the description of translational regularities, relatable to translational norms.

2. Translated narrative as communicative transaction

Following Bakhtin (1977), Fairclough (1995) distinguishes two levels in discourse representation. Primary discourse is defined as “the representation or reporting of discourse” and therefore corresponds to the territory of the quoter; secondary discourse is defined as “the discourse represented or reported” and is thereby identified with the voice of the quotee (Fairclough 1995, 55).

Fairclough's proposal may be defined as discourse representation at its simplest for several reasons. Firstly, media discourse may be more complex, involving further embedded discourses beyond the two suggested by Fairclough. Secondly, discourse also involves considering not only the addresser, but also the addressee, since pragmatically someone always produces discourse for someone else to receive. A communicative approach to discourse representation should consider at least three participants: one addresser/quoter, who quotes a quotee, for the benefit of an addressee. Thirdly, such participants are always involved in power relations, which need mapping. Fourthly, the power relations between such participants

may find direct textual-linguistic expression or be camouflaged by textual-linguistic features. Additionally, if we consider the special discourse situation of narrative fiction, it involves several sets of addressers and addressees. As Wayne C. Booth suggests, several tellers and listeners/readers are required to describe it, if we are to consider the reading of narrative fiction as an implied dialogue among different participants: “In any reading experience there is an implied dialogue among author, narrator, the other characters, and the reader” (Booth 1983, 155). Lastly, translated fiction certainly corresponds to an even more complex discourse situation since it involves further real and intratextual participants besides those considered for narrative fiction. There are four additional participants to be considered in translated narrative fiction: (1) the real translator and (2) the real TT reader, as well as their intratextual counterparts: (3) the implied translator and (4) the implied target text reader.

Linguistics-oriented research on discourse representation or forms of speech report tends to focus on two discursive centres only: the quoter and the quotee, or the text’s internal authorial voice and the external source (White 2001; Martin and White 2005, 111).² In contrast, and following previous research into the participants in translated fiction (Rosa 2003, 2006, 2009), this paper argues for a more complex communicative model to focus on tenor or interpersonal meaning in fiction and its translation, assuming translated fiction functions as communicative transaction. On the one hand, this model considers pairs of participants (addresser/addressee) in translated narrative. On the other, and contrary to previous research in TS (Hermans 1996; Schiavi 1996; O’Sullivan 2003), this model is hierarchical and consequently organizes participants in different enunciative and narrative levels instead of listing them in linear succession.³ Its main assumption is that translated fiction functions pragmatically as a hierarchy of voices orchestrated by the real translator as addresser of the Target Text (TT).

2. In Fairclough (1995), the need to consider addressees is mentioned. This is motivated by the discussion of principalship — defined as the participant whose position is represented in the words selected. Fairclough claims that mediators mystify principalship when they purport to speak on behalf of the audience (the addressee) and thereby use it as principal.

3. This model disagrees with O’Sullivan’s (2003) definition of the implied translator as “the voice of the narrator of the translation”, considering instead the implied translator and the narrator as two distinct intratextual participants, located at two different enunciative levels. It also differs from Hermans’ and Schiavi’s innovative identification of an implied reader of translation or a target-culture-implied reader because, as stated in Rosa (2006, 102), they “point [...] towards a collective readership’s profile. We prefer to identify a target text’s (TT) implied reader, by analogy with the implied reader of literary theory”. For a more thorough presentation and discussion of this model see Rosa (2006).

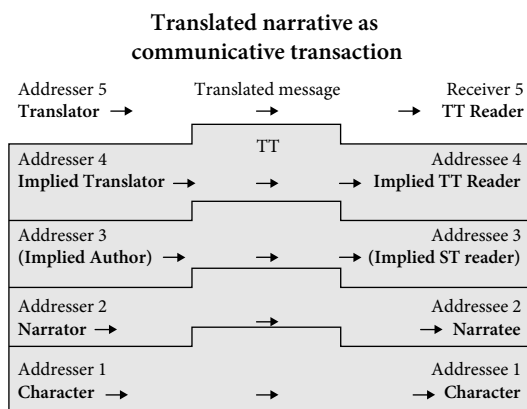


Figure 1. Translated narrative as communicative transaction

At the bottom of the model in Figure 1, we find the lowest enunciative/narrative level of the TT, where a character says something to another character; at the second level, the narrator intentionally reports this transaction to a narratee; at the third level, the implied Source Text (ST) author conveys the transaction to the implied ST reader; and at the fourth level, the implied translator, in turn, conveys all these transactions to the implied TT reader. All these intratextual participants are endowed with a textual profile built by sets of textual-linguistic features. Further pairs of real participants include the real translator, who reports to the real TT reader a previous communicative transaction occurred between the real author and real ST readers.

This model, therefore, takes up Folkart's view of the translator as "un sujet (ré) énonciateur" (1991, 437)⁴ or Mossop's view of the translator as *rapporteur* (Mossop 1983), literally. Not only does it focus on a functional approach to translating, but it also imports the definition of the translator's activity as "X [the translator] reports in writing to C [the TT addressee] what A [the ST author] has written to B [the ST addressee]" (Mossop 1983, 246) in order to consider translated narrative as a complex form of discourse representation.

Additionally, the model presented in Figure 1 stresses the asymmetry of the power relations between participants in translated fiction as communicative transaction. On the one hand, addressers (on the left) are more powerful than addressees, since they hold responsibility for the production of discourse (with the sole exception of characters who can exchange roles as addresser and addressee and receiver). On the other hand, upper-level participants are more powerful than lower-level participants, whose communicative transactions are

4. This is "a (re)enunciating subject" (my translation).

reported. However, the actual power possessed by addressers located at upper levels may find different types of expression. It may be either explicitly expressed or camouflaged, through a choice of various textual-linguistic and narrative features, the patterning of which becomes the object of analysis. Once it is argued that several levels of speech report may be identified in translated fiction then it follows that “forms of speech report” will express quoter-quotee-addressee power relations as expressed through a selection of textual linguistic features. This paper focuses on narrator-character-narratee relations as expressed by forms of discourse representation proper, in order to consider how they are negotiated in translation.

Within Critical Discourse Analysis, Fairclough prefers to consider discourse representation instead of forms of speech report “because (a) writing, as well as speech, may be represented, and (b) rather than a transparent ‘report’ of what was said or written, there is always a decision to interpret and represent it in one way rather than another” (Fairclough 1995, 54). For Narrative Theory, this is not a new idea, Sternberg, for example, talking about narrative discourse had already stated: “Whatever the units involved, to quote is to mediate, to mediate is to frame, and to frame is to interfere and to exploit” (Sternberg 1982, 145).

Fairclough (1995, 54) suggests that discourse reporting tendencies reveal ideologies implicit in “practices of news reporting”. This paper takes up this suggestion to consider that the representation of discourse (including speech, thoughts and writing) in (translated) narrative fiction may also reveal ideologies implicit in practices of discourse representation.⁵

Therefore, adopting a selection of proposals from Critical Discourse Analysis, Appraisal Theory and Narrative Theory, this paper assumes there are interpersonal relations between intratextual participants, both within the same level and among different levels. It also assumes that these interpersonal relations between intratextual participants are marked in the text by a set of textual-linguistic and narrative features, which, as such, are subject to translational shifts. To focus on narrator-character-narratee power relations in terms of voice, this paper discusses

5. This paper concentrates on the semantics and ideology of discourse representation in translated narrative fiction and does not delve into the similarities and differences between real and fictional speech, or into the applicability of classifications from literary stylistics to media discourse. On this see Short (in Leech and Short 1981 and in Short 1988) who argues that “no firm formal linguistic distinction can be drawn between literary and non-literary language” (Short 1988, 62), while nevertheless stressing that there is an important pragmatic difference deriving from radically distinct discourse situations: “in the novel there is no anterior speech situation for the report to relate to (because novels are fictions)” (Short 1988, 64). Another line of inquiry would be to study how this classification might also to some extent be applicable to quoter-quotee-addressee relationships in other (translated) text types.

a classification of forms of discourse representation within the framework of critical linguistics, i.e. with the goal of trying to both understand and explain these discursive features of translated narrative in terms of ideology and relations of power. It therefore also assumes that translation as “discourse representation (...) may be tuned to social determinants and social effects” (Fairclough 1995, 65) among other contextual features. In other words, it assumes that translation as any type of discourse is contextually motivated or constrained by norms, as a fact of the target culture (Toury 2012).

3. Voice vs. point of view

Unlike research into the translation of point of view (who sees) (Bosseaux 2007), this paper considers the translation of voice (who speaks). Its main aim is to present and discuss a system of categories of discourse representation as expressive of the relationship between the discursive centres involved in discourse representation i.e. (1) narrator and (2) character, as well as of the relationship between narrator and (3) narratee. It is Chatman who classifies this as voice:

When we speak of “expression” we pass (...) to the province of narrative voice, the medium through which perception, conception, and everything else are communicated. Thus point of view is in the story (when it is a character’s), but voice is always outside, in the discourse. (Chatman 1978, 154)

The analysis will therefore focus upon the means used to transmit (who speaks) and not the contents determined by focalization or point of view (who sees).⁶

4. Discourse representation: A classification

Since the narrator’s voice is heard/read not only in narrative sentences but also in those sentences that represent discourse produced by characters, a set of categories of discourse representation were identified and organized in terms of the degree of interference or audibility of the narrator’s voice, following Chatman (1978, 1990).

6. Genette discusses this in terms of distance (1972, 183–184), defined as one of the two modalities of mode, as regulation of narrative information, and also in terms of the way it is interconnected with voice, defined as the features left in discourse by the narrator and in terms of the relationship established with the narratee, i.e. with the Genettian category of person (1972, 226–227). We will therefore not consider the second modality of the Genettian category of mode, point of view, related with the contents expressed and with the view point transmitted by the report.

The five categories chosen were: Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech.⁷

For a brief and innovative definition of each, this paper follows Fairclough's suggestion to distinguish formal features and semantic value (Fairclough 1995). Firstly, it considers the formal features that enable the classification of each unit as falling within one of these categories, and then examines the semantic value usually assigned to each category. Innovatively, this classification resorts to Brown and Gilman's (1960) solidarity and power semantics in order to define discourse representation in terms of semantic value. These authors suggest that the choice of forms of address is governed by power- or solidarity-relations between speaker and addressee. This paper proposes that the relations between participants in translated narrative may also be analyzed accordingly, drawing a correlation between categories of discourse representation and relations of power and solidarity between narrator (character) and narratee. In this way, discourse representation choices are deemed to express interpersonal meaning in narrator-character-narratee relations.

Narrative Report of Speech Acts (NRSA) is the most indirect form of discourse representation, as illustrated by the following example:

- (1) <DC S451> I mentioned what they had said about her.

In terms of form, the narrator simply mentions the occurrence of a speech act. In terms of semantic value, the reader assumes that the narrator is not bound to report either content or form of that speech act. This is the category of discourse representation in which the narrator's intervention is most visible and least autonomy

7. The selection and definition of these five categories is based on a comparative analysis of the sets of categories suggested by several authors, of whom the most influential are Genette (1972, 1983), Page (1988), McHale (1978), and Leech and Short (1981), whose categories are often imported by other authors researching discourse representation or forms of speech report. The categories selected here are mainly based on the classification suggested by Leech and Short's work *Style in Fiction* (1981, 318–336), which is close to the categories and subcategories initially presented by Genette (1972), and later applied by Marnette (1998). The innovative nature of the classification presented and discussed in this paper resides in (1) the selection of a set of formal categories formerly suggested, and redefining them focusing on the interpersonal meaning expressed by each one in terms of semantic value — considering both the semantic scale of power and solidarity suggested by Brown and Gilman for the study of forms of address (1960) and dialogic and intertextual positioning, defined but not developed in these terms by Appraisal Theory —, and (2) the focus on the definition of each discourse representation category for the purpose of the study of translation, and more specifically to study how translation tends to alter fictional style or profile by altering the interpersonal relations between discursive centres involved in discourse representation.

is conferred on the character's speech. In terms of interpersonal meaning, it signals a maximally explicit narrator-character-narratee power relation.

Formally, **Indirect Speech** (IS) includes a clause by the narrator containing a verb of saying (*verbum dicendi*, e.g. said, shouted, replied, ordered, asked) and at least one clause by the character:

- (2) <OT S305> When they arrived at the office, he was shut up in a little room by himself, and admonished by Mr. [sic] Bumble to stay there, until he came back to fetch him.

The quoted clause is syntactically subordinated to the quoting clause, and the discursive centre that determines personal, temporal and spatial deixis of the discourse representation is the narrator's and the communicative situation in which his speech supposedly occurred. The semantic value of Indirect Speech is that it carries a commitment to quote the contents of the character's speech, minus the exact forms of the words used (Leech and Short 1981). Although Fairclough considers this ambivalent with regard to voice in media discourse (1995, 57), this paper considers (for the purpose of definition) that the general semantic value attributed to IS is that the quoted clause prototypically resorts to the narrator's wording or voice, which is consequently deemed to be present in both reporting and reported clauses. This prevalence of the narrator and lesser autonomy of the character's speech is marked both by syntactic subordination and deixis, as well as by the absence of graphic markers signalling the frontier between these two discursive centres. In terms of interpersonal meaning, IS signals an explicit narrator-character-narratee power relation.

Free Indirect Speech (FIS) is a freer version of indirect speech. It can and usually does omit the quoting clause, and the quoted clause blends markers of the two intervening discursive centres. FIS presents a shift from narration to reporting that is not marked. Consequently, between sentences that belong to the narrator's voice or between other sentences of discourse representation, one finds:

- (3) <DC S500> <p222> Oh! If that was it, I was quite ready to go.
 (4) <OT S164> What <emph>could</emph> the boy be crying for?

FIS is considerably flexible in terms of which discursive centre determines temporal deixis (tense usually expresses distance, e.g. 'was' and 'could', but adverbial forms may vary) as well as spatial deixis (lexical choice and adverbial forms vary). However, personal deixis is determined by the narrator as discursive centre, who uses third person pronouns to refer to the quoted character. In Example (3), it is the first person narrator who uses the first person referring to himself, when reporting his own words as character. In terms of semantic value, the narrator's voice

is present, though camouflaged. FIS presents an ambivalent dual voice. In terms of interpersonal meaning, this form is interpreted as still marking the power of the narrator over the character and the narratee.

All authors stress a basic distinction between direct and indirect speech. **Direct Speech (DS)** is formally defined by the existence of a reporting clause by the narrator, including a verb of saying and of (at least) one reported clause, as illustrated by the following examples:⁸

- (5) <DC S58> ‘Take off your cap, child,’ said Miss Betsey, ‘and let me see you.’
- (6) <DC S76> <p34> ‘The rooks — what has become of them?’ asked Miss Betsey.
- (7) <OT S23> ‘Poor dear!’

As in Examples (5) and (6) the reporting clause by the narrator has a subject that identifies the author of the quoted words. Example (7), however, is still a form of DS without a reporting clause, and thus without a verb of saying. The reported clause is syntactically independent and the discursive centre determining personal, temporal and spatial deixis of quoted discourse is that of the character and of the communicative situation in which his speech supposedly occurred. The frontier of this juxtaposition of two enunciative levels (of narrator and character) may be graphically marked by a colon, inverted commas or the use of dashes. This use results from culture-specific norms shared by author and ST reader, or by translator and TT reader, and they may, therefore, require negotiation.

The semantic value of DS in fiction is that it quotes both form and content of the character’s discourse, and therefore carries a commitment to offer the full ideational meaning of the character’s discourse as well as the exact form of words used, according to Leech and Short (1981). In Examples (5) and (6), above, this includes the use of forms of address (‘child’), and false starts (‘The rooks — what has become of them?’). DS stresses the importance attributed by the narrator/quoter to the character/quotee or his/her speech, and/or a desire by the narrator/quoter to associate him/herself with it or to distance him/herself from it (Fairclough 1995). In terms of interpersonal meaning, this category confers considerable autonomy upon the quoted character’s speech. It is, therefore, considered a form of narrator-character-narratee solidarity.

Leech and Short consider yet another form of discourse representation that is more direct than direct speech: **Free Direct Speech (FDS)**. This is defined as a form of direct speech that is devoid of any signals of narratorial intervention,

8. Using a different terminology, Sternberg (1982) prefers frame and inset, for reporting and reported clause; Chatman (1978) prefers tag and reference.

as illustrated by the following example. Any form of DS (e.g. Example 8) can be transformed into FDS by removing all markers of the narrator (reporting clause, verb of saying, graphic markers) from the reporting discourse sentence, which is stripped down to the reported clauses only:⁹

(8) <DC S58> ‘Take off your cap, child,’ said Miss Betsey, ‘and let me see you.’

(9) DS → FDS Take off your cap, child, and let me see you.

Formally, there is no quoting clause, no verb of saying and no punctuation or inverted commas to signal the intervening discursive centre of the quoter. In terms of semantic value, this is the category of discourse representation that confers the greatest autonomy on character speech, since the narrator is invisible, and the character’s speech is offered apparently first-hand. In terms of interpersonal meaning, this is the form of discourse representation that signals maximal solidarity in narrator-character-narratee relations.

5. Appraisal theory, intertextual/dialogic positioning and discourse representation

The semiotically and communicatively oriented approach of Appraisal Theory has been developed since the mid-1990s within the framework of Systemic Functional Linguistics (SFL), by a group of researchers led by James Martin and Peter R. White. It focuses on the interpersonal metafunction¹⁰ and develops a classification for the descriptive study of the way language and especially evaluative lexis is used to evaluate and create or negotiate interpersonal positioning and relations.

