Translation Research Projects 3

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Presentation

This volume reproduces selected presentations from the graduate conference "New Research in Translation and Interpreting Studies" held in Tarragona in June 2009. It also presents a longish set of propositions concerning key terms in translation research.

The papers range from training issues to literary history and through to new translation technologies. This should indicate something about the current state of Translation Studies, stretched between many conceptual frames, struggling to retain some sense of a unifying discipline. The proposed glossary approaches the same problem from a different angle, ranging over similar areas but assuming some kind of common readership. We hope, despite the difficulties and challenges, that we can still find eyes able to hop from one end to the other.

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Anthony Pym
Tarragona, January 2011

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Failure analysis
in a professional translation setting

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Dietrich Dörner has carried out research on failure during complex tasks. This paper applies his research to twelve Japanese-to-English translations from the 2005 the American Translators Association Certification Examination. Analysis of verb tense as a target-text cohesion marker suggests that failure to produce a cohesive translation can result from translators working in a progressive top-to-bottom manner without performing feedback loops or error-elimination procedures. The possibility that failure may be partly a byproduct of the testing environment is also considered.

Keywords: Dietrich Dörner, cohesion, concept of translation, failure, hypothesis, Japanese-to-English translation, short-passage translation tests

Introduction

In line with Quine's view that the linguist needs to treat first attempts at establishing empirical meaning between languages as tentative translations only (Quine 1960), Andrew Chesterman has argued that translations are theories, tentative solutions to the question of how to translate a source text (2000: 117). Bits of the proposed solution may be perceived as erroneous, perhaps because the commissioner or user of the translation holds a different view of what the translation should be, or perhaps because the translator failed to perform appropriate "error elimination" procedures. Unfortunately, however, revisers often encounter translations that go beyond the "erroneous" zone into an area that can best be described as "failure." Failure can be taken in two senses: the translation failed to meet the requirements of a client

or evaluating organization, or it failed to form a cohesive target language text.[1] The translations examined here fail under both definitions and we will argue—based on the cognitive approach of Dietrich Dörner—that failure results when translations are done, not as theories, which implies some degree of hypothesis testing, but rather as rendering of the source text in which the translator works progressively from the beginning of the text to the end without confirming whether discrete elements are actually fitting together to form a coherent whole. Verb tense is used as the cohesion marker under the assumptions that English has a recognizable sequence of tenses that create cohesion and that scrambling the sequence indicates that the translator is working at the sentence level or lower and not using any sort of feedback loop for error elimination. The data used are translations of the general (mandatory) passage from the 2005 American Translators Association (ATA) Japanese-to-English certification examination.

That the translations being considered were produced in an examination setting has two advantages and one very large disadvantage. The advantages are that all the translations were done under similar circumstances and that—although we know nothing about the candidates accept that they met the criteria for taking the test—we can assume that they have diverse backgrounds. Many studies have been done of translation students, but the possibility that some of the findings may reflect trends resulting from training at the same institution limits our ability to generalize results to a larger population. The disadvantage is the very fact that the translations were created under test conditions which were very different from the environment in which translators normally work. As a result, the findings here may be an artifact of the examination situation. That possibility will be discussed at the end of the article.

Looking at failure

Dörner, Professor of Psychology at the University of Bamberg and an authority on cognitive behavior, has studied why people fail when faced with complicated problems. Based on a series of experiments in which participants responded to complex situations (e.g., community and humanitarian planning scenarios) via computer simulations, Dörner noted several characteristics that distinguished successful from unsuccessful participants. For example, successful subjects proposed hypotheses about the effects of their actions that they went on to test while unsuccessful subjects considered the first proposal they generated as "truth" (1996: 24). Successful partici-

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[1] Texts can be coherent without being cohesive, but this is rarely an issue in commercial translation other than advertising.

pants considered causal relations while the unsuccessful ones saw events as unrelated (1996: 24).

Restating the above in terms of translation—which certainly qualifies as a complex task—we can say that those who produce translation failures generate not hypotheses to be tested but, from the start, a final version in which sentences, and even parts of sentences, are seen as unrelated units. To return to Dörner's ideas, we can consider a text as a system, which Dörner defines as "a network of many variables in causal relationships to one another" (1996: 73). He also notes that, "[t]o deal with a system as if it were a bundle of unrelated individual systems is, on the one hand, the method that saves the most cognitive energy. On the other hand, it is the method that guarantees failure" (1996: 88). What I think we see in some translation failures is a text treated as unrelated elements by a translator who proposes immediate solutions to translation problems rather than hypotheses to be verified and perhaps discarded. At the same time, one should also note that saving cognitive energy is not a trivial goal and that what we are seeing may be the result of applying a strategy that worked perfectly well with one category of text (for example, texts consisting of loosely related facts) to a text type for which it is not appropriate.

We should also bear in mind that Dörner considers complexity to be ultimately a subjective factor (1996: 39). In his view, experience of a situation can result in perceiving the situation not as a barrage of variables but as a set of *supersignals* that consolidate variables into a manageable experience, similar to the notion of intuition that Chesterman describes at the stage of translation expertise (2000: 147-149). We might then say that a translation which fails to form a cohesive text is indicative of a translator who has been unable to knit the multitudinous variables involved in the translation task into a coherent whole. It would be interesting to know at what point the variables get out of hand, whether this happens at the time of source document comprehension or later in the process. However, that sort of process question cannot be answered by looking at the translation product.

Translation failure

As noted above, there are at least two ways of defining a translation failure: a translation that fails to meet the criteria set by a second party, and a translation that fails to create a viable target language text. Kirsten Malmkjaer (2004: 142) has observed that, from the perspective of Descriptive Translation Studies, the first category is problematic, as it is difficult to distinguish errors from "motivated choices," a point that has also been made by Daniel Gile (2004). This becomes additionally problematic in test situations in which the translator cannot include notes and has no opportunity to write a cover letter. Despite such problems, certifying bodies like the

ATA use error-marking systems, as do many translation agencies. When used in combination with an error-weighting scheme, such systems can provide a reasonably good idea of the commercial acceptability of a translation. One can also argue that translations in which a plethora of errors have been identified, by whatever method used, have gone past the point of not meeting a set of somewhat arbitrary criteria and moved into the realm of genuine failure. Such translations would have to be completely redone before they would be acceptable to a client. The four translations considered to be failures here all received more than 45 error points when marked by two graders working independently. The cut off point for passing the examination was 17 error points.

In this study, the second category of failure, failure to create a cohesive text, is judged by the single marker of tense. Obviously, one could use other cohesion factors—linking vocabulary, transition markers, anaphora, etc.—but tense is an adequate and appropriate marker of translation failure in this setting for three reasons: first, readers generally agree on what constitutes misuse of tense; second, tense is a necessary sentence element and so sidesteps problems such as whether adding transition markers between sentences or supplying nouns count as additions when translating; and three, because of the way in which tense usage differs between Japanese and English, translators are forced to make English tense choices within the context of the passage being translated. Making these choices at the sentence level or lower, or not revising the final translation to establish an appropriate sequence of tenses, will almost inevitably result in a noncohesive English tense pattern.

Passage and translators

The translation of tenses was examined in the general (mandatory) passage rendered by the 12 candidates who took Japanese-to-English certification tests given by the ATA in 2005. The passage selection criteria used in 2004, when the passage was chosen, were fairly vague: "One passage is mandatory for all candidates. This general text is written for the educated lay reader in expository or journalistic style." However, in their selection of passages, language workgroups were encouraged to choose passages with the following characteristics:

> [The general passage] should present a clear and coherent progression of thought and reasoning in which the candidate may be required to follow an argument or supported opinion and possibly author inference. The passage should contain translation challenges in form of varied sentences patterns, grammatical difficulties, and idioms. (ATA Graders 2008)

The above guidelines were drafted during 2005 and approved in 2006. Workshops on passage selection based on the ideas in the 2005 draft had been held in 2004, during the passage selection period. The 2005 Japanese passage and a possible translation are given in the Appendix. [2] General information about the ATA certification examination can be found on the ATA Web site and will not be repeated here (ATA 2010).