According to White (2001), Appraisal Theory attends to three axes within interpersonal positioning: attitudinal (emotional, ethical and aesthetical), dialogic and intertextual positioning. The last two categories are defined by importing the

9. This operation is necessary because the corpus analyzed does not include any token of Free Direct Speech (FDS).

10. As defined by M.A.K Halliday, the interpersonal metafunction focuses on the social world and the way clauses function as exchanges, creating, maintaining or altering relations between the speaker and the hearer, i.e. the participants in the communicative situation. The main functional components of meaning in language are the three metafunctions and they are defined as follows: “‘metafunctions’ (...) are the manifestations in the linguistic system of the two very general purposes which underlie all uses of language: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal). Combined with these is a third metafunctional component, the ‘textual’, which breathes relevance into the other two.” (Halliday 1994, xiii)

Bakhtinian concepts of dialogism and heteroglossia. The last category of intertextual positioning deals with the analysis of evaluative positioning, negotiation and relations between the two main discursive centres involved in discourse representation, according to Bakhtin (1977), and is therefore related to the focus of this paper. Research in Appraisal Theory has not developed a model for the systematic analysis of intertextual positioning in terms of “the degree to which the attributed material is integrated or assimilated into the text itself”, thus rendering it more monoglossic or heteroglossic, to follow Bakhtin (White 2001). In White’s words:

For now, Appraisal Theory would employ the notion of greater or lesser degrees of assimilation to handle the differences in intertextual positioning which are typically at stake in a shift, for example, from indirect speech to free indirect speech. This is obviously an area warranting further investigation. (White 2001)

Taking up this last statement, this paper suggests a classification for the study of intertextual positioning in narrative and its translation, inspired by the Bakhtinian concepts of heteroglossia and dialogism and focusing on the interpersonal function in narrative fiction and its translation. This classification may be related to two subcategories of the system of Intertextual Positioning, initially suggested by Appraisal Theory (White 2001). The first category, “Endorsement”, is defined as the attitude conveyed by the verb of saying (neutral, endorsing, disendorsing), and has been covered by previous research on the translation of discourse representation in narrative fiction (Rosa 2009). The second category related to the classification presented in this paper is “Textual Integration” (“Inserted” vs. “Assimilated”), but for its study White only offers a binary distinction covering the basic opposition between DS and IS.

The classification presented in this paper may also be related to the system of Dialogic Positioning, defined in a later work by Martin and White (2005) as the set of resources to adjust/negotiate the arguability of the utterance, either in terms of the “externalization/internalization” axis, which relates to the varying degrees of audibility of an external voice in the textual structure or in terms of the “dialogic opening vs. contraction”, which deals with favouring or opposing dialogic diversity.

As stated, Appraisal Theory aims to identify lexicogrammatical resources for the expression of interpersonal meaning. However, Martin and White (2005, 94) ultimately admit that, when treating engagement, they focus upon “meanings in context and (...) rhetorical effect, rather than (...) grammatical forms.” This may help explain why their consideration of attribution does not also explore what they call “the grammar of directly and indirectly reported speech and thought” (Martin and White 2005, 111) or why they do not go beyond the binary opposition of direct and indirect speech, or inserted and assimilated attributed material, initially

included in White (2001). Instead, they attend “narrowly only to the semantics of the framing device (typically the reporting verb)” or to explicit markers of separation between the internal authorial voice and the cited external voice (Martin and White 2005, 112–113). Therefore, the semantics of dialogic contraction/expansion has not explored the grammar of discourse representation, claimed to have diversified semantic values across the system of engagement/intertextuality.

This paper contends that a more inclusive classification dealing with both the semantics **and** the grammar of discourse representation is needed to achieve the aim of identifying lexicogrammatical resources relevant to studying the expression of interpersonal meaning. It also suggests that such a classification should not be exclusively designed for academic discourse, as has been the case till now (Martin and White 2005, 113) but should also be applicable to discourse representation in narrative and media discourse, and other text types resorting to discourse representation — considering some degree of variation in categories and semantic value, as already mentioned by Short (1988). Finally, it is also suggested that such a classification would be useful for the study of interpersonal relations and lexicogrammatical markers of power relations in translation — the object of this research.

6. Discussion: The semantic and ideological value of discourse representation categories

6.1 Interpersonal meaning in narrator–character–narratee relations

The five categories of discourse representation presented above are here considered as a set of discursive tools, and the proportion of these categories in narrative fiction may be deemed to generate a fictional style or profile. Therefore, their analysis is expected to reveal the degree of perceptibility and interference of the narrator’s voice in discourse representation both in terms of the relationship established with the character’s voice and with the narrator’s addressee, the narratee.

The perceptibility of the discursive centres involved in the translation of forms of discourse representation may be expressed by several discursive markers. Of those, I will focus on the selection of narrative modes (diegesis and mimesis) as expressed by markers of person, time and space in represented discourse or upon what Rosier calls “l’attribution du dit” (Rosier 1999, 279).¹¹ The reader tends to relate the reporting clause (that includes a verb of saying whose subject identifies the author of the discourse represented) to the narrator or quoter. The reported clause,

11. This is “the attribution of what is said” (my translation).

introduced by the former, tends to be identified by the reader as the territory of the character or quotee, and therefore with the content and form of discourse supposedly uttered and relayed.

However, any form of discourse representation results from a communicative subordination of quoted discourse to quoting discourse, no matter how variable the perceptibility of this subordination. It therefore becomes significant in communicative terms to ascertain how forms of discourse representation make this subordination linguistically and narratively obvious or not, or in other words, show or hide the underlying power relation and the mediated nature of any form of represented discourse. In the words of Lane-Mercier:

... le dialogal n'est que mimétisme "truqué" (...) Le résultat est une ambivalence modale irréductible que le texte s'efforce d'atténuer (monologisme) ou d'accentuer (dialogisme) selon sa visée esthétique-idéologique. (Lane-Mercier 1992, 333)¹²

This paper suggests two main modes of discourse representation, drawing on Lane-Mercier's binary opposition between monologism and dialogism, and combining it with Martin and White's (2005) systems of internalization/externalization and of dialogic contraction/opening. These are dialogic contraction and dialogic expansion. The mode of dialogic contraction corresponds to an overt expression of this power relation in a more monologic mode of discourse representation. The mode of dialogic expansion corresponds to a covert expression of this power relation in a heteroglossic mode of discourse representation.

This paper then combines the five forms of discourse representation presented above with these two main modes of discourse representation, in two different ways. As represented in Table 1, these categories may be grouped into the two modes of discourse representation, in order to allow for a binary analysis. However, they may also be organized in a cline extending between the two modes of monologism to dialogism. Following Chatman (1978, 1990) and Short (1988), the above-mentioned five forms of discourse representation may be organized from the apparent total control of the narrator/quoter to the apparent least control of discourse representation. Consequently, along this cline extending from monologism to dialogism we find Narrative Report of Speech Acts, Indirect Speech, Free Indirect Speech, Direct Speech and Free Direct Speech.

On the left of this table is the mode of dialogic contraction corresponding to the maximally explicit expression of narrator power in this transaction. It groups together the categories of discourse representation that confer greater

12. "... the dialogal is nothing but 'feigned' mimetics (...) The result is an irreducible modal ambivalence which the text tries to attenuate (monologism) or to accentuate (dialogism) according to its ideological and aesthetic positioning." (my translation).

Table 1. Binary analysis of discourse representation categories — Interpersonal meaning in narrator-character-narratee relations

NRSA	IS	FIS	DS	FDS
Narrative Report of Speech Acts	Indirect Speech	Free Indirect Speech	Direct Speech	Free Direct Speech
Dialogic Contraction (greater audibility of narrator's voice)			Dialogic Expansion (greater audibility of character's voice)	
+ narrator power; – solidarity			– narrator power; + solidarity	

conspicuousness or audibility upon the narratorial voice, in which the narrator's power over the discourse representation by characters is more noticeable, thereby rendering discourse representation more monologic. Here, the narrator assimilates the character's speech in dialogic contraction, which creates a monologic mode of discourse representation.

On the right of this table is the mode of dialogic expansion corresponding to the maximal expression of narrator solidarity for the still underlying narrator-character-narratee power relation. Here we find the categories that render the narrator's voice less audible and camouflage narratorial power by conferring greater autonomy on the characters' voices, by integrating the characters' speech in dialogic expansion. The characters' speech is thus represented in a heteroglossic mode.

If we consider **narrator-character relations**, categories on the left correspond to a less solidary expression of the underlying power relation between narrator and character (with maximum narrator and no character audibility in NRSA), whereas the categories on the right share this power and thus express solidarity (with maximum character audibility and no narrator interference in FDS).

If we consider **narrator-narratee relations**, the choice of forms of discourse representation with the varying proportion of autonomy they confer on the character's discourse may also be considered to express interpersonal meaning. On the left, under dialogic contraction, maximum narrator audibility exhibits the mediating power of the narrator's voice and establishes a hierarchical and non-solidary power relation with the narratee. The narrator positions his voice between the character's voice and the narratee, who can only access the character's discourse through (to varying degrees) monologic forms of discourse representation. The narrator creates a distance between the character and his discourse, and the narratee. On the right, under dialogic expansion, minimum narrator audibility hides the mediating power of the narrator's voice and solidarity dictates that he offers the narratee the character's voice (apparently) first-hand.

6.2 Interpersonal meaning in implied translator — implied TT reader relations

The most pervasive pattern in translation does not seem to be the maintenance of ST features but the opposite: shifts. As research has already suggested (van Leuven-Zwart 1989, 1990; Gullin 1998), if microstructural features are consistently changed through translation, as a consequence, macrostructural levels are affected too; and narrator profile is particularly prone to shifts. Therefore, the most persistent pattern in the translation of narrative fiction is likely to be a transformation of participant profiles in general and of the narrator profile in particular, brought about by an accumulation of micro-structural shifts caused by translational procedures. These are mainly non-obligatory and as such motivated by contextual norms.

Since any poetics is a historical variable, different readers will tend to evaluate a preference for a given set of narrative resources in a contextually motivated way. The grammar of discourse representation is no exception and its categories, as repertoires, are endowed with a sociosemiotic value that is far from being stable. Therefore, if we consider the addressee or implied reader of translated narrative as more than a mere category and focus upon his contextual profile, the choice to maintain, or shift discourse representation patterns in translation may have the semantic value of aligning vs. disaligning the implied translator and the implied TT reader in terms of his repertoire, or in other words in terms of his sociocultural, ideological and literary context. Alignment will express solidarity with the TT implied reader, disalignment will express its lack. Alignment or disalignment, though apparently similar to the initial norms of adequacy and acceptability suggested by Toury, have to do with addressee profiles, and with the power relations chosen by the addresser towards e.g. an adult, teenage or child addressee.

This paper suggests that the TT reader's discursive norms as well as the poetics of fiction he values are relevant contextual variables for the study of discourse representation in translated fiction. As stated by Bakhtin (1977, 166), the dynamic interaction of narrator, character and narratee as expressed by the grammar of discourse representation reflects the dynamics of social interaction between individuals engaged in verbal-ideological communication. To develop this idea, I assume the currently mainstream ideological evaluation of explicit linguistic expression of hierarchical or asymmetrical power relationships to be negative, because they are interpreted as non-solidary. As a consequence, any explicit expression of power by the narrator towards quoted characters and narratee by means of forms of discourse representation is also assumed to be negatively evaluated by a contemporary reader who tends to resent an authoritarian intervention by the narrator. In contrast, any camouflaged linguistic/narrative expression of narratorial power by

means of giving voice to the character through a choice of forms of discourse representation where the narrator's voice is less audible is likely to be valued positively.

The contextual motivation for such an evaluation of the grammar of discourse representation by a contemporary reader needs further attention. If we look for systematic studies of a spatial and temporal variation and change of the evaluation of the grammar of discourse representation, such references are quite hard to find. Bakhtin (1977) suggests four tendencies that span from the Middle Ages until the first decades of the 20th century, from a preference for non-mimetic direct speech towards mimetic free indirect speech. To consider the continued general evolution of the poetics of fiction regarding voice one has to follow the debate around showing and telling, mimesis and diegesis, but it still leaves us far from a contemporary poetics of fiction. Moving well into the 20th century, and considering the evolution of the European novel, Žmegač mentions two trends: on the one hand, "Roman[e] der mimetischen Innensicht" (Žmegač 1990, 262)¹³ focusing on the illusion of the possibility of representing interiority, with less perceptibility of the mediating narratorial intervention.¹⁴ On the other hand, there are "Romane der blosslegende Schreibweise" (Žmegač 1990, 262),¹⁵ which denounce the inverisimilitude of the narrative artifice of omniscient focalization that they put to practice. More recently, in *Discours rapporté. Histoire, théories, pratiques*, Rosier (1999) offers a study of the contemporary grammar of discourse representation in narrative fiction and media discourse. He suggests that the 20th century novel in order to maintain narrative illusion must use an invisible narrator, showing a preference either for the external focalization of FDS or DS in exterior dialogue or for the opposite, the depiction of interior monologue of FIS or FDS marked by an internal focalisation. No similar studies could be found into the preferred poetics of fiction of contemporary Portuguese readers regarding discourse representation. However, as a culture open to intercultural exchanges, including through the indirect channel of translation, it may be assumed that this international trend has had its effects in contemporary Portugal as well.

Robyns (1992) also follows the historical evolution of narratorial visibility and intervention (from a subjective authoritarian discourse to an apparently objective stance marked by several narrative resources) in his study of translated fiction. His analysis of French translations of popular detective fiction leads him to conclude

13. These are "novels offering a mimetic interior focalization" (my translation).

14. This tendency is also identified as non-narration or covert narration (Chatman 1978), as "camera-eye narration" or "reflector mode narrative" characterised by a "covert narrative voice" (Fludernik 1993) or associated with the "implied, non-dramatised narrator" (Booth 1983, 151).

15. These are "novels which expose the writing" (my translation).

that: "... the doxic strategy here seems to be a combination of neutralization of explicit authoritarian comment, which has become unacceptable with respect to the prevailing model of a trustworthy literary discourse, and assimilation of the narration to the features of a detached, objective narrator" (Robyns 1992, 222).

According to the studies mentioned above, the contemporary ideological context and the contemporary poetics of fiction seem to favour forms that show maximal solidarity towards the character and the narratee in discourse representation and avoid an explicit authoritarian stance by the narrator. This paper suggests that this contemporary preference for forms of maximal solidarity in discourse representation will constrain translation decisions. Consequently, the following hypothesis is put forward: contemporary translations of narrative fiction tend to avoid forms of dialogic contraction and a more conspicuous narrator and to favour forms of discourse representation expressing greater dialogic expansion, and an invisible narrator. These trends may be interpreted as a tendency for the implied translator to express solidarity towards the TT reader by aligning the fictional profile of the translated narrative with the TT reader's discursive norms and favoured poetics of fiction.

To briefly test this hypothesis, a parallel corpus of samples of narrative fiction of approximately 500 sentences each was put together. These samples were extracted from three novels by Charles Dickens: *Oliver Twist*, *David Copperfield* and *A Tale of Two Cities* and 14 Portuguese translations published in the second half of the 20th century. The sentences representing discourse were submitted to a binary analysis of forms of dialogic contraction (NRSA, IS, FIS) and dialogic expansion (DS and FDS).¹⁶ The results of this binary analysis are represented in the following charts. In these charts, the gridline of 100% corresponds to the number of forms found in the ST. Thus, whenever the dots corresponding to each TT are positioned above this reference line, the corresponding count of forms of discourse representation is higher in the TT than in the ST, with the opposite occurring whenever the dots corresponding to each TT are located below the 100% gridline. This means the corresponding count of forms of discourse representation is lower in the TT than in the ST. Each TT is identified by the corresponding date of publication in Portugal.

When submitted to a global analysis, the translated subcorpus reveals a predominant tendency to exhibit shifts that support the hypothesis. Categories of discourse representation grouped under dialogic expansion are slightly increased by translation procedures, since the translated corpus recreates 100.50% of forms of DS already present in the source text corpus. Categories of discourse representation correlated with dialogic contraction show a predominant clear decrease in the

16. The latter, FDS, was not to be found in this parallel corpus.

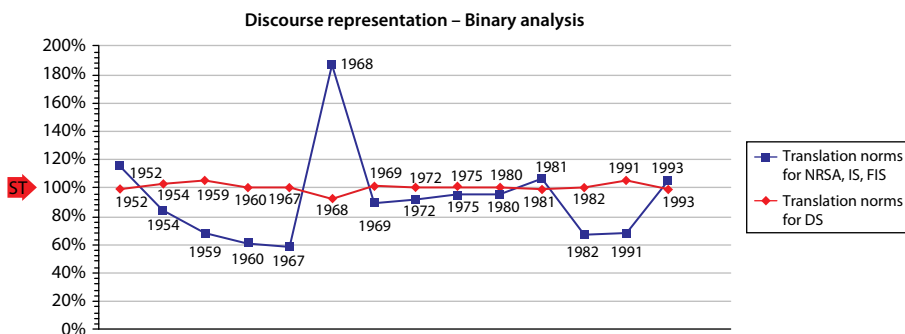


Figure 2. Binary analysis of discourse representation

translated corpus, since it only recreates 92.29% of such forms of dialogic contraction present in the ST subcorpus.

As shown in Figure 2, there is a slight increase in categories of discourse representation corresponding to dialogic expansion (in this corpus forms of Direct Speech, DS) in translations published in the second half of the 20th century. This is interesting because forms of DS already represent over 90% of discourse representation sentences in the ST corpus, a predominance which is nevertheless increased in the translations. In a total of 14 TT, 10 increase the percentage of forms of dialogic expansion already present in the corresponding ST. However, as depicted in this chart, it is the count of forms of discourse representation expressing dialogic contraction that show a more dramatic shift (Narrative Report of Speech Acts, Indirect Speech and Free Indirect Speech). For these forms, there is a clear decrease in translations included in this corpus, since in a total of 14 TT, 10 reduce the percentage of forms of dialogic contraction, in five cases recreating only between 58.33% and 68.84% of such forms already present in the corresponding ST.

The translators, therefore, seem to predominantly opt for an alignment with the TT readers' discursive norms and poetics of fiction, rendering Dickens' narrators less conspicuous and less audible. The hypothesis formulated above is, therefore, strengthened by the analysis of this parallel corpus: contemporary translations of narrative fiction tend to avoid forms of dialogic contraction and a more conspicuous narrator, and instead favour forms of discourse representation expressing greater dialogic expansion, and an invisible narrator. In the corpus analysed, this happens mainly through a considerable decrease in forms of discourse representation equated with dialogic contraction and an explicit expression of narratorial power. This tendency is also interpreted as expressive of solidarity in the implied translator — implied TT reader relations. The TT's fictional profile is predominantly altered so as to show alignment with the TT reader's discursive norms and preferred poetics of fiction.

This paper focuses on the discussion of the classification system and the suggestion of a semantics of power and solidarity marked by forms of discourse representation. However, since address is so central for this analysis, it may also be interesting to consider a further subdivision of this corpus not only according to date of publication, but to an additional contextual variable: the age of the addressee or intended reader. This allows for a subdivision of this parallel corpus considering an adult vs. child/teenage reader, the results of which are depicted in Figures 3 and 4.