From 2002 on, candidates taking the ATA examination have been required to meet eligibility criteria. These include certification from another member of Fédération Internationale des Traducteurs (FIT), a degree or certificate in translation and/or interpreting, high school or college graduation with a specified amount of translation or interpreting experience, or an advanced degree in any field with no translating experience required. The last requirement makes it possible for someone without any training or experience in translation to sit for the examination.

Comparison of verb tense

Verb tense in the Japanese source text and the English translations were compared. The verb used for comparison was the final verb in the Japanese sentence, which governs tense in Japanese. Using only the final verb is rather a blunt instrument, since it ignores other tense decisions in the sentence, but it provides adequate information about cohesion.

The test passage contained seven sentences and so seven final verbs. Tense in Japanese is either past or nonpast. Verbal inflections indicate aspect (completeness or noncompleteness) in addition to time (Martin 1988: 272; Lehmann and Faust 1951: 52). The seven verbs under consideration can be categorized as follows:

1. 変わっていった (*kawatteitta*): base meaning, *to change*; inflected form, continuing action in the past
2. ことになった(*koto ni natta*): base meaning, *to come about*; inflected form, completed action in the past
3. 始まった(*hajimatta*): base meaning, *to begin*; inflected form, completed action in the past
4. あらわれた(*arawareta*): base meaning, *to appear*; inflected form, completed action in the past, passive form
5. ことになる(*koto ni naru*): see below

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[2] Although I was a member of the workgroup that selected the passage and later graded the examinations, I do not know the source of the passage.

6. 進んだ(*susunda*): base meaning, *to progress*; inflected form, completed action in the past
7. 頼らざるを得なくなった(*tayorazaru o enakunatta*): base meaning, *came to be forced to depend on*; inflected form, completed action in the past

The list contains three verb-following expressions. Number 7 is straightforward: the present negative of *to depend on* is followed by an auxiliary meaning *cannot help but* followed by *to come about* in the past tense. Numbers 2 and 5 are more problematic because they appear to be the same in the past and nonpast tenses. However, *koto ni natta* indicates that the action of the preceding verb (in this case a causative form of *to become fixed*) came about, while *koto ni naru*, following the dictionary form of a verb (simple nonpast), is used to signal a change of perspective in the narrative, often connected with what the writer believes to be true (Sunaga-wa 1998: 121, 122). Although the construction is formally in the nonpast, it can be translated with an English past tense. In the test passage, temporal cohesion is maintained better by translating this sentence in the past, a decision that none of the seriously failing candidates made.

Table 1. Comparison of Tense of Japanese Final Verbs and English Translations[a]

Japanese Final Verb	English Tense					
	Simple Past	Past Passive	Past Progressive	Past Perfect	Present Perfect	Simple Present
変わっていった	a,d,e,f,h,i,k (7)	g (1)	c (1)		b,j,l (3)	
ことになった	a,d,e,f,h,i,j,k (8)	g,l (2)		c (passive) (1)	b (1)	
始まった	a,d,e,h,i,j,k,l (8)				b,c,f (3)	g (1)
あらわれた	a,d,e,g,j,j,k,l (8)	h (1)			b,c,f (3)	
ことになる	a,d,j,l (4)				b (1)	c,e,f,g,h,i,k (7)
進んだ	a,c,d,e,h,j,g,l (8)	f (1)			b, g (passive),i (3)	
頼らざるを得なくなった	a,c,d,h,l (5)	j (1)			b,f,i,k (4)	e,g (2)

[a] *a* through *l* represent the 12 Japanese-to-English examinations administered by the ATA in 2005. The two passing exams were *h* and *i*.