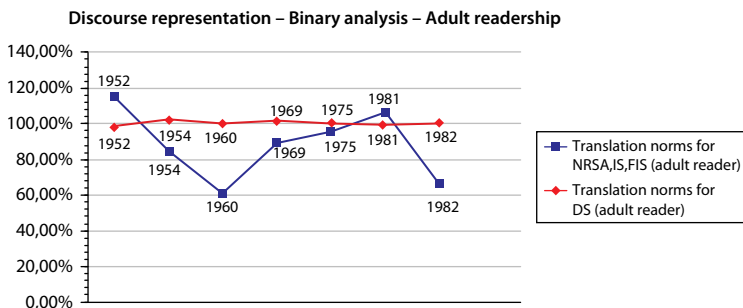


Figure 3. Binary analysis of discourse representation — adult readership

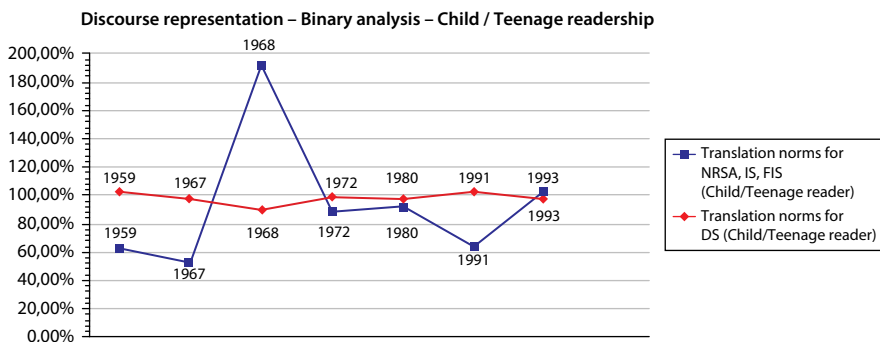


Figure 4. Binary analysis of discourse representation — child/teenage readership

As shown in Figures 3 and 4, different addressees are also marked by different regularities within the same predominant tendency to decrease forms of dialogic contraction. In a global analysis, forms of dialogistic expansion only show a negligible difference of 0.03% in the TT subcorpus for adult and teenage/child reader (100.47% vs. 100.54%). As to forms of dialogistic contraction, TT for an adult reader recreate only 88.29%, whereas those addressed to a younger audience recreate as much as 96.29%. This less pronounced decrease in the number of forms of dialogistic contraction may be interpreted as marking the need to perhaps exert a

stronger control over a younger TT reader than over an older and more proficient TT reader, expected to be conversant with the contemporary poetics of fiction.¹⁷

7. Final remarks

As stated in the introduction, the purpose of developing this classification of forms of discourse representation for the study of translation was to create a set of categories that enable the study of the interpersonal dimension of translated discourse by means of a description of textual-linguistic features pertinent for the analysis of translated fiction (but also applicable to other text types resorting to discourse representation). By importing not only from Narrative Theory, but also from Critical Discourse Analysis and Appraisal Theory, this paper has thus followed a linguistic track in DTS. The suggested classification makes it possible to identify a qualitative and quantitative profile of any narrative fiction ST and TT in terms of discourse representation, here equated with fictional style, as well as to perform a comparative analysis of such profiles or fictional styles. As suggested, such discourse representation profiles correlate with semantic value and, as such, reveal interpersonal meaning in narrator-character-narratee relations as well as in implied translator-implied TT reader relations, in terms of the power or solidarity chosen to express them in narrative fiction and its translation. The textual-linguistic analysis enabled by this classification produces textual-linguistic dependent variables to be related to contextual independent variables deemed pertinent for each study. This paper has chosen to identify the contemporary TT readership's discursive norms and favoured poetics of fiction as contextual variables, which have proved to constrain translation regularities by predominantly favouring a semantics of solidarity in the translation of forms of discourse representation in Portugal, during the second half of the 20th century.

Further studies are called for not only into the way these forms of discourse representation express intertextual/dialogic positioning, as suggested by Appraisal Theory, but also into how they may relate to a power or solidarity semantics, as inspired by Critical Discourse Analysis, or into other textual and contextual variables also pertinent for the description of the way interlingual translation may transform narrator profile so as to contribute to the description of translational regularities contextually motivated by (translational) norms. Following a different line, further studies would also be needed to discuss the applicability of this

17. Against this backdrop, the 1968 translation, which the volume labels as a condensation, for a teenage reader is especially interesting given the dramatic change in narrator profile it exhibits. For a more thorough analysis of other contextual variables, see Rosa (2003).

classification to fictional and non-fictional (source and target) texts alike, in terms of the need for further categories or for an adaptation of their semantic and ideological values when considering discourse representation in different text types and correspondingly different discourse situations, such as literary fiction, academic discourse or news reporting.

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Parallel Corpus:

Source Text Subcorpus:

- Dickens, C. [1837-39] 1982. *Oliver Twist*. Edited by Kathleen Tillotson. Oxford/New York: Oxford University Press.

- Dickens, C. [1849–1850] 1983. *David Copperfield*. Edited by Nina Burgis. Oxford/New York: Oxford University Press.
- Dickens, C. [1859] 1988. *A Tale of Two Cities*. Edited by Andrew Sanders. Oxford/New York: Oxford University Press.

Target Text Subcorpus:

- Dickens, C. 1952. *A Estranha História de Oliver Twist*. Romance de Charles Dickens. Tradução de Mário Domingues. Lisboa: Romano Torres. [Obras escolhidas de Autores Escolhidos, 20].
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The author strikes back

The author–translator dialogue as a special kind of paratext

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Many internationally published writers supply their translators with additional comments on the work to be translated. The aim of this paper is to study the kind of information that authors choose to convey to their translators, and to reflect on the degree in which, besides conveying factual and lexical information, they are also supplying guidelines for the ‘right’ interpretation and translation of the text. Following Gerard Genette’s notion of *paratext* (1997 [1987]), the author’s comments and suggestions are defined as important ‘thresholds’ in the work’s way to the reader, ‘thresholds’ that might be seen too as the author’s attempt to counterbalance the threat of losing authorship inherent in the translation process.

1. Translation, authorship and paratexts

A major turn in Translation Studies and in the very conception of translation has been the emphasis placed on the translation process as being invariably an act of interpretation, recontextualization and rewriting. Translating is not merely a question of the translator acting as a transparent medium and passing on the original author’s voice, intentions and choices. The translator is, in fact, a voice too, and retains an active role in the creation of the new text. This situation can obviously be seen as a threat to the traditional notion of authorship.

There has been an increasing practice among literary authors of supplying their translators with comments on the work to be translated. Adding observations specifically addressed to the translators obviously signals a wish to collaborate (many authors do in fact express both respect and gratitude towards their translators), but at the same time it might also be a reaction to the potential threat of losing control of their work, a means to ensure the translators’ faithfulness to the authority of the original text.

In this paper, I intend to look more closely at these additional comments: What do the authors actually find relevant to convey to their translators? What might they want to accomplish by conveying those observations? How do they address their translators? And what do they say about their own involvement in the translation process? These are questions that, to my knowledge, have not received much attention in the field of TS. One exception is an interesting paper by Isabelle Vanderschelden, entitled “*Authority in Literary Translation: Collaborating with the Author*” (1998). Vanderschelden discusses different author–translator relationships and different attitudes to the authorship of the text, pointing out the ambiguities that may arise when an author becomes involved in the translation process. The following quotation anticipates some of the points I will discuss later:

The notion of “authority” conveys the power and legitimacy of the author in relation with the text. In this context, translation collaboration can sometimes shift the decision process from translator to author, in the translation strategy that is subsequently adopted. The decisions made no longer depend exclusively on a text-based reading and interpretation. (Vanderschelden 1998, 22)

Vanderschelden works on a variety of published materials: prefaces, interviews, diaries, proceedings from seminars and round tables, where translators and authors have pronounced their opinion on various kinds of collaboration between the two parties. I will concentrate on a more specific text type, namely, the assembly of comments, suggestions, instructions that the authors bestow on their translators collectively, along with the original text. These texts do therefore not merely contain the replies to an individual translator’s specific questions, but the authors’ decisions on what they deem to be so important in their text that it should be brought to the knowledge of all potential translators.

In my view, a fruitful way to define these types of text is through the notion of *paratext*, put forward by Gérard Genette in 1987 (1997 for the English translation). He defines paratexts as verbal or non-verbal materials that accompany a text and act as “thresholds” that you have to pass before entering the text itself. According to Genette, a paratext constitutes:

...a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that [...] is at the service of a better reception for the text and a more pertinent reading of it (more pertinent of course in the eyes of the author and his allies). (Genette 1997, 2)

Traditional paratexts include both additional material inside the text, i.e. the *peritexts*, such as covers, dedications, titles, illustrations, prefaces, notes as well as elements outside the bound volume, the *epitexts*, e.g. interviews, reviews and diaries.

At present, quite a lot of work within TS is being done on paratexts but almost exclusively on “presentational materials accompanying translated texts” (Tahir-Cürçağlar 2002, 44),¹ and focusing on the relation between the translation product and the target culture: the launching of the text by the publishing house; the circumscribing and reaching a new readership; the translator’s role as mediator and his or her visibility; the translation and various forms of political, ideological and economic power relations (see among others: Kovala 1996; Tahir-Cürçağlar 2002; Dimitriu 2009).

The authors’ additional observations aimed specifically at the translators differ from the just-mentioned and well-studied paratexts in several respects. First of all, instead of accompanying the translated text, they accompany the original text, or more precisely, the original text as it is about to be rendered in another language and culture. Furthermore, unlike the material presented in the paper by Vanderschelden (1998), these texts are not published, which on a practical level may cause problems as to their accessibility. Thirdly, they are intended for only a restricted readership, thus implying a higher degree of confidentiality, which in turn means that permission has to be granted by the authors as well as the translators if the texts are to be used as empirical data. Last but not least, as a consequence of their being unpublished and private, unlike the traditional paratexts they are invisible to the final reader; in most cases, in fact, only the translator knows that they exist.

Despite the unique features, this type of author–translator (mostly one-way) communication, besides meriting more attention than hitherto, does in my opinion clearly qualify as a paratext. Within Genette’s framework (1997 [1987]), a paratext is an additional text that steers the journey of the text itself towards the reader. Most people would probably agree that the translation process, to which these special paratexts are related, represents a crucial step on this journey. To take the metaphor of the journey a step further, these texts can be seen, on the one hand, as a means to ensuring ‘a safe journey’ by helping the translator through the many hurdles and perils hiding in the translation process, and on the other as an attempt to ‘define the path’ of the journey by fixing from the outset the course and the goal of the translator’s work.² As the translators rarely ignore these additional texts, they play an important role in shaping the final readers’ meeting with the text, even if invisible to them.

1. In the same paper Tahir-Cürçağlar presents a series of appropriate critical remarks on Genette’s characterization of translations as paratexts with respect to the source text (*ibid.*, 45–47).

2. Another metaphor, similar in the subordinate role it attributes to the translator, is the “metaphor of footprints”, used by the Renaissance translators, cf. Koskinen (1994, 449): “The duty was to follow in the writer’s footsteps while the writer set the direction and the pace (see Hermans 1985, 108).”

2. Presentation of three 'special' paratexts

Having established that the notion of 'paratext' is appropriate when defining this kind of material, I will move on to three specific instances of additional written comments addressed collectively to the translators by the authors. The texts, to which the paratexts are added, are three Italian novels: *Il pendolo di Foucault* (1988, *Foucault's Pendulum*) by the well-known semiotician, literary critic, and novelist Umberto Eco; *Alla cieca* (2005, *Blindly*) by the Triestine writer and professor in German literature Claudio Magris; and the historical crime fiction *Secretum* (2005), written by the 'author couple' Rita Monaldi and Francesco Sorti, and not published in Italian, but translated from the authors' Italian manuscript into several languages. All three novels are voluminous (Eco 500 pages, Magris 350 pages, and Monaldi and Sorti 750 pages) and complex in terms of their narrative structure. Besides, they are all heavily loaded with encyclopedic references to history, geography, philosophy and literature; they are linguistically demanding, presenting a variety of terminologies, jargons, dialects and antiquated terms; and, finally, they contain an extraordinarily large number of intertextual references.

Before illustrating, through examples, what the authors include in their additional comments, and how they formulate these comments, I will explain how the authors choose to designate their paratexts: Eco, for example, supplies his translators with 30 pages of *Istruzioni ai traduttori del Pendolo*, Magris addresses his translators with a 50-page *Lettera ai traduttori di Allaciecica*, while the authors Monaldi and Sorti offer 20 pages of *Help for the translator*; their title is in English as the paratext is distributed to the translators as an electronic file through the publishing house, where employees are not expected to understand Italian; the comments inside the file are in Italian.

Access to Eco's 30 pages *Instructions to the translators* is currently indirect, as I have not yet been able to obtain a copy of this paratext itself. Luckily, however, the *Pendulum*-paratext is referred to and quoted both in a newspaper article written by the Danish Eco-translator Thomas Harder as well as in Vanderschelden (1998).³ Finally, Eco's own reflections on translation in various essays (among other *Experiences of translation* 2001) draw on his comments in the *Instructions*.⁴

3. Cf. Vanderschelden (1998, 26): "In the case of *Foucault's Pendulum*, Eco gave his various translators thirty-one pages of instructions relating to the translation(s), thereby directly influencing its process [...] This type of cooperation, useful and helpful as it may be, can lead to a shift in priorities, from textual to personal elements of influence."

4. In order to be able to quote directly, I have chosen to refer to this text, published in English (without an Italian ST), rather than to the heavily extended Italian edition, *Dire quasi la stessa cosa. Esperienze di traduzione*, published two years later.

Magris' 50-page *Letter to the translators* (sent to the author of this paper and Ole Jorn, who collaboratively translated *Alla cieca* into Danish), can be divided into three parts: 3 pages in which Magris discusses the translator's role in the creation of the new text, 10 pages on how the novel was conceived, and the remaining pages contain a series of explanations and clarifications on specific expressions, references and passages.

As mentioned above, Monaldi and Sorti's novel *Secretum* has not been published in Italian due to a complicated situation of political and ideological censorship being imposed by the Italian publishers.⁵ The two authors therefore depend entirely on the work of their translators in order to be read, a peculiar case of translation practice that capsizes the normal chronology of 'first' and 'second' text. Their *Help for the translator* opens with a general precondition, or warning, concerning the translation of quotations. Then follows a list of answers to questions asked by the 'first-generation' translators, that is, answers deemed so pertinent by the authors that they have chosen to forward to the rest of the translators (including the Danish translator, Ole Jorn, also involved in the translation of *Alla cieca*). In addition, Monaldi and Sorti have added several comments on specific items as *marginalia* in the electronic manuscript file.

With regard to obtaining permission to use the authors' comments, this has not been an issue in Eco's case as the paratext can be accessed, for the time being, only through published texts; Claudio Magris gave his approval without hesitation, while Monaldi and Sorti were openly enthusiastic about the project (and added that the protagonist of their next novel will indeed be a translator).

3. Contents and modes of the paratexts

What kind of comments do the authors include in their paratexts? The comments can be roughly classified into three different groups. The first group consists of explanations and clarifications regarding a number of different phenomena in the text to be translated:

- plot (what is going on in the narration);
- encyclopaedia (explaining more or less obscure historical, geographical, cultural references);
- semantics and syntax (what does a specific word, construction or sentence mean);
- terminology and linguistic varieties (register, dialect and jargon);

5. For more information see www.attomelani.net. (last accessed 21 June 2013).

- stylistic-rhetoric features (pointing at instances of ‘poetic function,’ in the sense of Roman Jakobson);⁶
- intertextual references (drawing attention to the instances of intertextuality and delivery of the specific literary sources);
- intratextual references (emphasizing words, phrases or passages that recur more or less systematically in the text).

The second group is the authors’ comments on the translation practice, both on the general recommended translation strategy, and on how to deal with specific terms, passages, quotations and stylistic features.⁷ It is interesting not only to observe the pieces of advice, but also their degree of prescriptivity: gentle suggestions or imperative demands? While the first group of comments, often consisting of very detailed elucidations, obviously aims at ensuring the translator’s safe journey through the translation process, the intention of the second category of comments seems to be to define the path of the journey, the author admonishing the translator more or less impellingly to follow a certain course.

As a third and quite interesting group we find the comments “not pertinent to the translation itself” (as Magris puts it). These comments sometimes relate in a general sense to the text to be translated (as the 10 pages on how *Alla cieca* came into being), and other times they consist of anecdotes, curiosities, digressions, which are not strictly related to the text itself but which the authors nevertheless wish to share with their circle of privileged readers. These types of authorial addresses obviously stem from the above-mentioned feature of confidentiality and intimacy. They can be seen as a way of bonding with the translator, a way of leading the translator to “adopt the perspective of the author”, supporting thus the strategy of “identification” that has sometimes been suggested when translating expressive texts.⁸

Genette distinguished between three different illocutionary forces pertaining to a paratextual message: a paratext can “communicate a piece of sheer information”, “it can make known an intention, or an interpretation by the author and/or the publisher”, or “it can involve a commitment” (Genette 1997, 10–11). The classification that I have proposed above, based on the actual comments found in the three ‘special’ paratexts in question, in fact captures the illocutionary forces defined by Genette.

6. Cf. Jakobson’s theory of communicative functions first presented in 1960.

7. In fact, as Vanderschelden (1998, 23) states: “Beyond the role of clarification, the author may sometimes be inclined to offer a more subjective opinion on translation strategies, based on his intentions as the author of the source text, or the creative impact imparted to the original.”

8. Cf. Reiss (2000, 167): “*Translating by identification* [...] The translator identifies with the artistic and creative intention of the SL author in order to maintain the artistic quality of the text.”

Below, I will present a sample of comments from the three paratexts. The examples, originally written in Italian, will be grouped according to the tripartition above and presented only in English (I have chosen to translate them from Italian as literally as possible, therefore they may appear rather unidiomatic at times).

3.1 The authors' clarifying comments

The additional elements belonging to the first category, including "sheer information", show the narratological, linguistic and referential complexity of all three novels.

In his article on the challenges and the joys of the translator's work, the Danish translator Thomas Harder (1989), after having expressed his enthusiasm at the arrival of the *Instructions to the translators of the Pendulum*,⁹ quotes the following comments given by Eco:

- (1) *Crazy Horse* is a refined strip house in Paris.
- (2) *Otto americano* is a card game that was popular at the beginning of the 1970s. A low class game that students and intellectuals have begun to play again out of snobbery.
- (3) *Condizionale contrafattuale* is a technical expression. A contrafactual conditional is would be: "If Eco had not written *Foucault's pendulum*, his translator would now be translating another book."
- (4) In case the translator is drunk, I should point out that *La stazione verticale* is not a vertical 'Bahnhof', 'gare' or 'railway station'; it means *upright position*.

Besides showing which expressions Eco deems necessary or at least pertinent to clarify and explain, these examples illustrate the humorous, ironic and sometimes rather superior tone, typical of Eco's writings. The comment in 1, on the Parisian strip house *Crazy Horse*, was indeed explicitly addressed to the, at that time, Eastern European translators, a somehow gratuitous joke at the expense of the assumedly less sophisticated translators east of the Iron Curtain. In the same way, the allusion in 4 to the translator's possible drunkenness creates, or at least attempts to create, an atmosphere of jovial camaraderie, although the equality of status between author and translator is debatable.

9. Cf. Harder (1989) (my translation from Danish): "Hurray, an instruction! Just when everything looked darkest, that is, after a couple of chapters of *the Pendulum*, a thick envelope dumped through the mail slot. It turned out to contain something that the translator federations all over the world should fight for getting obligatory, i.e. an instruction for the translators worked out by the author himself."

In his *Letter to the translators of Blindly*, Magris brings the following information to the attention of the translators:

- (5) *Dolly* is the famous sheep clone discussed worldwide in the newspapers.
- (6) page 258, line 6 from bottom: Here you have the metaphor of a train emerging from the tunnel into the light like a whale rising to the surface from the dark depths of the sea. The same metaphor is repeated on the following page, line 4–5, when referring to a monstrous generation of convicts in the belly of the ship.
- (7) Further down, on the same page, we once again hear the voice of this sort of digital alter ego, a postmodern alter ego, who mocks all the strong dreams of the protagonist.

In 5, Magris clarifies the reference to the cloned sheep (Dolly appears rather unexpectedly amidst Italian anti-fascist emigrants in Australia and 18th century adventurers from Denmark); in 6, he emphasizes the presence of a particular metaphorical figure, while in 7 he takes pains to explain the intricate play of voices in the narrative (it is a rather complicated narratological structure, which is why the comments are indeed very useful). Examples 8 to 10 below relate instead to the play on intertextual references scattered all around the text: verbatim quotations, paraphrases or mere hints hidden in the ongoing narration. Magris wants to make sure that the translators catch both the reference as well as its degree of literalness and, whenever possible, he is careful to provide accurate indications of which edition and which page he is quoting, so that the translator is able to find already-existing (and maybe canonical) translations of the quoted work in the target language.

- (8) Here a paraphrase-quotation from *The Argonautica* by Apollonius Rhodius, Book I, v. 921.
- (9) The dragon is of course that of the *Golden Fleece*, which here becomes the symbol of the totalitarian dragon, the Nazism, the evil of history.
- (10) An allusion, of course, to Snorri Sturluson, the poet author of the *Snorra Edda* or *Minor Edda*, an epic-mythological treatise of Scandinavian mythology.

The tone is quite different from Eco's: Magris often uses an inclusive *we* (cf. 6 and 7), as well as the discourse marker *of course*, which implies shared knowledge. It could, however, be argued that Magris' more urban, polite mode reveals a certain patronizing attitude towards his translators.

Most of Monaldi and Sorti's clarifying comments in their *Help for the translators* as well as in the *marginalia* concern the unusual vocabulary employed

throughout the novel: antiquated words, dialectal items and terms related to very specific subject matters or activities, such as botany, cooking, costumes:

- (11) At that time the term *Todesco* was used rather than *Tedesco*, and sometimes *Abraico* rather than *Ebraico*.
- (12) *Leggere avanti* [read ahead] is an expression from Dante. It is not of current use, but it is taken from one of the passages in the *Divine Comedy* that all Italians know by heart.
- (13) *Infantata*: A 5th century term for “childbirth” in the Romanesque dialect [instead of the actual Italian term “parto”].
- (14) *Via Felice* and *Via della Scala* are names of streets in Rome at that time.

Monaldi and Sorti give their explanations in quite a neutral and matter-of-fact way, devoid of the humorous and sometimes ironical touch of Eco or the condescending cordiality of Magris.

3.2 The authors’ comments on the translation practice

The second category of comments concern the positions that the authors express on matters of translation practice, suggesting or warning against certain strategies and translation choices, both in general and regarding specific terms, phrases and passages.

As mentioned above, I am not able to quote directly Eco’s *Instructions to the translators of the Pendulum*, and therefore I cannot refer to his suggestions intended exclusively for these privileged readers as to recommended translation strategies. I will instead quote some of his general reflections in *Experiences of translation*. After having discussed several examples of translation choices opted for in his works, he concludes that:

- (15) Instead of speaking of equivalence of meaning, we can speak of *functional equivalence*: a good translation must generate the same effect aimed at by the original. (Eco 2001, 45)

He goes on stating that:

- (16) ...hypotheses can be made about the same text, so that the decision about the focus of the translation becomes *negotiable*. (*ibid.*)

Eventually, however, regarding the case of a specific translation, he points out how:

- (17) I invited the translator to disregard the literal sense of my text in order to preserve what I considered to be the ‘deep’ one. (Eco 2001, 61, note 1)

This explicit invitation to look for interpretations beyond the literal sense returns several times. What is noteworthy, in my view, is both Eco's very firm conviction of what makes "a good translation", i.e. *functional equivalence*, and on the other hand the way in which he emphasizes himself and his authoritative role when he addresses the translator ("I invited", "my text", "what I considered").

Magris' general recommendation with regard to translational strategy is first of all a clear warning against simplification:

- (18) As always, in case of difficulties — overall structural ones as well as single sentences — my opinion is, as you know, that the translation should not explain, not facilitate, not mitigate the difficulties of the original text, which are indeed the difficulties of life and its narration, the difficulties that all of us meet very often when we try to comprehend something.

Many of his comments on how to translate specific passages are concerned with the preservation of the plurilingualism of the original text, that is, the presence of many different languages side by side:

- (19) The linguistic difference should stand out, as the quotation in German does in my text.
- (20) The quotation of this text, written by one of the protagonist's presumed forefathers, should of course be left in Latin.

Magris also takes care to point out systematic patterns of repetition, or quasi-repetition, and he explicitly admonishes his translators to make sure that the internal cohesive relations be maintained in the translation:

- (21) The story narrated on page 85 is taken up again with variations. The reader should notice this, by the resemblance in the words and the phrases.
- (22) This description returns, with light variations, but almost identical, on page 201, line 12, and therefore there has to be this repetition-quotation in the translation too.

It is interesting that much of the advice given by Magris can be related directly to the "deforming tendencies" which according to Antoine Berman contribute to a reduction of the variation and peculiarity of the literary work, when translated. In fact, as can be seen in the examples above, Magris agrees with Berman (2000, 288–289) in the condemnation of *clarification* (cf. 18); *effacement of the superimposition of languages* (cf. 19 and 20); and *destruction of underlying networks of signification* (cf. 21 and 22). With regard to the mode of these comments, Magris addresses his translators in a very polite way. In addition to the already mentioned discourse marker *of course* — as if taking for granted that the translator, too, finds

these solutions self-evident — he often employs the accommodating conditional mode that does not, however, conceal the prescriptive intention of his suggestions.

The warning that Monaldi and Sorti place first in their *Help to the translators*, concerns the translation of quotations. Their advice is imperative, as indicated by the verbal mode itself as well as by the typographical emphasis: a profuse use of bold, underlining, capital letters and exclamation marks (reproduced here as in their text) — not to mention the wording of the notice:

- (23) **IMPORTANT** notice to all translators: when dealing with quotations, translate our text faithfully, otherwise you risk losing the flow of the words or even distorting our thought! [...] We repeat: you are translating texts written by us, not by our sources. And this applies to the quotations from other languages too, for which THE RESPONSIBILITY OF THE CHOICES AND OF THE INTERPRETATIONS REMAINS OURS.

Their concern about what the translators might do with the quotations from other texts opens up for interesting reflections on the authorship of quotations. The two authors' position is certainly different from that of Magris, who delivers accurate bibliographical indications in order for the translator to trace the relevant passages in the original text and in possible translations in the target language. Monaldi and Sorti, for their part, very explicitly take over the authorship of the quotations, but at the same time want to keep the authorship well in hand with respect to the translators.

We find a similar peremptory mode in many of the specific suggestions, very often on how to translate lexical terms, especially not current in contemporary Italian:

- (24) **IMPORTANT**: translate the verb “copiare” with an ambiguous term that signifies both “trascrivere” and “imitare”.
- (25) Try to find equivalent. Do not translate with a modern term! This holds for all obsolete words in the book.
- (26) As to incomprehensible terms, take a local encyclopaedia on the history of costumes and extract the most antiquated words.
- (27) As for many other dishes in ancient Italian, it would be best to translate it as it is; if you explain everything, you risk that the list of food resembles the shopping list of Grandma Duck.

Monaldi and Sorti strongly suggest equivalence in style and register: the translators are asked to resist every temptation to normalize or modernize the text, and to maintain instead the linguistic peculiarity throughout all 750 pages — which often means sending their translators on demanding quests (cf. 26).

3.3 The authors' "irrelevant" comments

The third category of comments, not directly related to the translator's work, are particularly well presented in Magris' letter. They include the already-mentioned 10-page elucidation on how *Alla cieca* came into being, and to a certain extent also *why* it came into being. Besides presenting the factual chronology of the novel, Magris explains some underlying interpretative clues. He points to the co-presence of two voices, two modes of writing, one diurnal and one nocturnal (notions borrowed from the Argentine writer Ernesto Sábato), that are making themselves heard in alternation in *Alla cieca*. His comment reads like a classical literary interpretative analysis; it is therefore hardly surprising that lengthy parts of it have appeared with some variations in literary essays and papers published in other contexts. Many paratexts, in fact, even if born as corollary to other texts, can be recontextualized and transformed into 'autonomous' texts. As the example of Magris shows (as well as Eco's insertion of his former translator-addressed observations in the essay *Experiences in translation*), this also applies to the special paratexts discussed here, changing not only their status of accompanying material, but bringing them out in the open as normal published and public texts.

It would be easy to imagine Magris' reflections as being included as a preface or an afterword, i.e. as a 'traditional' paratext, both in the original text and in the translation. Magris however refrains from doing this probably because he does not want to make the readers' task too easy. As he points out elsewhere in the *Lettera*: "It is better to risk not being understood than to assume the tone of a Cicerone of yourself and of your own work, a Cicerone that takes the reader gently by the hand and explains everything." Nevertheless, as regards the special readership consisting of his translators, Magris seems less willing to risk misunderstanding, cf. the words that introduce the ten pages on the novel's coming into being:

- (28) Before I give all the material explanations that should hopefully save the translators a lot of time, I want to tell just briefly how this book was born, in order to make it easier to understand its intonation.

Among the running annotations on items deemed challenging for the translators, we find a number of comments indicated by Magris as "not pertinent" for the translation. Some of them have an almost anecdotal character, resembling in style passages in his more essayistic narrative:

- (29) For the sake of curiosity and irrelevant to the translation, I remember that this sentence goes back to the repulsion that I felt when a friend of mine told me that her mother...

- (30) I mention this for the sake of curiosity because it is of no interest at all for the person who translates: maybe in this description there is some kind of unconscious remembrance of Thackeray's novel *Vanity fair*...
- (31) *Insopprimibile nobiltà* [irrepressible nobility] — I don't mention this for the sake of translators who have no use for this observation, but to remember it more clearly myself: a sentence taken from a letter sent many years ago to Marisa [Magris' late wife] by Beppino [a friend]...

The last comment, on a specific phrase employed in the text, is in my view particularly noteworthy: Magris seems to be addressing himself more than the translator, as if inviting the translator to participate in the evocation of very personal experiences, which emphasizes again the intimacy of these kinds of paratexts.

Monaldi and Sorti are not that explicit about the possible translational irrelevance of their comments. In some instances, however, we find quite lengthy digressions from the specific items they are about to explain, digressions that are undoubtedly interesting, but probably of no direct use in the translation process, cf. the following example:

- (32) ... (the "French manufactured" title was a kind of the actual "State manufactured" title of Italian cigarettes: it indicates that they are produced on commission by the State, even if the artisans are strangers). The masterpieces of the Venetian glassmakers were "French manufactured" too...

Quite a number of Monaldi and Sorti's explanatory comments are combined with these kind of digressive details. The authors seem to enjoy sharing these disparate chunks of knowledge (which have certainly required many hours of research on their part) with their audience of privileged readers, who in turn are practically forced to pay attention.

In 33 and 34, Monaldi and Sorti are referring to the often-quoted *Praise of folly* by Erasmus from Rotterdam: in 33, they inform the translators about their own quest to find an appropriate Italian translation of the text, written in Latin in 1511 (and in addition they criticize the actual state of the Italian language); in 34, they reassure the translators of one of the authors' qualifications when it comes to interpreting Erasmus:

- (33) We translated it by ourselves [the *Praise of folly*] until we found a translation from the Fifties, done by a man of great temperament, in the rich and yet free Italian language of this pre-1968 era (after which Italian has miserably flattened out).

- (34) Trust us: in the specific case of Erasmus, Rita has taken a monographic exam on him within the discipline of History of Christianity.

Whilst they do not state that any of their explanations are irrelevant, the two authors are apparently aware of being sometimes digressive and laborious, cf. the following example:

- (35) ...but we will not bore you further. We only wanted to explain thoroughly our intentions, so that you can make the best possible choice in German.

Monaldi and Sorti defend the many details and digressions due to their wish “to explain thoroughly our intentions”, and Magris in a similar way justifies his lengthy analysis of the novel by the wish “to make it easier to understand its intonation” (cf. 28 above). In both cases, the authors seem to support the strategy of “translation by identification”: infusing the translators with some of their own experiences and reflections, related or not related to the text to be translated, and thereby bridging the distance between the two parties. Eco’s humorous style and sometimes gratuitous jokes may also be interpreted as a sort of *captatio benevolentiae*, a way of getting the translator attuned to the voice and attitude of the author.¹⁰

4. The authors’ comments on the author–translator relationship

The following statements from Eco, Magris and Monaldi and Sorti basically belong to the second category, i.e. comments on the translation practice. However, while the purpose above was to illustrate the authors’ suggestions regarding translation strategies, the comments now presented below touch on the roles the authors attribute to themselves and the translators in the translation process.

As stated above, “[...]translation collaboration can sometimes shift the decision process from translator to author [...] The decisions made no longer depend exclusively on a text-based reading and interpretation” (Vanderschelden 1998, 22). The authors seem to be well aware of this potential consequence of their involvement in the translation process. They do indeed, in different ways, explain, justify or mitigate the fact that they have not, once the text was published, retired from the scene (as Seymour Chatman would have it, cf. Schiavi 1996, 10) and left the floor to the voice of the text, the intention of the text, to be found and/or created by the interpretation of the reader, *in casu* the translator.

10. Regarding the attuning of voices and attitudes, according to Venuti (1995, 7) some translators even “assert that they participate in a ‘psychological’ relationship with the author in which they repress their own ‘personality.’”

Eco, in particular, seems keen on justifying his ‘intrusion’ in the text and in the translator’s work, which is hardly surprising considering that “openness as a feature of texts has been studied especially by Umberto Eco” (cf. Kovala 1996, 121). In *Experiences of translation* he repeatedly anticipates the predictable objections to his behaviour, and then argues for his right as the ‘real’ author to assist the translator in the interpretation of the text:

- (36) [...] when one has a text to question, it is irrelevant to ask the author. But making some remarks about my experience as a translated author does not mean providing either a critical evaluation or a global interpretation of my work. (Eco 2001, 6)
- (37) It may be objected that in such a case I was providing an allegedly ‘correct’ interpretation of my own text, thus betraying my conviction that authors should not provide interpretations of their own works. As a matter of fact, even authors can act as good readers of their own texts, able to detect the *intentio operis* [...], that is, what the text actually says, independently of the author’s intentions. (*ibid.*, 61, note 1)

In this last comment, Eco apparently claims that “what a text actually says” can be decided unambiguously; and even if he “places the intention in the text, it is with authorial authority that he does so”, cf. Anthony Pym’s very critical review of *Experiences of translation* (Pym 2001). Reflecting on how the American translator William Weaver describes *his* experience of collaborating with Eco, Vanderschelden, too, points at Eco’s controlling attitude towards the text:

He [William Weaver] seems relieved that the author is not too possessive (i.e., attached to a strict adherence to the text in Italian), but one cannot help noticing that to some extent, Eco takes over the decision process, and Weaver is the agent who takes *authorized* liberties with the text. (Vanderschelden 1998, 27)

However, being forced by his own theoretical standpoint to refrain from too explicit authorial intervention, Eco carves himself a new role, i.e. the role of “co-translator” (cf. 38), which may seem less intrusive, but in fact potentially undermines the translator’s professional independence even more.

- (38) [...] my contribution consisted not in providing an ‘authorized’ interpretation but in encouraging an alternative solution — as if I were a co-translator. (Eco 2001, 61, note 1)

In the following quotation from his *Letter to the translators*, Magris adopts the opposite point of view when seeking to define the roles of author and translator respectively. In fact, having stated his gratitude towards his translators and his wish

to lighten their work by conveying “all possible information”,¹¹ he assigns them, a little cautiously though, the role of “co-authors” of the text:

- (39) ...as many of you know, I have always taken care to convey, to whom is about to translate one of my books, all possible information, explanations and references, in order to make at least the material part of the work easier, that is, the research of sentences or titles in the original language, of sources and quotations, and so on. It seems to me to be the least I can do to help [...] who brings my text into life in another language [...] becoming in some way a co-author of the text.

While Eco accentuates his own role (even though ‘confined’ as co-translator), Magris in his usually forthcoming way is concerned about his interlocutor. He more than once emphasizes the role of the translator as contributing actively to the creation of the new text (cf. 40 and 41), in line with prevailing positions within TS as well as literary research in general:

- (40) The translator is certainly not passive with respect to the original text, but in translating it, he/she recreates another text that is indeed partly also his/her literary creation.
- (41) I will leave it up to each one of you to decide for yourself because the translated text will not only be mine, but, as always, the text of two authors, who are accomplices and maybe to some extent also rivals.

It may be argued that Magris’ initial invitation to “decide for yourself” is eventually contradicted by his various suggestions on translational and interpretative strategies to be opted for in the text. As regards the definition of the double nature of the translator, the basic aim of the above-mentioned “irrelevant” comments might indeed be to ensure that the translators are “accomplices” rather than “rivals”.

As seen above, Monaldi and Sorti are quite peremptory when addressing their translators; however, in many answers to individual translators this attitude gives way to a much more liberal position (“do what you think best”, “your choice” etc.). At the basis of their reduced control, we find in most instances a personal relationship of trust, cf. the following comments, addressed in the first instance specifically to the German translator but afterwards included in the collective letter:

11. There is no doubt that, in spite of whatever potential threat from the author’s “undue” intervention, most translators are extremely grateful for this kind of information; cf. Vanderschelden (1998, 24): “The references provided by the author also contribute an invaluable time-saving strategy, as many translators emphasize the significant part that research plays in literary translation.”