Table 2. Tense Decisions in Examinations Failing by more than 45 Points (4 of 12 Tests)

Japanese Final Verb	English Tense					
	Simple Past	Past Passive	Past Progressive	Past Perfect	Present Perfect	Simple Present
変わっていった	e	G	c		b	
ことになった	e,	G		c (passive)	b	
始まった	e				b,c	g
あらわれた	e,g				b,c	
ことになる					b	c,e,g
進んだ	c,e,g				b	
頼らざるを得なくなった	c				b,f	e,g

The verb choices for all examinations are shown in Table 1 and those for the failed tests only in Table 2. The passage can be translated using the English simple past in all seven sentences, although one could account for *koto ni naru* in the fifth sentence with a transitional *that is* followed by the rest of the sentence in the past tense (none of the candidates who used the simple present in sentence five chose that solution).

Two translations (*a* and *d*), despite failing, did use the simple past to translate all seven verbs and showed temporal cohesion. Judging from the pattern of article use, both translators were working into English as their A language. Test *h*, one of the two passing papers, mirrored the Japanese most closely, adding the word "steadily" to capture the feeling of the *teitta* form in the first sentence. Neither of the passing examinations used a past tense to translate the main verb in sentence 5.

One has trouble imagining what motivated the choice of the present perfect throughout test paper *b*, particularly since, of the four Japanese verb forms used, only the *koto ni naru* ending of the fifth sentence suggests action that could continue in the present. The time expressions in the first two sentences (*wo tsuujite, throughout*; and *kono aida*, *this period*) limit the action to the past. The translator handled those correctly, but then went on to use the present perfect:

> Throughout the period of Japan's high growth, the forms and functions of the family, the basic unit of society, have changed. The number of working families has increased during this period and a division of labor by sex has become fixed whereby the husband works outside the home and the wife engages in housework and raising the children.

The above translation suggests that the translator was, in effect, not connecting the dots, perhaps because he or she did not stop to consider that the period of accelerated economic growth in Japan had ended. While we am arguing here that this was the result of translating at too low a level (phrase by phrase), the tendency to translate almost word by word may have been partly the result of being presented with a passage that was completely out of context and shorn of all information about date of publication, overall subject, or time period under discussion.

The translator of test *c* appears not to have understood the time words in the first two sentences and so lacked context for making verb decisions:

> The shapes and relationships of families, which are the foundation of society, were changing as they passed through an era of high Japanese growth. Not long ago, for a large number of working families, gender-based responsibilities had been fixed, with the husband working outside the house and the wife in charge of housekeeping and child rearing.

The candidate continued to have problems with time phrases, omitting *sono ippou de* (*meanwhile/at the same time/on the other hand*) in the next sentence: "However, with the increase of couples in which both work, gender-based divisions of labor within the home are being reconsidered, and new efforts have started to attempt to make the relationships of couples more equal." The temporal sequence between sentences two and three is cohesive, but incorrect in terms of the source text. The second paragraph lacks temporal cohesion; tense choice seems to have been made on a sentence-by-sentence basis. The core sentences as taken from the translation follow:

> Immense changes have appeared.

> Consumption is separated from production.

> Electrification made progress.

> There could not help but be increased dependence on nursing and other social institutions.

Test *e* has textual temporal cohesion among the first six sentences, but the last sentence in the present tense does not connect with what has gone before. The main problem with this translation is that the sentences themselves are incoherent. Two examples follow:

> Trough [sic] the high-paced economic growth period of Japan changed the mode and relationship among members of a family, which is the basic unit of the society.

And to the places of consumption which has become highly dependent on society, that is, to the places of household matters, frozen food, disposable consumables and the like penetrated one after another, thus, promoting popularization of washing machines and vacuum cleaners.

In the first paragraph of test *g*, the first two sentences in the past passive are followed by a sentence in the present: "On the other hand, with an increase in the number of households in which both husband and wife worked outside the house, correct this gender based division of labor and create an equal relationship between husband and wife". The tenses in the second paragraph form a zigzag pattern of simple past, simple present, simple past, simple present. This pattern suggests that the attention of the translator did not extend beyond individual sentences and that little or no self-monitoring was practiced.

Failure in a translation system

Dörner lists three elements necessary for effectively handling a system:

Knowledge of how casual relationships among variables in a system work

Knowledge of how "individual components of a system fit into a hierarchy of board and narrow concepts" (i.e., the ability to fill in the gaps through analogy)

Knowledge of the parts into which system elements can be broken and of the "larger complexes in which those elements are embedded." (1996: 79)

If we consider these elements in terms of translation, the list might be rephrased as:

Knowledge of how cohesion functions in both the source and target texts

Knowledge of how the information in the text is related both within the text and to real-world knowledge

Knowledge of the level of translation unit to address and how these units fit together.

In his experiments, Dörner found that most failing participants did not achieve an overall view of the system they were presented with, nor did they see the interactions within a given system (1996: 87). The above analysis of tense suggests that the seriously failing candidates similarly lacked a larger vision of the text they were translating. For example, they do not appear to have analyzed the source text for cohesive features or thought about how the

initial statement of the time period ("Japan's period of rapid economic growth") should govern later tense decisions. Knowledge of previous solutions (e.g., Japanese *teitta* forms equal English present perfect) was often misused as ready-made translation elements not adapted to the new textual environment and with no reference to information outside the text. The translation unit in most cases appears to have been the phrase. These phrases frequently did not form coherent sentences, and we have seen that, as indicated by tense, there was little cohesion among sentences.

The translation unit has been a subject of some debate (see Toury 2006). Dörner's approach allows us to sidestep the issue. He writes, "There is no a priori appropriate level of detail. It may happen that in working with a system we will have to move from one level of detail to another" (1996: 78). This is in line with Toury's observation that, "the translator will normally be decomposing (on textual or non-textual principles) longer, higher-level segments [...] into shorter, lower-level ones, and not always the same segments, either" (2006: 61). Toury then continues—in line with what we have been proposing here—that in the process of moving between segments the translator engages in "self-monitoring" behavior. The main cause of failure to create a coherent text appears to have been a breakdown in this self-monitoring that resulted in phrase-by-phrase translation.

Failure of a testing system?

Charles Perrow, another major theorist of failure, notes that when failures occur there is a pronounced tendency to blame "operator error" (1999: 174); in other words, the person at the lowest level of the system. Here we could simply say that the translators were bad and that the test worked because the candidates failed. There is an element of truth there—Perrow also states that operator error happens far more often than it should. However, he insists that failure should be seen in the larger context of system complexity. Taking that approach, we need to consider whether some aspects of the translation failures examined here may have been a result of the testing system itself.

In a 1998 critique of the Institute of Linguists examination for the Diploma in Translation—a short-passage test very similar to that of the ATA—Christina Schäffner discusses several problems with the test format, including insufficient information about the source text, not supplying the complete text when an extract is to be translated, and no purpose being given for the production of the target text (1998: 121). All of those factors apply to the testing situation in which the 12 passages were produced in this test case. The only context provided for the examination general passage was, "Please translate for an educated general reader." No information was provided about the source of the passage or how the translation was to be used. One would hope that someone taking a Japanese-to-English profes-

sional certification examination would know enough about modern Japanese history to recognize 日本の高度成長期 (*nihon do koudo seichou ki*) as a definite period (the economic recovery and boom following the Second World War), particularly when coupled with the popularization of electrical appliances. However, that expectation may have been optimistic, given that two candidates (tests *a* and *c*) used an indefinite article and a third dropped the notion of a specific period altogether (test *j*, "Due to Japan's rapid economic growth…"). That the passage is an excerpt is also problematic. It presents an argument, but does not come to a conclusion. Certainly information about the source, author, and date of publication would have made the test fairer and might have improved candidate performance. As the test was constructed, the translations were produced very much in the dark, which may well lead to generally conservative behavior on the part of the candidates and caused them to focus on a lower level of translation unit than they otherwise would. Also, the translators did not have access to their usual resources and had to—quite unnaturally—produce a handwritten text. In addition, they were working under time constraints (translation of two passages of approximately 250 words in three hours), which—while usual in the professional environment—may have seemed daunting to some candidates.