- (42) [...] we have complete trust in your sensibility. We know that every choice you make will be dictated by the love of the book (and of the following books) and not by haste nor laziness or lack of interest.
- (43) We know that you really love SECRETUM [...] and this love of the book is the most important thing. If one has read and loved the book that one is translating, then the wish to translate it in the best way is invincible.

As stated before, Monaldi and Sorti depend on their translators in order to be read at all; besides conveying paratextual materials, they take further part in the journey of their works by organizing various public events with the translators, in addition to engaging in close friendships with several of them. While both Eco and Magris express their views on the author–translator relationship within a reflective and to some extent theory-based frame, Monaldi and Sorti take a clearly more emotional stand on the issue, accentuating both mutual *trust* (cf. also 34 above), as well as the translators’ *love* of the book.

5. Concluding remarks

“Translations [...] are texts that are filtered through many selection and modification processes before reaching the reader” (Kovala 1996, 120). One of these processes consists of the paratextual elements accompanying not the translated text, nor the original text itself but *the text to be translated*. The various comments that authors address to their translators collectively, prior to the translation process, constitute a special type of paratext, which is not published, not public and thus invisible to the final readers of the (translated) text, but which nonetheless plays a significant role in steering it towards them.

These paratexts can be seen as the author’s *translation brief*, not TT-oriented as the translation briefs given by the commissioner of the translation but ST-oriented (though a ST already aiming at translation), drawing the translators’ attention towards the original text and first of all the intentions of the original author. As illustrated above, the purposes of the author are manifold: to ensure that the translator is on a par with the original implied reader as regards “sheer information”, acknowledging that the translator may not share all common linguistic and encyclopaedic competences in the source culture; to ensure that the new implied reader is on a par with the original implied reader as regards the accessibility of the text (in many cases, e.g. Magris, emphasizing that the new reader’s access to the text should not be “facilitated” by the translator); to ensure that the translator is on a par with the author as regards the general attitude to the text, that is, bringing the translator to “adopt the perspective of the author” by various “bonding” strategies.

What is the point of analyzing this particular type of accompanying texts? The study of these almost invisible paratexts certainly contributes to shed light on the circumstances under which the translator works, in this case, the expectations and demands imposed on the translator by the author. The close reading of the contents, modes and possible intentions of the authors' additional material that has been presented in this paper, constitutes a first phase. A second phase would focus on the translator's reaction to what could be seen on the one hand as an offer to assist, and on the other as an attempt to intrude in the translation process. To what extent do the translators follow the authors' recommendations? To what extent do they find the information useful? Do they actually feel 'steered' in their reading and in their translation choices? A third phase would be to examine these special paratexts in relation to the translated text, studying if and how the 'real' authors' voice is indeed influencing the translator's voice. Is it possible to detect the influence of the authors' additional comments (including suggestions on translational strategies) in the translation product? All these questions do, in my view, deserve further attention.

Apart from their evident relevance to translation sociology, these accompanying materials draw the attention to an interesting but, in my opinion, often overlooked phase in the journey of translated texts, that is, the transitory phase in which the original text has evolved into *a text to be translated* but has not yet been translated. In a passage, very appropriately entitled *His Master's Voice*, Kaisa Koskinen resumes Derrida's postcard analogy:

The sender's capability of controlling the destiny of the letter is limited. S/he can increase the amount of wrappings, fasten it with tape or register it, but there always remains the threat that it may be stolen or get lost. (Koskinen 1994, 448)

When the authors "increase the amount of wrappings", i.e. supply their translators with additional comments, they are obviously acting out of concern for the destiny of their text, on the claim that their paratextual comments exert "an influence that [...] is at the service of a better reception of the text and a more pertinent reading of it (more pertinent of course in the eyes of the author and his allies)" (cf. Genette 1997, 2). By preparing their texts for translation,¹² the authors position themselves as mediators between the text and the translators and thereby seek to strike back at the threat of losing authorship of the work. Whether they succeed in this respect and whether the translators perceive their comments as an act of assistance,

12. The preparation for translation may actually occur at an earlier phase; as stated by Tahir-Cürçavaşlar (2002, 46–47), much-translated authors "whose international fame is largely due to translation [...] may, consciously or unconsciously, bear the translatability of [their] words in mind during the writing process."

collaboration, surveillance, intervention or intrusion, these materials constitute an important threshold text in the work's journey to the reader.

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Les sources de la traduction et leur valeur heuristique en Histoire : hégémonie vs dissidence du discours médical (Espagne, début du XXe siècle) *

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This paper will show some productive aspects of interdisciplinary contact between Translation Studies and the History of Science, uncommon to date. Through the example of the Spanish translation of a German scientific text, both published at the beginning of the twentieth century, we reflect on the interpretative and heuristic potential of the sources of translation. Translation is understood here as a sociodiscursive practice which interacts with other sociodiscursive practices surrounding it (time and place). Translations and their paratextual materials offer elements to be analysed, which, until now, had not been considered pertinent in other disciplines. Their interpretation constitutes, however, valuable input for the critical schools of the History of Science which offer readings of scientific discourse that take into account the particular context in which texts are produced and received, bearing in mind the interests and ideological challenges of those contexts.

1. Introduction

La complexité des *tissus* théoriques qui font de la traduction une interdiscipline (Snell-Hornby *et al.* 1994, Duarte *et al.* 2006) ou un *cross-cultural cluster concept* (Tymoczko 2007) est source de nombreux débats qui non seulement élargissent le champ pragmatique des recherches en traduction mais mettent également en évidence les richesses et aussi les contradictions inhérentes à la mise en relation — et

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aussi en action — de différents paradigmes, théories ou cadres disciplinaires. Qu'il soit culturel, postcolonial, sociologique ou idéologique, le tournant pris par les Etudes de traduction dans les vingt dernières années met en valeur l'idée que les approches peuvent et doivent aller bien au-delà du texte ou du rapport entre texte source et texte cible et que la réflexion doit s'ouvrir à l'impact des facteurs et des éléments divers qui informent et déterminent les traductions dans des contextes spécifiques, c'est-à-dire historiquement et géopolitiquement situés. Comprise comme une pratique sociodiscursive imbriquée dans d'autres pratiques sociales et discursives avec lesquelles elle interagit constamment, la traduction dépasse ainsi la *platitude* d'un texte pour se montrer comme évènement discursif dans un *relief* de connexions entre texte et contexte : elle est le résultat d'évènements sociaux et/ou discursifs qui la font exister ; elle peut montrer, en même temps, sa capacité d'avoir des effets sur le social. Ces positionnements théoriques multiples mettent l'accent sur les questions idéologiques, les rapports de force ou de pouvoir en jeu dans les transferts interculturels, ce que Tymoczko et Gentzler (2002) ont appelé le *power turn*. Ils mettent également sous les feux de l'observation le rôle d'agent des divers intervenants dans la pratique de la traduction. Dépassant les controverses — parfois les conflits — qui, depuis les années 1980, ont animé les discussions avec des disciplines dites voisines, adjacentes, ou même parfois comprises comme concurrentes, l'élargissement de ce qui est entendu comme contextualisation n'a pu qu'accueillir avec profit les propositions empruntant leurs outils conceptuels à une autre discipline dont le voisinage est devenu évident, celui de la sociologie et en particulier, celui de la sociologie bourdieusienne, insufflant ainsi un nouvel élan à la recherche (Wolf 2007). Cette dynamique interdisciplinaire, qui de façon inévitable amène chaque jour des éléments nouveaux montrant à quel point la traduction est une *activité socialement régulée* (Hermans 1997), n'est pas le privilège de la traductologie et nous semble plus relever d'un mode de *penser* qui, dans les quarante dernières années, s'est progressivement installé dans l'ensemble des sciences humaines. Beaucoup plus que l'objet d'étude en soi, ce sont les questions posées à cet objet qui déterminent en grande mesure les échafaudages théoriques interdisciplinaires de recherches préoccupées par la prise en compte de facteurs idéologiques, sociaux, économiques ou politiques pouvant mettre en évidence les rapports de force ou les rapports de pouvoir qui pèsent sur toute traduction.

Nos intérêts de recherche particuliers étant centrés, en partie, sur les transferts culturels qui affectent les discours scientifiques, nous avons abondamment recours aux concepts élaborés par les courants critiques de l'Histoire ou la Sociologie des sciences, disciplines avec lesquelles la Traductologie dialogue encore bien peu (voir Buzelin 2005). Ces courants ont, eux aussi, mis en crise la notion de *représentation* : dans le cas des sciences, cette crise a touché le discours supposé neutre, objectif et universel de *la science*. En effet, la science n'est indépendante ni du lieu,

ni du temps ni des acteurs sociaux impliqués dans la circulation de ses discours dont l'élaboration est, elle aussi, socio-logique, c'est-à-dire comprise dans une logique sociale qui n'est pas exempte de jeux et de rapports de pouvoir. Il est donc possible d'aborder le phénomène de la traduction des discours scientifiques de façon productive, dans le jeu des rapports de forces qui gouvernent leur production et diffusion, incluant les transferts culturels.

Nous constatons, cependant, que les débats sur l'interdiscipline restent focalisés sur la contribution que suppose cet ensemble de savoirs dans lesquels la Traductologie puise des outils extrêmement utiles. Mais si l'interdisciplinarité implique un dialogue et une *pollinisation croisée* — pour reprendre l'une des métaphores positives utilisées par son métadiscours — on est en droit d'inverser la question et de se demander que peuvent apporter ces perspectives traductologiques aux disciplines dont elles se nourrissent de façon si productive. La Traductologie peut-elle être une source d'inspiration pour ses disciplines voisines (elle l'est sans doute déjà) et pour des disciplines dont la proximité est moins évidente ?

C'est de façon tout à fait partielle que nous formulerons dans ce travail une ébauche de réponse en ce qui concerne un domaine de connaissances sur lequel repose, en partie, notre recherche : l'Histoire des sciences. Elle est le fruit d'une réflexion qui s'est imposée à nous au cours de nos prospections sur la traduction d'un traité scientifique allemand publiée en Espagne au début du XX^e siècle. Notre attention se portera sur l'usage des sources primaires qui ont constitué notre matériel d'analyse dans cette étude (Sánchez 2011, Sánchez à paraître). Nous esquisserons en premier lieu une synthèse de l'étude (à savoir l'édition espagnole du traité scientifique allemand) qui nous a amenée à nous poser les questions qui sont l'objet du présent exposé et nous décrirons les matériaux d'analyse qui y sont utilisés (paratexte de la traduction). Nous décrirons et analyserons ensuite la considération différente qui a été accordée à ces mêmes sources primaires par la bibliographie secondaire de caractère historiographique, constituée principalement d'ouvrages d'Histoire des femmes et d'Histoire des sciences. Nous ébaucherons enfin quelques remarques sur le potentiel heuristique et méthodologique que peuvent constituer certaines approches traductologiques pouvant être utiles, par *pollinisation*, à l'entreprise critique de ces deux courants disciplinaires.

2. Antécédents

Ce travail trouve son point d'ancrage dans un certain nombre d'interrogations survenues au cours d'une recherche entreprise autour de la traduction publiée en Espagne d'une œuvre scientifique allemande polémique du début du XX^e siècle. En 1900, le neurologue Paul Julius Möbius publiait *Über den physiologischen*

Schwachsinn des Weibes (De la débilité mentale physiologique de la femme), exposé scientifique où il élaborait toute une théorie visant à prouver l'incapacité intellectuelle des femmes. L'ouvrage de Möbius n'était pas une exception et participait de toute une littérature médicale de la même époque, produite partout en Europe, visant à *prouver* scientifiquement l'incapacité des femmes à développer leurs facultés mentales et, ce faisant, à justifier leur exclusion des espaces sociaux publics que bon nombre d'entre elles prétendaient investir ou investissaient déjà. Ainsi, le texte de Möbius établissait que l'incapacité mentale des femmes était ancrée dans leur corps, qu'elle était donc biologiquement déterminée. Son discours constituait encore une allégation contre tous et celles qui soutenaient les requêtes féministes. Cet essai scientifique jouit d'une énorme diffusion et répercussion, favorable ou défavorable, dans les médias de l'époque et fut réédité 9 fois entre 1900 et 1908. L'intérêt que suscita cet ouvrage favorisa sans aucun doute les nombreuses traductions qui en furent faites dans plusieurs langues européennes. En 1904 le texte de Möbius fut publié en Espagne par une maison d'édition importante, la *Casa Sempere* de Valence, fer de lance de la diffusion de la culture illustrée européenne. Et c'est une femme, Carmen de Burgos Seguí, institutrice, romancière et journaliste de l'époque, bien connue pour son activisme politique et féministe, qui se chargea de la traduction. L'édition espagnole, *La inferioridad mental de la mujer*, incorpore tout un dispositif paratextuel qui est en grande partie sous la responsabilité de la traductrice: une préface, un corpus de notes en bas de page et, finalement, une section complète du livre qui comprend de petits essais de Carmen de Burgos (11 au total) et qui ne sont mentionnés ni sur la couverture de l'ouvrage, ni sur sa page de titre intérieure.

Nous nous sommes consacrée à l'étude de ce paratexte, comme l'appelle Gérard Genette, de cette frange « entre texte et hors-texte », « zone, non seulement de transition mais de *transaction*: lieu privilégié d'une pragmatique et d'une stratégie, d'une action sur le public. » (Genette 1987, 8). Bien que Genette ne s'attache pas aux paratextes qui accompagnent bien souvent les traductions et sont le fait des traducteurs ou traductrices, cette idée d'une zone de transaction où s'instaure un dialogue avec le lectorat potentiel du texte s'est avérée d'une immense utilité pour les Etudes de traduction. En effet, elle permet de recouvrer la voix de second plan de la personne qui traduit et d'en finir avec l'anonymat dans lequel la conception occidentale traditionnelle de l'activité traduisante l'a maintenue pendant longtemps. Plus encore qu'un espace apportant des éléments d'information permettant une lecture plus juste, cette zone de transaction, quand elle dépend de celle ou celui qui traduit, peut mettre en place un dispositif de discours qui réoriente la lecture. Dans le cas qui nous occupe, cet espace est occupé par la traductrice Carmen de Burgos.

Pourquoi et, surtout, comment une femme caractérisée par son activisme en faveur des droits des femmes et de leur émancipation sociale avait-elle accepté

de contribuer, par la traduction de ce texte, à la diffusion d'un discours profondément misogyne? L'étude de ce dispositif paratextuel nous a permis d'apporter des éléments de réponse à cette question et nous a amenée à affirmer qu'il entrait dans un projet raisonné et planifié, celui de l'agenda féministe de Carmen de Burgos. A partir d'un cadre théorique qui articule des catégories conceptuelles de la Traductologie poststructuraliste, de l'Histoire critique des sciences, de l'Analyse critique du discours et des Etudes de genre (*gender*), nous avons pu mettre en lumière les pressions et les tensions contextuelles diverses qui, au début du XX^{ème} siècle en Espagne, pesèrent sur la traduction, la diffusion et la réception de l'œuvre de Möbius. Notre travail est donc en partie une contribution à l'entreprise de recouvrer, selon les mots de Luise Von Flotow, « women's works 'lost' in Patriarchy » (von Flotow 1997, 30). Mais il met également en évidence la pertinence méthodologique de l'utilisation des paratextes traducteurs pour articuler dans un contexte bien défini la relation entre texte et contexte et brouiller les frontières entre l'un et l'autre. Nous avons pu l'interpréter comme une résistance à l'hégémonie discursive de l'institution médicale mais aussi comme une intervention dans l'ordre discursif de l'époque, qui interdisait de façon taxative aux femmes de s'occuper de sciences. Il met enfin en évidence que les stratégies féministes de la traduction, qui, de façon suspecte, sont souvent cantonnées par la littérature traductologique à l'espace canadien des années 1990, ont été le fait de nombreuses femmes dans des contextes historiques et géopolitiques très variés.

3. Du texte, du paratexte et de l'usage des sources

Il y a longtemps que nous connaissons l'existence de cette traduction, que nous savions qu'elle était due à Carmen de Burgos et que l'édition de 1904 comportait un prologue de la traductrice. Car l'ouvrage du Dr Möbius est mentionné par de nombreux travaux d'Histoire des sciences comme un ouvrage fondamental pour l'histoire des idées médicales de la première moitié du XX^e siècle espagnol (voir Aresti 2001). En effet les arguments möbusiens furent abondamment utilisés par toute une littérature médicale obsédée par la « question féminine ». Ils furent, par exemple, réélaborés dans le livre *La indigencia espiritual del sexo femenino* (1908) où le député républicain et médecin psychiatre Roberto Novoa Santos développait ses thèses sur la psyché hystérique comme équivalent de la féminité (Bussy Genevois 2005). Les théories du Dr Möbius furent reprises jusque dans les débats passionnés qui au début des années 1930 opposèrent défenseurs et adversaires du suffrage féminin, suffrage que les femmes espagnoles obtiennent (provisoirement) en 1931, pendant la Seconde république espagnole. Ainsi, dans son fameux traité médical *Tres ensayos sobre la vida sexual*, Gregorio Marañón, un des auteurs les

plus influents sur les questions sexuelles dans l'Espagne des années 1920 et 1930, considérait Möbius comme le chef de croisade (Marañón 1926, 69) de toute une littérature scientifique qui s'était obstinée à définir ce que le discours de l'époque appelait *la femme* (voir Sánchez 2008).