In light of the above, it is quite possible that the overall testing system was conducive to failure. As Schäffner notes in her article, there is a tendency for short-passage tests to focus on language skills. This may well have caused both candidates and graders to concentrate on specific linguistic elements rather on text production. The presentation of two paragraphs with essentially no more context than "Here, translate this" may have further exacerbated the tendency to view what was printed on the test sheet as a collection of words. If test design was an element contributing to candidate failure—and we think it was—then more rigorous standards need to be applied to the creation and administration of short-passage tests, particularly in high-stakes situations like certification.

Conclusion

An interesting thing about the seriously failing tests is not just the nature of the failure, but also the setting in which they were produced: an internationally recognized, professional-level certification examination. The candidates were willing to bet money—in the form of the examination fee and possibly travel and lodging costs—that they could produce a translation the examiners would find acceptable. Looking at the target texts, then, is it possible to identify an underlying concept of translation? Is there any notion of translation equivalence (Toury 1995: 37)?

The second question is probably easier to answer. The notion of translation equivalence in these texts appears to be at the word level. A target-language sentence like

> Many of the young nuclear families and single households, concentrated in cities are naturally those of workers who do not have any means of productions as opposed to families of farmers (*g*)

does have the necessary words in it, but the words have not been put in a particularly meaningful order and certainly not in one that conveys the thought in the source text. *Naturally* is the first listing in the dictionary for *touzen*, and that appears to have been reason enough to insert *naturally* in the sentence.

Interestingly, the graders—who all produced coherent and cohesive sample translations of the passage—tended to mark errors at the word and phrase level and often missed the tense errors, suggesting that when they switched from their usual work setting into the test environment, the examination framework and error-marking system made them move their attention down to the word/phrase level. That this happened implies that graders—many of whom are not formally trained in translation—have a tendency to view the short passage test as a language test rather than a translation test.

Word-for-word equivalence suggests that the underlying concept of translation was code-switching. One wonders if the seriously failing candidates saw the source text in the same way as the target text, i.e., as a series of loosely connected phrases with barely connected ideas. A US Government finding that only 31% of college graduates are capable of reading abstract prose texts suggests that this is possible (National Center for Education Statistics 2003: 15). In experiments with time sequences, Dörner found that when some participants failed to understand a system they adopted what he calls a *metahypothesis* under which they concluded that "no rationally comprehensible principle" applied to what they were being asked to do (1996: 128-137). This was reflected in ritualized behavior decoupled from any attempt to understand the problem being faced. Possibly, the seriously failing candidates found themselves in the same predicament: they had gone into the test convinced that knowledge of two languages was enough and were then blindsided by the complexity of the translation task.

One can also ask whether the documents examined here can be considered translations at all. Toury writes that the overall process of translation is made up of a self-monitoring activity as the translator moves between source text input and target text output, and that translating involves evaluating the source text and target text, then the target text itself (2006: 61). Gile also emphasizes a model of translatng in which meaning hypotheses are checked for plausibility, and target-language reformulation is checked for fidelity and acceptability (1995: 102-106). If self-monitoring and evaluating do not

occur, is the resulting product a translation? Perhaps the most that can be said is that in the failed texts we are looking at initial drafts, texts that are at the same general level as the rough output of machine translation.

Acknowledgement: I would like to express my appreciation to the ATA Executive Director and President for permission to use test materials.

Appendix: Japanese-to-English General Passage from the 2005 ATA Certification Examination with Possible Translation

日本の高度成長期を通じて社会の基礎単位である家族の形態及び関係が変わっていった。この間増加した労働者家族においては、夫は外での勤務、妻は家事・育児という性的分業が固定されることになった。しかし、その一方で、夫婦共働きの増加によって、家庭内の性的分業を見直し、平等な夫婦関係をつくろうとする新たな動きも始まった。

家族と社会の関係にも大きな変化があらわれた。都市に集中した若い核家族と単独世帯の多くは当然労働者家族であるが、農民家族と異なって、生産の手段をもたない労働者家族は、生産と消費が分離され、居住地では消費的機能だけを担うことになる。そして、このように社会的依存度を高めた消費の場すなわち家事労働の場に対して、冷凍食品、使い捨ての消耗品等が続々とはいりこみ、洗濯・掃除器具の電化がはやく進んだ。さらに、共同体の相互扶助機能が低下したため、保育その他を社会的施設に頼らざるを得なくなった。

The form of the family, the basic unit of society, and the relationships within it continued to change throughout Japan's period of high economic growth. During that period, a sexual division of labor in which the husband worked outside the home and the wife was responsible for housework and raising children became fixed in the increasing number of workers' families. However, at the same time an increase in the number of couples in which both husband and wife worked lead to a reevaluation of the sexual division of labor within the household and a new movement for an equal partnership within couples began.

Major changes were also seen in the relationship of the family and society. Most of the young nuclear families and single-person household concentrated in cities were, of course, workers' families. However, workers' families, which, in contrast to farming families, did not have a means of production, were forced to separate production and consumption, with the result that residential areas took on the function of consumption only. This resulted in frozen food, disposable consumer goods, etc., continuously flooding into the site of household labor, i.e., the site of consumption, with

its high degree of social dependency, and also gave impetus to the electrification of washing and cleaning appliances. In addition, the decline in the mutual support function of the community made dependence on social facilities for childcare and other services inevitable.

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The agency of the printed page: re-contextualizing the translated text

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This paper investigates whether there is a relationship between translations and paratexts. A pilot study of the paratextual elements in French translations of Lewis's The Monk *compares the translations and editions in order to bring to light the relationships between them. The findings are that there is a strong relationship between these elements, and that the role of "reader", "source text" and "target text" should never be taken for granted. In addition, it is found that paratexts change according to the market over the years.*

Key words: translation, paratexts, book, translator, publishers.

Introduction

Texts travel through time and space, from one language to another. In the process, they become material objects, each incarnation being a way of making the text present to the world. Translations can be seen as central to this re-incarnation process. But far from being the end of the story, the translated text is raw material, so to speak, for the work's reception history. To fully enter the host culture and reach the reader, the work has to be carried by something, and this something is still very often a book. Readers read texts wrapped in a complex system of signs: the book and its paratextual elements such as prefaces, notes, title pages, cover picture, publisher's name and brand. How do these margins affect the reading of the text? Does the translator have a room of their own in these margins? If so, what can it tell us about the status and the role of the translator in the production of the text? What can it tell us about the status and the role of translated literature in the host culture?

In this paper I will present some preliminary findings from my research into the translation and publishing history of M. G. Lewis's *The Monk* in France. Focusing on different incarnations of Léon de Wailly's translation, first published in 1840 by H. L. Delloye and regularly reissued since then, I will investigate and question the relationships between the translated text, its paratexts, and the materiality of the book, arguing that textual studies, as defined by Greetham (1994: 1-10), should be part of any thinking about translation.

Beginnings

This research project was born from a textual *curiosity* – the explanation of which calls for a short account of the translation and publication of M. G. Lewis's *The Monk* in France.

The Monk was first translated and published in Paris by Maradan in 1797, a year or so after its original publication in London. Attributed to P. V. Benoist, J. M. Deschamps, J. B. D. Desprès and P. B. Lamare, this first translation was later to be described by Léon de Wailly as "disdainfully inaccurate". It was nevertheless republished no less than eleven times before the end of the nineteenth century. It should be noticed that no translator's name appears on any of these editions. Its last appearance seems to have been in 1878, when it was published by Claverie together with Diderot's *La religieuse*.

A second translation, by Léon de Wailly (1804-1863), was published in 1840 by H. L. Delloye. This new translation, although advertised as "verbatim from the first original edition", did not enjoy the same popularity as the first one. It was not until the middle of the twentieth century that it was republished, this time by José Corti. Since then, it has somehow become the authoritative French translation of *The Monk*, regularly reissued by Corti and other publishers.