Le texte de Möbius est également mentionné dans de nombreux travaux de recherche qui dans les quinze dernières années ont réhabilité la vie et l'œuvre de Carmen de Burgos réduite au silence par la chape de plomb de la dictature franquiste (voir, parmi de nombreux ouvrages, Ballarín 2007 ; Bravo Cela 2003 ; Davies 2000 et Nuñez Rey 2005). Le travail de traduction de cette auteure est donc signalé, et son prologue aussi parfois, mais la plupart du temps sans aucun commentaire. Quand celui-ci existe, il se limite en tout et pour tout à qualifier la traduction de 'paradoxale'. Ce silence et ce jugement de valeur reflètent, à notre avis, la gêne ou la difficulté des chercheuses pour avancer des hypothèses interprétatives de cette contradiction apparente. Bien sûr ce paradoxe ne nous avait pas échappé et attisait fortement notre curiosité. Mais nous anticipions qu'il pouvait s'agir d'un matériel hautement sensible et que le *comment* de cette traduction pouvait révéler des phénomènes intéressants du point de vue de l'idéologie. En effet, les nombreux travaux traductologiques menés dans une perspective féministe ont mis en évidence, pour reprendre les mots de Sherry Simon, que :

Despite the importance of their work, (...) cultural translators have not enjoyed a particularly prominent role in history. Except for certain spectacular exceptions (...) they do not often figure prominently in public space. Their "in-between" status is reflected even in the physical space given to their name as the authors of translated works. Readers intimate with the history of literature might be unable to name a single translator. That is because, in contrast to the name of the author, the name of the translator has neither meaning nor function in the world of letters. It is used neither meaning to identify nor to catalogue a book; it is only exceptionally considered as conveying any particular information to the critic or reader. There is an intrinsic interest, then, in rescuing translators from their shadowy existence, in making their work visible. (Simon 1996, 41-42)

Mais il y a plus surprenant encore. Nos connaissances limitées de la langue allemande avaient jusque-là freiné un investissement résolu dans ce travail de recherche que nous envisagions, à priori, comme un examen de la réélaboration du texte de Möbius par la traductrice. À la recherche de l'édition complète du livre pour pouvoir, enfin, faire une lecture *dans le texte* du prologue de la traductrice qui, bien qu'il soit signalé dans la bibliographie secondaire consultée, n'est jamais l'objet d'une citation littérale, ce que nous découvrons nous laisse stupéfaite. Quand nous accédons au texte complet, c'est-à-dire au livre tel qu'il a pu être dans les mains de ses lecteurs et lectrices au début du XX siècle, et qui est gardé sous clef par la bibliothèque de l'Université de Grenade comme tous les ouvrages de

cette époque qui sont fragiles et qu'il faut protéger, nous découvrons un appareil paratextuel qui dépasse largement — en volume de texte — la traduction, *stricto sensu*, du texte de Möbius que Carmen de Burgos réalisa. En premier lieu, le prologue de la traductrice — qui n'est pas mentionné sur la couverture du livre mais est signalé sur la page de titre intérieure — introduit l'ouvrage de façon critique. La traduction du texte de Möbius, qui vient ensuite, est accompagnée de notes en bas de page où la traductrice le commente ou le réfute. Dernier élément du paratexte, et non des moindres, la traduction est suivie d'une section entière, bien séparée du reste du livre, intitulée 'Articles', où s'insèrent onze écrits signés de la main de la traductrice. Ils ne sont pas mentionnés sur la couverture du livre, ni sur la page de titre intérieure, et apparaissent seulement dans le sommaire qui suivant la coutume de l'époque se trouve à la fin du livre. Dans ces essais l'auteure, Carmen de Burgos, disserte sur les conditions de vie des femmes de son époque, élabore une critique féroce du code civil en vigueur et de la subordination des femmes qu'il établit et, finalement, — c'est le dernier article de cette section — dresse un recensement historiographique de la contribution des femmes à l'histoire et au progrès des sciences. Au total, cet appareil paratextuel constitue, en quantité de texte, plus de la moitié de l'ouvrage édité en Espagne (voir l'analyse complète dans Sánchez 2011).

Dès lors, ce qui nous a interpellée dans les sources secondaires de caractère historiographique auxquelles nous avons eu recours pour mettre en contexte notre étude c'est l'absence quasi totale de références à ce corpus paratextuel. Très peu de travaux font référence au « Prologo de la traductora », désigné comme tel sur la page de titre intérieure et dans le sommaire en fin d'ouvrage. À notre sens, il constitue pourtant un signe clair de l'intervention de la traductrice dans tout l'appareil paratextuel. Quand les travaux font référence au prologue, c'est presque toujours sans commentaire, passant ainsi sous silence la critique à Möbius de la traductrice. La seule fois, à notre connaissance, où ce prologue est commenté c'est pour être caractérisé de texte « obscur et embrouillé » (Aresti 2001, 35). Nous avons montré comment le prologue articule une stratégie qui alterne critiques positives et critiques négatives de l'auteur et de son traité dans une tentative de la traductrice de négocier sa position fragile face à la position dominante du discours qu'elle traduisait, une position fragile en tant que femme, en tant que traductrice et en tant que *outsider* d'une économie de discours qui à cette époque interdisait de façon taxative l'accès des femmes à l'institution scientifique. À notre connaissance également, les notes en bas de page ne sont jamais citées et n'ont jamais été étudiées. Finalement, le sort réservé aux onze articles qu'elle introduisit à la fin de l'édition espagnole n'est pas meilleur. Bien qu'ils représentent plus de la moitié du volume de pages consacrées à la traduction du texte de Möbius, ces articles sont absents de presque toutes les références à la publication espagnole

du texte¹ et des recensements, par ailleurs précieux, qui ont été faits de tous les écrits de cette auteure prolifique. Ils semblent donc être passés sans ambages aux oubliettes de l'Histoire. Pourtant, ces articles ainsi que tout l'appareil paratextuel décrit plus haut ne purent passer inaperçus pour ce lectorat, favorable ou non aux thèses de Möbius, qui au début du XX^e siècle eut le livre dans ses mains. Qu'il ait décidé ou non de lire ce paratexte, qu'il ait choisi ou non d'entendre la voix de second plan de la traductrice, il ne put en tout cas passer outre l'existence de ce *texte dans le texte* qui, sans aucun doute et pour peu que ce fût, eut une incidence sur la lecture du livre. La publication de l'ouvrage de Möbius par la maison Sempere introduisant cette voix subalterne de la traductrice constitue à notre sens un espace de combat et de négociation discursive entre deux positions idéologiques divergentes : celle de l'auteur et celle de la traductrice, visible dans le déploiement du dispositif paratextuel qui accompagnait la traduction, *stricto sensu*, du texte en espagnol. D'un point de vue méthodologique, la pertinence de ce matériel nous semble incontournable pour analyser le discours d'autorité (le texte de Möbius) dont il est le pendant, la contrepartie. En effet, l'hégémonie du discours médical n'existe que face aux dissidences qu'elle provoque, qu'elle bloque parfois, qu'elle absorbe ou qu'elle gère dans le réseau des autres discours sociaux. Le discours dissident de Carmen de Burgos est donc un contrepoint essentiel pour comprendre ce en quoi le discours médical est hégémonique : une tentative de contrôler les insurrections, de neutraliser le pouvoir d'autres discours, de colmater les brèches que de nombreuses femmes de l'époque étaient en train d'ouvrir.

Suite à notre travail d'analyse critique du paratexte la question devenait donc : comment ce matériau, d'une taille considérable, nous l'avons dit, a-t-il été réduit au silence par les filtres historiographiques, y compris ceux de travaux critiques qui revendiquent l'importance méthodologique de la prise en compte des contextes spécifiques pour expliquer la production et la circulation des idées médicales ? Un regard traductologique peut nous aider à répondre à cette question.

4. Historiographie et Traductologie : *qu'est-ce qu'un texte ?*

La pensée poststructuraliste qui depuis près de quarante ans a produit d'énormes transformations dans les paradigmes des sciences humaines et sociales, a amplement travaillé sur la question, déstabilisante pour l'époque, posée par Michel

1. Seuls les travaux de Bravo Cela (2003) et Simón Palmer (2010) font référence à ces articles. Bravo Cela (2003, 76) mentionne une « série d'articles » et Simón Palmer (2010 : 161), sûrement à partir d'une interprétation limitée de Bravo Cela, réduit leur nombre à trois.

Foucault (1969, 13) « qu'est-ce qu'un texte? ». « Un nœud dans un réseau » répondait l'auteur à sa propre question. « Le livre a beau se donner comme un objet qu'on a sous la main; il a beau se recroqueviller en ce petit parallépipède qui l'enferme: son unité est variable et relative. Dès qu'on l'interroge, elle perd son évidence; elle ne s'indique elle-même, elle ne se construit qu'à partir d'un champ complexe de discours. » (1969, 34). Nous ne reviendrons pas ici sur l'analyse du champ complexe des discours sociaux multiples (ceux de la médecine mais aussi ceux des femmes en lutte pour leur émancipation) qui au seuil du XXème siècle donnèrent lieu à l'existence de la traduction du texte de Möbius et nous ont amenée à interpréter le paratexte de celle-ci comme une parole en résistance face à l'hégémonie des discours de la médecine (Sánchez 2011, Sánchez à paraître). Ce que nous voulons relever ici, c'est que les historiens et historiennes qui, ces dernières années, se sont penchés sur cet ouvrage ne semblent pas avoir *lu* le même livre que les lecteurs espagnols de Möbius du XXème siècle naissant.

La quasi clandestinité du dispositif paratextuel de l'édition de 1904 peut sûrement expliquer, en premier lieu, les raisons de son oubli progressif dans le temps. Certaines routines scolaires liées à la reprographie partielle de documents font que très souvent des textes circulent, amputés de leur *emballage*, morceaux choisis d'ouvrages que cette pratique fractionne en fonction d'intérêts particuliers de recherche. Mais cette fragmentation ne révèle t-elle pas elle-même une certaine conception de ce qu'est un texte et, surtout, de son statut au sein même de recherches qui stipulent la notion foucauldienne de *discours* comme notion de base pour appréhender la complexité des relations entre langage et société? Ainsi, affirmait Michel Pêcheux, « (...) il est impossible d'analyser un discours comme un texte, c'est-à-dire comme une séquence linguistique fermée sur elle-même, (...) il est nécessaire de le référer à l'ensemble des discours possibles à partir d'un état défini des conditions de production (...) » (Pêcheux 1990, 115). Il est donc fort possible que l'édition du texte de Möbius ait été morcelée — de façon imprudente au regard de paradigmes actuels — et ait circulé amputée du paratexte. Ce qui probablement a été conservé c'est la traduction *stricto sensu* réalisée par de Burgos, considérée comme *le* texte de Möbius. Une autre observation nous a rendu d'autant plus plausible cette hypothèse. La consultation minutieuse de nos sources secondaires nous a amenée à constater que, très souvent, les travaux qui suivent la piste des idées de Möbius dans les discours médicaux de l'époque ont souvent utilisé une édition bien postérieure de l'œuvre, publiée en 1982 par la maison d'édition Bruguera de Barcelone, qui est le fait d'un autre traducteur et qui ne reprend pas le paratexte de Carmen de Burgos. Bien que ces travaux signalent l'existence de l'édition de 1904, et même, parfois, le prologue de de Burgos, ils n'ont, de toute évidence, pas eu accès à ce matériau (voir, pour ne citer que quelques exemples, les travaux publiés dans Ramos & Vera 2002; Gómez 2005). Cette absence d'intérêt

surprend un peu dans la mesure où — s'il n'existe pas de références aux onze essais que la traductrice inséra, subrepticement, dans cette édition — il existe de nombreuses références à son prologue, ce qui aurait pu ou aurait dû provoquer une certaine curiosité des historiens ou historiennes. Cette pratique de lecture a isolé le texte de Möbius de son paratexte et occulté la voix de second plan de la traductrice. Elle montre une approche du texte qui somme toute fait omission d'une partie du réseau complexe de son intertextualité sociohistorique et donc des rapports de force qui l'informent et le sous-tendent. Quelle que soit la raison pratique de cette cécité partielle et sûrement involontaire, nous avançons l'idée que ce qui conduit à ne pas *voir* le paratexte est peut-être l'obsession d'une certaine historiographie pour les textes consacrés, ceux que les filtres encyclopédiques ont amenés à la position de textes majeurs de la culture (occidentale bien sûr). Discours dominants, en bref, qui sont étudiés dans leur rapport avec d'autres discours dominants, laissant de côté une multitude d'autres textes, produits depuis des positions sociales marginales ou subalternes et qui ne semblent pas dignes d'intérêt pour la recherche sur les idées médicales de l'époque.

Le poststructuralisme n'a pas seulement réfléchi aux limites du texte, il a aussi brouillé les limites entre texte et contexte. « Il n'y a pas de hors-texte » affirmait Derrida (1967, 227), exprimant ainsi l'idée qu'il n'y a pas de bord, pas de coupure entre texte et contexte, qu'on ne peut isoler le texte de son contexte et qu'à la fois le contexte est fait du texte : toutes les structures de la réalité économique, sociale, politique, institutionnelle sont présentes dans la *texture* même du texte qu'elles informent. L'appareil paratextuel que nous avons étudié est, en quelque sorte, ce qui provoque le discours médical sur cette prétendue infériorité mentale des femmes. Il le provoque dans le sens où il en est la cause : le discours médical est une réponse aux dissidences sociales et discursives de nombreuses femmes de cette époque qui ne correspondaient pas aux exigences des modèles et représentations promulgués par le discours médical et abondamment relayés par d'autres discours sociaux (voir sur ce point Sánchez 2008). Mais il le provoque, également, parce qu'il le bouscule et le harcèle par son existence même comme discours non hégémonique. L'intromission de Carmen de Burgos dans le traité scientifique de Möbius est un oxymoron dans les termes : elle *faisait* ce que le discours sur *l'infériorité mentale de la femme* prétendait qu'elle ne *pouvait pas faire*. Il est en ce sens inséparable du texte proprement dit de la traduction, sauf à amputer sérieusement la valeur historique de cette dernière.

5. Traductologie et Histoire des sciences : pour plus de dialogue

Au regard de l'Histoire des sciences et dans le contexte espagnol, l'unique texte digne d'un intérêt pour la critique, consciente par ailleurs de la valeur et la fonction sociale de l'œuvre möbusienne, semble avoir été le texte de Möbius. Il est pour nous surprenant que ce matériau incontournable dans une analyse dialectique et contextuelle ait été négligé. Certains historiens comme Hayden White (1987) ou analystes critiques du discours comme Teun van Dijk (1997) ont souligné l'importance pour les historiens d'être conscients de la nature discursive de leurs sources et du danger que représente l'utilisation des textes consacrés comme témoins uniques ou privilégiés de leur époque. En traductologie, dans ses réflexions à propos de la place et des fonctions de l'histoire des théories de la traduction, Lieven D'hulst insistait déjà sur les dangers de réduire

son objet aux textes proprement dits, négligeant de la sorte l'interaction avec le contexte qui aide à restituer à ces textes leur signification. La séduction tenace en effet d'enlever, au travers de parallèles faciles avec notre univers intellectuel, certaines spécificités de la pensée historique peut et doit être combattue par une attention soutenue aux facteurs contextuels. (D'hulst 1995, 23).

Bien sûr, nous ne doutons pas de l'approche contextuelle des courants actuels de l'Histoire des sciences, en particulier de ses perspectives critiques. Mais, après tout, comme le dit si bien Rosario Martín Ruano, reconnaissant la valeur d'approches traductologiques interdisciplinaires partielles, en accord avec les caractéristiques de domaines particuliers d'analyse: « (...) theories are enlightening for explaining or interrogating the *phenomena they are aware of*, but are unable to give an informed answer to questions they have not seen the need to ask. » (Martín Ruano 2006, 48). Le nouvel éclairage que la traductologie actuelle apporte sur certaines pratiques textuelles intimement liées à la traduction (utilisation de paratextes et métatextes traducteurs) peut abondamment alimenter une révision de ce qui constitue une source pertinente en Histoire en général et en Histoire des sciences en particulier.

Nous pensons que la traductologie devrait, c'est notre souhait, s'engager dans un plus ample réseau de diffusion de ces recherches débordant les frontières d'une interdisciplinarité de voisinage. C'est à la traductologie qu'incombent plusieurs tâches. En premier lieu, celle de montrer, là où cette question n'a pas encore été problématisée, qu'une traduction, même d'un texte scientifique, n'est pas plus transparente que son original, qu'elle porte comme ce dernier les marques du contexte spécifique qui a déterminé son choix: il n'y a rien d'évident, de *naturel*, dans le fait qu'un texte original ait fait l'objet d'une traduction, cette sélection relève d'un choix d'ordre idéologique dans la mesure où il sanctionne ce qui dans

une culture et société données est important, digne d'être *re-produit*. Elle doit aussi s'efforcer de rendre visible que le phénomène de la traduction est en tous points impliqué dans les institutions sociales qui déterminent la sélection, la production et la distribution des traductions (Wolf 2007). D'autre part, et ceci nous semble particulièrement important au regard des observations que nous-même avons pu faire en nous introduisant dans le domaine de l'Histoire des sciences, la traductologie peut contribuer à déstabiliser certaines hiérarchies textuelles et mettre en évidence que des matériaux considérés — à priori ou en raison d'une tradition historiographique tenace — comme mineurs peuvent doter les recherches d'une perspective plus dynamique quant à la considération de ce qui constitue un texte ou une source intéressante. Les approches de genre (*gender*) en traductologie ont fait à cet égard une contribution précieuse: l'énorme quantité de travail accomplie sur les paratextes ou métatextes de traductions concrètes, du passé ou du présent, montrent « (...) the way in which the social values of writing roles are intensively contextual, expressing the very specific lines of tension which traverse gendered positions at a given moment. » (Simon 1996, 3). Ainsi Lori Chamberlain affirmait déjà: « feminist and poststructuralist theory has encouraged us to read between or outside the lines of dominant discourse for information about cultural formation and authority; translation can provide a wealth of such information about practices of domination and subversion. » (Chamberlain 1992, 72)

L'approche actuelle de la traduction des textes et discours scientifiques se polarise énormément sur la relation entre texte-source et texte-cible à la recherche d'équivalences terminologiques, phraséologiques ou textuelles dans une approche de la traduction centrée sur le genre textuel. Ces approches ont toutes apporté leurs bénéfices, en particulier pour la didactique de la traduction (voir, par exemple, Montalt, Ezpeleta & García 2008). Ceci dit, dans sa révision du statut de la traduction des textes scientifiques Maeve Olohan (2007) a mis en lumière les besoins de recherche dans ce domaine et souligné le fait que l'étude de la traduction de textes scientifiques pouvait adopter bien d'autres perspectives d'examen en se nourrissant des courants de l'Histoire des sciences, de la Rhétorique scientifique ou en général des études sur la communication scientifique. Nous partageons son point de vue sur le fait que, d'une part, ces perspectives peuvent être tout à fait bénéfiques si elles sont appliquées à la traduction et que, d'autre part, la traductologie peut avoir son mot à dire en retour:

Through cross-fertilization and the application of a range of research methods, it should be possible for us to produce more theoretically and empirically grounded studies of scientific translation than has hitherto been the case; these, in turn, will enable us to describe and explain more fully the important role which translation has played and continues to play in the dissemination of scientific knowledge globally. (Olohan 2007, 142)

Mais il y a encore une autre orientation possible, celle de l'idéologie. Bien que soit amplement reconnu le rôle joué par la traduction dans la propagation des idées scientifiques dans le monde occidental, les Etudes de traduction sont encore redevables d'une conception naturaliste de la science qui ne prend pas en compte les acteurs et les contextes particuliers impliqués dans la construction des connaissances scientifiques et les rapport de pouvoir, entre langues, entre espaces géopolitiques, entre acteurs intervenant dans la production et la circulation à grande échelle des savoirs scientifiques.

6. Conclusion

L'étude du dispositif paratextuel de l'édition espagnole de *La inferioridad mental de la mujer* a montré l'importance et la valeur que peut avoir l'examen de ce type de matériel pour identifier les processus de négociation qui touchent et déterminent des traductions particulières et historiquement contextualisées. Au-delà de l'interprétation concrète que nous avons proposée de ce dispositif, ce que nous avons voulu montrer ici c'est que ce type de recherche constitue sans aucun doute une contribution importante à l'entreprise poststructuraliste de défaire l'opposition texte-contexte. Elle contribue également à montrer comment les traductions participent, au même titre que d'autres discours, à la construction discursive de la réalité dans laquelle elles émergent.

Il nous semble donc important de souligner la contribution que certaines orientations traductologiques peuvent faire aux études historiques en général ou, dans notre cas particulier, à l'Histoire des sciences, disciplines avec lesquelles l'échange n'est pas forcément réciproque. Comme nous le disions dans notre introduction, nous savons ce que nous leur empruntons mais nous avons encore peu conscience de ce que nous pouvons leur apporter.

Depuis la traductologie et dans un cadre théorique qui assume qu'une traduction est comme tout autre discours, un discours qui émerge dans un contexte particulier et qui porte les traces de ce contexte, nous pouvons en premier lieu récupérer des matériaux rendus invisibles par les filtres historiographiques qui négligent les éléments périphériques des traductions. Mais la valeur heuristique de ces approches va bien au-delà de la mise en lumière ou de la récupération dans le temps de ce type de sources primaires : à partir de leur restitution, nous pouvons aussi rétablir leur valeur méthodologique pour faire émerger des phénomènes et des éléments d'analyse qui ne sont pas pertinents ou significatifs à partir d'un autre regard disciplinaire.

En d'autres mots, avec ce genre d'approches traductologiques nous pouvons *voir* et, surtout, *faire voir* certains éléments qui ne sont pas visibles depuis d'autres

orientations, dans d'autres domaines du savoir pourtant essentiels aux approches interdisciplinaires en traduction. Nous pensons vraiment qu'il peut s'agir d'une contribution importante au projet formulé par les courants critiques de l'Histoire des sciences d'éviter des lectures historiques plates, sans relief et linéaires, des sources d'archives dans la mesure où nous pouvons montrer que les traductions des textes scientifiques fonctionnent de façon dialogique avec leur contexte d'élaboration, de diffusion et de réception, qu'elles sont perméables à des positionnements idéologiques divers et divergeant de ceux qui informent les textes dans la culture source, et, finalement, qu'elles peuvent articuler des résistances qui sont locales et historiques face à l'ambition universaliste souvent proclamée des discours scientifiques.

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Zur Münchhausen-Rezeption in Portugal

Eine Fallstudie*

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This paper aims to show the most important tendencies of the first Portuguese version of the famous and wondrous adventures of the baron of Münchhausen. This is an untitled text which was published by José Daniel Rodrigues da Costa in *Almocreve de Petas* (1797–1800), at that time a well-known and very popular magazine. After concluding that the Portuguese adaptation is somehow due not to R. E. Raspe's but to G. A. Bürger's version, the author analyzes some representative changes introduced by Rodrigues da Costa, relating them to the specific production and reception conditions which existed in late 18th century Portugal. As a matter of fact, in an act (perhaps) of self-censorship and (certainly) of adaptation to the conventional taste of the readers, the hero's social status was transformed and all socio-political, erotic and ethical-religious issues were eradicated from the text.

In der zweiten Hälfte des 18./Anfang des 19. Jahrhunderts erwies sich das portugiesische Leseangebot, was die einheimische erzählende Produktion angeht, als kulturell unzulänglich und inadäquat. Dem nationalen arkadischen, neoklassizistischen herrschenden Kanon gemäss, der die erzählenden Gattungen nicht begünstigte, und wegen einer Zensur mit strengen ethisch-religiösen Vorschriften, die jeder romanhaften Lektüre zähen Widerstand leistete, gab es eine "Dürreperiode" der fiktionalen Prosa (Gaspar Teixeira 2009, 64ff.). Wenn man — aus Mangel an systematischen Bibliographien — die bekanntesten Literaturgeschichten Portugals durchblättert (z.B. Saraiva und Lopes 1995, 597ff.), stellt man fest, dass außer der unumgänglichen arkadischen und nacharkadischen poetischen Produktion das

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zeitgenössische Lesepublikum kaum mehr zur Verfügung hatte als die älteren, aber weiterhin veröffentlichten religiös-erbauenden Texte wie Hagiographien und fade Erzählungen moralisierenden Charakters, mit denen seltene allegorisch-moralisierende oder aufklärerisch intendierte “Romane” koexistierten. Als Beispiel sei auf *Aventuras de Diófanos* [Diophanes’ Abenteuer] (1752; Neuauflagen 1777, 1790, 1818) von Teresa Margarida da Silva e Horta [1711–1793] oder auf *O Feliz Independente do Mundo e da Fortuna* [Der glückliche Unabhängige von der Welt und von dem Schicksal] (1779; Neuauflagen 1786, 1835, 1844, 1861) vom Priester Teodoro de Almeida [1722–1804] hingewiesen, beide Werke in der Folge von Fénelons sehr geschätzten *Aventures de Télémaque* (1699). Obwohl *Viagens d’Altina nas Cidades mais Cultas da Europa* (1790–1793) [Altinas Reisen durch die gebildetsten Städte Europas] in den besagten Literaturgeschichten nicht erwähnt wird, könnte man diesen imaginären “Reiseroman” mit langen Reflexionen über relevante aufklärerische Themen vom Schriftsteller Luís Caetano de Campos [1750–1820] noch hinzufügen. All diese Texte waren sehr verbreitet. Sie konnten jedoch die literarischen Erwartungen und Bedürfnisse einer neuen, langsam entstehenden bürgerlichen und kleinbürgerlichen Leserschaft nicht stillen.

Diese Unzulänglichkeit der häuslichen Produktion, die ungefähr bis zu den 30er Jahren des 19. Jahrhunderts andauerte — was auch mit einem passenden und zugänglichen ausländischen Angebot zusammenhing —, erzeugte inter-systemische Kontakte und Interferenzen (Even-Zohar 1978/2000), und die sehr wichtige Rolle, die die übersetzte erzählende Literatur um die Mitte des folgenden Jahrhunderts im portugiesischen Polysystem spielt, begann schon Ende des 18. Jahrhunderts spürbar zu werden (Gonçalves Rodrigues 1992a; Gaspar Teixeira 2009, 69ff.). Denn schon damals fanden die einheimischen Leser genau das, was sie begeisterte, in der nördlich der Pyrenäen erzeugten bürgerlichen Fiktion: mehr Realismus und Gefühl, mehr Unterhaltungswert, die Thematisierung der Wertvorstellungen und der Empfindungen der Mittelschicht, d.h., moralische Erzählungen, Abenteuer- und Reiseromane, empfindsam-moralisierende Tugend- und Familienromane. Es genügt, sich daran zu erinnern, wie erfolgreich Marmontels oder Baculard d’Arnauds moralische Erzählungen (“contes moraux”) oder die Romane *Robinson Crusoe* (1719; übers. 1785) von Daniel Defoe oder auch *Pamela* (1740; übers. 1790, 1807) und *Clarissa* (1747–1748; übers. 1804), beide von Samuel Richardson, bei uns waren — allerdings mit großer Verspätung. Die neuen Anstöße kamen jedoch hauptsächlich aus Frankreich oder wurden durch das Französische vermittelt. Und da die französische literarische Szene der deutschen Alterität noch relativ geschlossen war (Bihl und Epting 1987), scheint es ein fast erfolgloses Unterfangen, bis in die ersten Jahre des 19. Jahrhunderts hinein nach dem Import erzählender Texte deutscher Herkunft sowohl als Buch als auch in Periodika zu suchen — ein Eindruck, den z.B. die große portugiesische

Übersetzungsinventur von Gonçalves Rodrigues (1992a) nur verstärkt. Wenn man aber das Subsystem der übersetzten Literatur aufmerksamer betrachtet, stellt man fest, dass nicht alle portugiesischen Versionen deutschsprachiger erzählender Texte als solche von Gonçalves Rodrigues oder von seinen Mitarbeitern erkannt wurden.

Dies ist der Fall bei der berühmten Sammlung von Münchhausens phantastischen Abenteuern, einem Helden, der um die historische Figur des als hervorragender Erzähler geltenden deutschen Offiziers Karl Friedrich Hieronymus von Münchhausen [1720–1797] geschaffen wurde. Diese Abenteuer wurden zum ersten Mal zwischen 1781–1783 anonym in dem Berliner Blättchen *Vade Mecum für lustige Leute* (1767–1792) unter dem Titel *M-h-s-nsche Geschichten* gesammelt und veröffentlicht.¹

Die portugiesische Fassung stammt aber nicht erst aus der Mitte des 19. Jahrhunderts, wie es in der besagten Übersetzungsinventur, in der *Aventuras Pasmosas do Celebre Barão Munckausen* [sic] (1847) [Verblüffende Abenteuer des berühmten Freiherrn Munckausen] als erste, nach R. E. Raspe portugiesische Übersetzung von *Münchhausen* angegeben wird, zu lesen ist (Gonçalves Rodrigues 1992b, 161). Beim Durchblättern der damaligen, nicht sehr zahlreichen Zeitschriften ist in der Tat kaum zu übersehen, dass *Münchhausen* dem portugiesischen Leser schon Ende des 18. Jahrhunderts bekannt gemacht wurde — ein Faktum, das meines Wissens bis jetzt im Grunde nur die Aufmerksamkeit eines einzigen Forschers auf sich zog (Palma-Ferreira 1981, 118–120).

Tatsächlich ist im Periodikum *Almocreve de Petas* [Lügentreiber], das von José Daniel Rodrigues da Costa [1757–1832] zwischen 1797–1800 in Lissabon herausgegeben wurde, eine unbetitelte portugiesische Fassung von *Münchhausen* zu finden. Ohne eine auf alle Einzelheiten eingehende Studie bieten zu wollen, werde ich diesen intersystemischen literarischen Transfer, der während achtzehn Wochen, nämlich ab dem 116. Heft des dritten Bandes der besagten Zeitschrift erschien (*AP*, Bd. III, H. CXVI, 6–7, *passim*), etwas genauer untersuchen.

Rodrigues da Costa, der Autor und Herausgeber von *Almocreve de Petas*, ist heute relativ unbekannt. Aus einer bescheidenen Familie stammend, weder kulturell noch akademisch gebildet sowie politisch opportunistisch und unbeständig, gelang es ihm dank seiner Beschützer (wie dem Bruder des mächtigen und gefürchteten Polizeiintendanten Pina Manique) und der Schmeichelei, mit der er nicht knauserte, sozial und beruflich aufzusteigen. Mit seiner literarischen Tätigkeit strebte dieses Mitglied der poetischen Gesellschaft “Nova Arcádia”

1. Als Autor dieser bescheidenen Urfassung, die man übrigens auch als deutschen *Ur-Münchhausen* kennt, wurde später Rudolph Erich Raspe [1737–1794] identifiziert (Schweizer 1969, 52ff.; Gehrmann 1992, 18).

(1790–1794) [Neuarkadien] keinen Ruhm, sondern lediglich Profit und Sicherheit an und wollte sich selbst und andere amüsieren (Pereira und Rodrigues 1912, 371–372). Gedichte, polemische Schriften, Possenspiele, verschiedene Zeitschriften, oft als Flugblätter veröffentlicht, gehören zu seiner qualitativ wenig homogenen und quantitativ sehr umfangreichen Produktion, die heute fast ignoriert wird und damals sehr unterschiedlich rezipiert wurde. Während nämlich seine Publikationen von zeitgenössischen Literaten, Intellektuellen und Politikern als minderwertig kritisiert wurden, genoss er andererseits einen enormen Publikumserfolg, der von den neuen Tendenzen des literarischen Marktes begünstigt wurde. Man bedenke nur die oben genannten, breiteren und wenig gebildeten Leserschichten, die von der “hohen”, kanonisierten Literatur nicht angesprochen wurden und sich trotzdem unterhalten und lachen wollten. Es darf außerdem nicht außer Acht gelassen werden, dass Literatur damals nicht immer gelesen, sondern auch gehört wurde. Man kann sich leicht das Vergnügen vorstellen, mit dem sich dieses Publikum, das sich aus materiellen Gründen andere zur Verfügung stehende Unterhaltungsangebote nicht leisten konnte, das laute Vorlesen solcher erschwinglicher und anspruchsloser Texte in den sonst so eintönigen Abendrunden anhörte.

Dies ist wahrscheinlich auch der Grund dafür, dass ungefähr seit dem zweiten Drittel des 18. Jahrhunderts humoristisch-satirische “Blätter” Hochkonjunktur hatten, und José Daniel Rodrigues da Costa beherrschte sein *Métier*. Marktorientiert veröffentlichte er, besonders um die Jahrhundertwende herum, unermüdlich humoristisch-satirische Zeitschriften: Allein zwischen 1797 und 1809 gab er sechs Titel heraus. Diese wurden mit wahrer Begeisterung empfangen, was eine zweite Auflage fast aller dieser Werke noch zur Lebenszeit des Autors — damals eine Seltenheit — rechtfertigte. Über seine journalistische Produktion im Allgemeinen, in der er Satire und rein Anekdotisches, Humor und Plattitüden mischte — wahre soziale Freskos, die zwar keinen großen literarischen, aber einen unbestreitbaren kulturell dokumentarischen Wert haben — kann man bei Palma-Ferreira (1980 und 1981) lesen.

Manche Periodika dieses wohl fruchtbarsten portugiesischen Zeitschriftenverfassers parodierte darüber hinaus die oft als Lügen verachteten imaginären, symbolischen und allegorischen Abenteuer- und Reisebeschreibungen, eine damalige europäische literarische Mode, die sich auch unter den portugiesischen Lesern großer Beliebtheit erfreute, wie die Verbreitung von Jonathan Swifts *Gulliver's Travels* (1726; übers. 1793) und der schon erwähnten Romane *Robinson Crusoe* und *Viagens d'Altina* bestätigt. Man braucht nur manche Überschriften seiner Zeitschriften zu betrachten: *Comboy de Mentiras* (1801) [Zug der Lügen], *Barco da Carreira dos Tolos* (1803) [Linienschiff der Dummköpfe] oder die schon erwähnte *Almocreve de Petas*.

Almocreve de Petas war die erste und möglicherweise erfolgreichste journalistische Publikation von Rodrigues da Costa. Schon Heinrich Friedrich Link (1803, 187–188), ein deutscher Reisender, der damals unter uns weilte, erwähnte die Begierde, mit der die Zeitschrift von gebildeten und ungebildeten Lesern konsumiert werde. Die Zeitschriftenfolge besteht aus einer Reihe von hundertvierzig achtseitigen Heftchen, die wöchentlich zu einem erschwinglichen Preis veröffentlicht und 1819 in drei Bänden neu aufgelegt wurde. Den einleitenden „programmatischen“ Gedichten zufolge, die jedem Band vorangestellt wurden, war das Hauptziel (neben dem geschäftlichen Profit) die genussvolle und gleichzeitig versteckte Moralisierung der Leser und zwar, wie der Titel schon indiziert, durch Lügendichtung — eine nach Gero von Wilpert (2001, 487) „weitverbreitete volkstümliche Dichtungsart“. Auf Publikumserwartungen wie auf zensorische Zwänge abgestimmt,² verfolgte Rodrigues da Costa jedoch keine ernsthaften ideologischen oder sozialkritischen Ziele. Nirgendwo in den in verschiedenen Textsorten materialisierten Lügen tritt der Einzelne in Konflikt mit der Gesellschaft — ein so übliches Moment der Komödie —, nirgendwo ist auch nur eine einzige Bedrohung des Systems zu finden. Es sind witzig gemeinte, im Grunde oft fade Lügen, die von ideologisch und gesellschaftlich relevanten Problemen eher ablenken als zu ihnen hinführen. Zwar gelingt dem Verfasser manchmal eine Typisierung von lächerlichen Sitten und Gebräuchen, die oft auf das starke nationale satirische und pikareske Erbe zurückgreifen (man erinnere sich z.B. an die mittelalterlichen Spottlieder oder an den Schriftsteller Nicolau Tolentino [1740?–1811]). Aber seine Schilderungen und Erzählungen erschöpfen sich im einfach Anekdotischen oder höchstens in der karikierenden Darstellung und in der daraus folgenden kritischen Entlarvung von privaten „Lastern“, von kleinen Schwächen und Ridikülen einer urbanen, schäbigen und kleinbürgerlich-spießigen Gesellschaft. Anvisiertes Opfer ist lediglich der kleine Mann, der mit einer Karikatur seiner selbst konfrontiert wird und über sich selbst lachen soll.

Zu diesem Zweck räumte Rodrigues da Costa (*AP*, Bd. I, H. XLVII, 2–5, *passim*) den fiktiven Briefen, die von der fiktiven Figur eines portugiesischen Kavaliere, D. Sonho Sonhé, an den Herausgeber der Zeitschrift gerichtet werden, viel

2. Da die Zensur, die keine Verletzung des Staats, der Religion und der guten Sitten duldet, per Gesetz unter anderem die Pflicht hatte, Portugals literarische Selektion auf intra- und intersystemischer Ebene zu kontrollieren, untersuchte und filtrierte sie mit unermüdlichem Eifer nicht nur jedes Material, das aus dem Ausland importiert wurde, sondern auch das, was man im Land drucken wollte. Jedes einheimische Manuskript brauchte sukzessive zensorische Genehmigungen, bevor es gedruckt auf dem literarischen Markt angeboten werden konnte. Kein Wunder, dass viele Autoren dazu tendierten, durch Selbstzensur voraussichtliche Schwierigkeiten aus dem Weg zu räumen. Zur Zensur vgl. dos Santos Alves 2000 und hauptsächlich Martins 2005.

Druckraum ein. Durch die Stimme des Kavaliers, der eine unerwartete Beziehung zu Münchhausen hat, erfahren wir von den imaginären Fahrten, die ihn in seinen Alpträumen besonders auf die "Insel der Gecken" [Ilha da Tafularia] führen, und in denen er die dort beobachteten tadelnswerten Sitten und Gebräuche mit moralisierendem Eifer kommentiert. Es sind aber, wie inzwischen zu erwarten ist, Probleme der alltäglichen, privaten Moral, wie das des armen Schluckers, der den Nachbarn Reichtum vortäuschen möchte (AP, Bd. II, H. LI, 3–4) oder das des jungen Mannes, der einen anderen damit beauftragt, für seine eigene Geliebte ein Gedicht nach dem Motto "aus Sehnsucht werde ich sterben" ["de saudades morre-rei"] (AP, Bd. I, H. XLVII, 5) zu schreiben.

Möglicherweise angeregt durch eine gute Aufnahme dieser auf dem *Topos* des Reisenden als Lügner basierenden Fahrten, die einen beträchtlichen Teil der zwei ersten Bände durchziehen, kam Rodrigues da Costa auf die heiteren, auch imaginären und unglaublichen, oft einfach als Lügengeschichten abgewerteten Abenteuer Münchhausens.

Es ist eine Binsenweisheit, dass damals etliche Übersetzer/Bearbeiter die Vorlagen problemlos immer dann änderten, wenn der Lesergeschmack oder andere Umstände es empfahlen.³ Handelt es sich in diesem Fall um willkürliche, bewusste oder vom Intertext bedingte Änderungen? Erschwerend wirkt sich bei dieser Untersuchung Folgendes aus: einerseits die abenteuerliche und verwickelte Entstehungsgeschichte der uns bekannten deutschen Fassung, die eine starke Ausdehnungs- und Wandlungskraft des Stoffes bewiesen hat, und andererseits die materiellen Schwierigkeiten, all die bis zur Jahrhundertwende erschienenen und oft veränderten Ausgaben und Nachdrucke zu sammeln. Denn man muss beachten, dass der sogenannte *Ur-Münchhausen*, d.h., die Sammlung von achtzehn Erzählungen, die 1781–1783 im Blättchen *Vade Mecum für lustige Leute* erschien, von dem nach England geflohenen Philologen und Naturwissenschaftler Rudolph Erich Raspe ins Englische übertragen wurde. Diese mit dem Druckjahr 1786 unter dem Titel *Baron Munchausen's [sic] Narrative of his Marvellous Travels and Campaigns in Russia* anonym in Oxford veröffentlichte Ausgabe erlangte solch einen Erfolg, dass noch im Erscheinungsjahr vier weitere, um zusätzliche Abenteuer erweiterte englische Ausgaben folgten. Einige der bekanntesten Geschichten haben jedoch eine andere Herkunft. Der Stürmer Gottfried August

3. Es sei daran erinnert, dass die französische Übersetzungskonzeption der "belles infidèles" zum Modell für die europäische Aufklärung avancierte (Stockhorst 2010, 10–11), und dass Ende des 18. Jahrhunderts Portugal kulturell unter französischem Einfluss stand. Hinzu kamen mögliche Sanktionen von Seiten der Zensur, die zu Eingriffen im Zeichen der Anpassung an die einheimischen Normen bis hin zur Veränderung/Ausmerzung ganzer Textpassagen führten (z.B. Gaspar Teixeira 2009, 109ff.).

Bürger [1747–1797] hat nämlich 1786 die dritte⁴ und 1788 die fünfte Rasperche Ausgabe ins Deutsche übertragen, und dabei beide überarbeitet und um weitere Abenteuer erweitert (Bürger o. J.; Schweizer (1969, 35–45, *passim*); (Gehrmann 1992, 16–19)). Unter dem Titel *Wunderbare Reisen zu Wasser und zu Lande, Feldzüge und lustige Abentheuer des Freyherrn von Münchhausen, wie er dieselben bey der Flasche im Cirkel seiner Freunde selbst zu erzählen pflegt* wurden diese Ausgaben ebenfalls anonym in London herausgegeben. Wenn man nun die sechzehn Land- und vier See-Abenteuer der portugiesischen Fassung betrachtet, so bemerkt man sofort die von Bürger hinzugefügten Erzählungen. Das ist z.B. der Fall bei den Geschichten vom Ritt auf der Kanonenkugel, von der Selbsterrettung aus dem Morast oder vom Pferdesprung durch die Kutsche. Eines steht also fest: Obwohl Palma-Ferreira (1981, 119) fälschlicherweise behauptet, Raspe und Bürger hätten die gleichen Episoden erzählt, ist seiner unbelegten Annahme zuzustimmen, dass Rodrigues da Costa sich auf Bürger oder auf einen der verschiedenen Intertexte von Bürgerscher Provenienz bezogen habe — was übrigens auch die Sequenz der ausgewählten Erzählungen andeutet.

Sicher ist auch — was auch immer der mögliche Hypotext gewesen sein mag —, dass Rodrigues da Costa sich nicht darauf beschränkte, die Erzählungen äquivalent zu übertragen (Tourey 1995, 56–57). Deswegen werde ich nun versuchen, manche Bearbeitungstendenzen zu isolieren und zu beweisen, dass es sich um einen manipulierenden, zielorientierten Transfer handelt, was meines Erachtens eng mit den damaligen nationalen Produktions- und Rezeptionsumständen zusammenhängt.

Das, was uns als erstes und am deutlichsten auffällt, ist die Hinzufügung einer Rahmenerzählung (AP, Bd. III, H. CXVI, 6–7 und H. CXXXIII, 4–5), die in einem Gestus der Aneignung dem ganzen Text eine portugiesische Färbung verleiht und ihn samt Protagonisten dem neuen Zielpublikum annähert. Tatsächlich wird uns dort durch die Figur eines vermittelnden Herausgebers erklärt, warum und von wem die geschilderten Abenteuer dargestellt werden. So erfahren wir, dass der Held eine neue Identität erlangt hat, was seinerseits den geschilderten Episoden einen anderen Status verleiht: Der Protagonist ist in der Tat nicht mehr der deutsche Adlige Münchhausen, sondern eine anonyme, sozial nicht konkret integrierbare Figur, ein namenloser, portugiesischer Militär, der sich lange im Ausland hat aufhalten müssen und nun, in die Heimat zurückgekehrt, bei dem oben erwähnten Kavalier D. Sonho Sonhé wohnt und, wie wir am Ende erfahren, *Almocreve de Petas* abonniert (AP, Bd. III, H. CXXXIII: 5). Dementsprechend

4. Auch eine Übersetzung der dritten englischen Ausgabe ist die erste französische Ausgabe, 1787 in London unter dem Titel *Gulliver Ressuscité, ou les voyages, campagnes et aventures extraordinaires du Baron de Munikhouson [sic]* herausgegeben (Schweizer 1969, 78–79 und 362).

wird den Erzählungen das Hypertextuelle entzogen, d.h., sie werden nicht als Übersetzungen sondern als Original vorgestellt. Wenn aber die Erzählungen die eines nationalen, bürgerlichen Spaßmachers sind, dann geht das Subversive des Bürgerschen Werks verloren. Denn die ursprüngliche leise, lachende Feindschaft gegen die oberen Klassen, die sich maskiert auch durch die Konfiguration der Heldenfigur äußert — während sich Münchhausen als tapfer, heldenhaft und unbesiegbar darstellt, entwirft der Leser das Bild eines eitlen, lügenhaften und etwas dekadenten Wesens (Firmino 1998, 90) —, wird sozial verlegt. Es ist nun ein *Bürger*, der das Lachen *nichtadliger* Leser erregt.

Über diese Nationalisierung und soziale Deklassierung bzw. Verbürgerlichung des Protagonisten hinaus bewirkt die Rahmenerzählung auch noch die Inszenierung einer anderen kommunikativen Situation. Da der Militär seine so lesenswerten, in fremden Ländern erlebten Abenteuer bei D. Sonho Sonhé ständig erzählt, fordert dieser ihn auf, sie dem Herausgeber von *Almocreve de Petas* zum Zweck der Publikation zuzuschicken, und aus Freundschaft zu seinem Gastgeber willigt der Held ein. Der gesellige Vorgang der mündlichen *face-to-face* Kommunikation des deutschen Edelmannes mit seinen ebenbürtigen Kommunikationspartnern verwandelt sich: Wie im deutschen Text ist der Erzähler immer noch autodiegetisch, aber die Schilderungen, durch die Rahmenerzählung zu einer langen Hypodiegese geworden, werden nun schriftlich, in einem einsamen Vorgang durch das Kommunikationsmedium *Almocreve de Petas* an unbekannte und physisch abwesende, sozial auch deklassierte Konsumenten vermittelt.

Wollte Rodrigues da Costa durch diese Strategie einfach eine Ähnlichkeitsrelation zwischen seiner eigenen Produktionspraxis und der des Helden herstellen? Wollte er vielleicht die fiktionale der realen Kommunikationssituation annähern, so wie diese auf dem nationalen literarischen Markt zu finden war? Denn gerade Ende des 18. Jahrhunderts begann sich das Gedruckte trotz des großen Analphabetismus unter dem stetig wachsenden, wenig gebildeten Publikum zu verbreiten und eine privilegierte Stellung in der Kommunikation einzunehmen. Die nun auftauchenden und sich zunehmend am Markt orientierenden bürgerlichen und kleinbürgerlichen Autoren wurden nämlich nicht so sehr von den Mäzenen und der kleinen Bildungselite bewundert, sondern eher in den Kaffeehäusern und in den Schenken, in denen die weniger privilegierten Gäste — Gelegenheitsleser und rein auditive Konsumenten — Flugblätter, Pamphlete oder Zeitschriften lasen oder vorgelesen bekamen und diskutierten, so dass das Gedruckte die Gespräche zu prägen begann.⁵

5. Zur Interaktion zwischen dem Schriftlichen und dem Mündlichen in der zeitgenössischen portugiesischen literarischen und kulturellen Szene vgl. Lisboa 1999 und dos Santos Alves 2000.

Wie dem auch sei, die bis jetzt festgestellte Tendenz zum Distanzabbau wird man weiter verfolgen können, denn adaptiert wurden auch einzelne Erzählungen sowohl auf der Diskurs- als auch auf der Diegeseebene. Unter den verschiedenen möglichen Beispielen werde ich mich auf einige wenige, repräsentative Veränderungen der Erzählerreflexionen sowie auf Auslassungen ganzer oder partieller Episoden beschränken.

Ein nicht unwesentlicher Verdienst von Bürgers Fassungen ist, dass allerlei Erzählerkommentare zunehmend in die Diegese eingewoben werden, spöttische Anspielungen auf zeitgenössische unerquickliche Zustände, die wahre Lichtblicke auf den deutschen politischen und soziokulturellen Hintergrund werfen. Rodrigues da Costa nutzt diese Praxis aus und erweitert auch ab und zu seine Fassung um eigene Erzählerbetrachtungen. Es sind aber eindeutig Reflexionen didaktisch-moralisierender Natur, die keine Spur von der bissigen Ironie der Vorlage(n) aufweisen. So ist z.B. das Ballon-Abenteuer — das jetzt nicht mehr von einem hypodiegetischen Erzähler sondern vom eigenen Helden erlebt wird — Ausgangspunkt für eine karikierende Darstellung kleiner, privater Fehler. Hoch im Firmament, zwischen Sonne und Mond, trifft nämlich der portugiesische Erzähler einige Figuren, deren diverse Dünkel — nämlich Weisheit, Adel oder Schönheit — sie so hoch emporgetrieben haben. Außerdem begegnet er auch Prellern und unglücklich verheirateten Ehemännern, die vor ihren jeweiligen Verfolgern bis dorthin geflüchtet sind (*AP*, B. III, H. CXXXI, 4–5).

Die dominierende Tendenz ist jedoch die systematische, gnadenlose Ausmerzungen der Reflexionen. Denn unter der tiefreligiösen Königin Maria I. und dem Polizeieintendanten Pina Manique war die Zensur gerade 1794 im Hinblick auf eine Verschärfung per Gesetz reformiert worden. Und Rodrigues da Costa, der offensichtlich keine Probleme mit der nun dreifachen (königlichen, inquisitorischen und bischöflichen) Zensur haben wollte, griff ganz deutlich durch. Sich selbst zensierend — eine damals sehr übliche Praxis — vermied er alles, was von der Zensur als anstößig empfunden werden könnte, d.h., was den Staat, die Religion und die guten Sitten verletzen könnte. Man beachte einige Beispiele.

Durch die Einleitung der ersten Geschichte des deutschen Textes erfahren wir z.B., warum Münchhausen beschlossen hatte, gerade im Winter nach Russland zu fahren. Frost und Schnee würden die elenden Wege "ohne besondere Kosten hochpreislicher wohlfürsorgender Landesregierungen" (Bürger o.J., 146) ausbessern. Wie noch zu sehen sein wird, ignoriert José Daniel Rodrigues da Costa diese Erzählung. Aber er benutzt teilweise deren Einleitung. Nur dass der schlimme Zustand der Straßen — ein damals auch in Portugal heikles Problem — und die entsprechende Verantwortungslosigkeit der Regierung vollkommen verschwiegen werden. Deswegen ist im portugiesischen Text Münchhausens Entscheidung wenig kohärent, denn der steinharte Frost bewirkt lediglich, dass die Straßen nicht

wiederzuerkennen sind, so dass sogar der geschickteste Reisende sich leicht verläuft (*AP*, Bd. III, H. CXVI, 6).

Wegen der vorausgesehenen zensorischen Ablehnung solcher ironischer Kommentare wurde möglicherweise sogar ein schon im *Vade Mecum* und in allen späteren Versionen erzähltes Abenteuer völlig gestrichen. Es handelt sich um die Episode des Hirsches mit dem Kirschbaum zwischen dem Geweih. Aus Mangel an Munition trifft Münchhausen einen Hirsch mit Kirschsteinen, so dass einige Zeit später, als sich beide wieder begegnen, der Held mit einem einzigen Schuss an Braten und Kirschoße gelangt. In diese eigentlich harmlose Diegese werden aber Kommentare eingeflochten, die — die lockeren Sitten der Geistlichen spöttisch thematisierend — im tief katholischen Portugal ein sicheres Zensurverbot hervorgerufen hätten. Denn nachdem Münchhausen vom heiligen Kreuz im Geweih des St.-Hubertus-Hirsches erzählt hat — man beachte die etwas waghalsige Parallele beider Geschichten —, fragt er ironisch, ob es möglich gewesen wäre, dass das Kreuz auch durch einen Schuss von einem Abt oder Bischof in das Geweih gepflanzt worden sei. Und er argumentiert: “Denn diese Herren waren ja von je und je wegen ihres Kreuz- und — Hörnerpflanzens berühmt und sind es zum Teil noch bis auf den heutigen Tag” (Bürger o.J., 155).

Andererseits ist es eindeutig der Schluss der auch seit dem *Ur-Münchhausen* vorhandenen ersten Erzählung, deren Witz laut den damaligen Normen als blasphemisch gelten musste, der zu ihrer gänzlichen Ausmerzung führte. Es handelt sich um eine profane Variation und Intensivierung des Motivs des Heiligen Martin, denn im tiefen Winter schenkt Münchhausen einem fast nackten Mann seinen *ganzen* Mantel. Die Pointe darin liegt, dass eine vom Himmel kommende Stimme seine Wohltat lobt, und dass ihr dabei ein Fluch entschlüpft, ein Satz, der gerade den Erzfeind alles Himmlischen evoziert: “Hol’ mich der Teufel, mein Sohn, / das soll dir nicht unvergolten bleiben” (Bürger o.J., 148), liest man bei Bürger.

Wäre es nicht nur folgerichtig, dass Rodrigues da Costa unter solchen Produktionsbedingungen z.B. die Erzählung des in einer Schlacht entzwei geschlagenen und später mit Lorbeer wieder zusammengeflickten Pferdes drastisch reduzierte? Im deutschen Text wird nicht nur erzählt, wie Münchhausen problemlos auf der vorderen Hälfte des Pferdes weiterreitet, sondern auch, wie das zurückgebliebene Hinterteil, bevor es vom Helden wiedergefunden wird, “die fürchterlichste Verheerung” (Bürger o.J., 162) unter dem Feind anrichtet und dann zu einer Weide wandert, wo es “sich mit einer Beschäftigung amüsierte, die so gut gewählt war, daß bis jetzt noch kein maître de plaisirs mit allem Scharfsinne imstande war, eine angemessenere Unterhaltung eines kopflosen Subjekts ausfindig zu machen” (Bürger o.J., 162). Bei der portugiesischen Fassung folgt aber der Leserblick nur dem vorderen Teil des Pferdes (*AP*, Bd. III., H. CXXIII, 3–4), so dass man nichts

über das rege Liebesleben erfährt, das die hintere Hälfte mit einem Harem von Stuten führt.

Zusammenfassend kann gesagt werden, dass die portugiesische Fassung von *Münchhausen* ein gutes Beispiel solcher Transfers ist, die laut Even-Zohar (1978/2000) eher konservativ sind und den konventionellen Lesergeschmack unterstützen, als dass sie in subversiver Absicht unternommen wurden, um dominierende literarische Positionen zu untergraben und das nationale Polysystem zu erneuern. Tatsächlich führt die sehr wahrscheinlich durch Selbstzensur und auch durch Annäherung an einen andersartigen Lesergeschmack beschriebene Manipulation dazu, dass der Text mit dem rezipierenden Polysystem kompatibler wurde.

Anders als im intellektuell freieren Deutschland der späten Aufklärung, wo eine kritisch-komische Infragestellung gesellschaftlich relevanter Zustände möglich war, sah sich der portugiesische Bearbeiter vor einen Kodex strenger ethisch-religiöser und sozialpolitischer Wertvorschriften gestellt. Der geänderte soziale Status des Helden und die vorsichtige Ausmerzung jeder soziopolitischen und ethisch-religiösen Thematik indizieren nämlich, dass der in Portugal bestehende strukturelle Absolutismus zusammen mit der starken, streng katholischen Zensur es undenkbar machten, sogar im Bereich der fiktionalen Welt die bestehenden Mächte und Zustände zu konfrontieren. Die Verbürgerlichung des Helden, die auf Innovation zielen könnte, ist letzten Endes ein Zeichen des Konservatismus. Denn wie nach der in der europäischen Aufklärung inzwischen überwundenen Ständeklausel, darf die komische Figur kein Adliger sein, sondern nur ein Bürger, der in diesem Fall dazu noch seine etwas rebellischen *bonvivant*-Merkmale verliert, keine Geschichten religiöser oder sexueller Natur erzählt und keine Missstände von allgemeinem Interesse auf eine subversive Weise kommentiert. Übrig bleibt die harmlose Komik des Unmöglichkeitsswitzes, der totalen Respektlosigkeit vor den Regeln der Natur und der Vernunft.

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