A competing version of *The Monk* was, however, presented to French readers in 1931. At a time when the Surrealists where favouring the re-discovery of English Gothic literature, the poet and dramatist Antonin Artaud (1896-1948) produced his own version of *The Monk*. In his foreword he praises Léon de Wailly's translation as being the only "accurate" one (Artaud 1966: 9).

Finally, it should be added that two French editions of the English text of *The Monk* were published in Paris in early nineteenth century, the first one by Theophilus Barrois in 1807 and a second one in 1832 by Baudry in its series "Collection of old and modern British novels and romances" (n°35).

The scenes having been set, let us now turn to the textual curiosity mentioned above. In the course of studying John Phillips' translation of

epigraphs from Artaud's *Le Moine*, I found that Léon de Wailly's text did not match what scholars recognize today as being Lewis's original text.[3] What had begun as a linguistic study turned into something like a bibliographical thriller.

The early publishing history of *The Monk* in England is an intricate one that, for obvious reasons, cannot be explained here (see Todd 1950). Suffice to say that Lewis wrote two concluding passages to his romance, which were both published by John Bell in 1796, at an interval of a few months. In the first—now considered the original—the concluding passage consists of a lengthy description of Ambrosio's sufferings and death. In the second, this description is shortened and followed by another passage beginning "Haughty Lady". Contrary to the nineteenth, twentieth and twenty-first century English editions of the text that I have reviewed to date, which carry either one or the other of these concluding passages, Léon de Wailly's translation bears both. I thus found myself faced with another mystery… and more ant work: did the translator choose to combine the two endings, or is the explanation to be found in the English edition he used for his translation? So far, my investigations into the British Library and the Bibliothèque Nationale de France suggest that Léon de Wailly based his translation on a Paris edition of the English text of *The Monk*, published by Baudry in 1832.

Brief as it is, this bibliographical account shows that the authoritative French text of *The Monk* is the product of at least three actors: the translator, the publisher of the "source" text and, the publisher of the translated text.

Serendipity being what it is, I decided to test in a more systematic way what had until then been more of an intuition: that there is a lot to be learned from the medium carrying the text, and that the very notions of "reader", "source text" and "target text" should thus not be taken for granted.

Hypothesis

My research is based on two complementary hypotheses. Following McKenzie and book historians, the first one is that form affects meaning (McKenzie 1986: 10). In other words, the book, including the paratextual elements its bears, can be seen as a mediator of the text. Mediators, contrary to intermediaries, "transform, translate, distort and, modify the meaning or the elements they are supposed to carry" (Latour 2007: 39). Following Genette (1987: 7), paratext is to be understood as everything that makes the text present in the world, including its materiality. The book, then, can be seen as a crossroads of visible signs and trails left by different agents—from

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[3] This project was undertaken as part of my essays for the MA in Literary Translation, UEA, Norwich, UK, 2007.

whence their strategies can be deciphered with respect, for example, to the status of translation and the translated text. These two basic assumptions call for a specific research method.

Methodology

Our research methodology is grounded on Bruno Latour's Actor Network Theory and the notions of "recording" and "describing" as opposed to those of "filtering" and "disciplining" (Latour 2007: 55). From the trails left by different agents we attempt to infer their strategies and perhaps an intended reading of the text. Not the other way round. This inductive approach is quite different from recent studies focusing on publishing and translation, or even on paratexts and translations. Very few of them, if any, take into account both the materiality of the book and the agent behind it: the publisher. On the one hand, publishers are seen in the light of broad strategic moves, no attention being paid to how these strategies are embodied. On the other, the focus is, for example, on the lay-out of the printed page, no attention being paid to the broader context of the publisher's identity. Once identified, those trails should be compared with the translation itself in order to bring to light whatever kind of relationships, if any, operate between them. This does not mean taking for granted what paratexts say. Indeed, a crucial question would be whether these agents actually master their messages. What happens to their voices when put side by side on, let's say, the back cover of the book?

The corpus

Our corpus consists of five editions of Léon de Wailly's translation of *The Monk*. One text, five incarnations, and two publishers:

- *Le Moine*, par M. G. Lewis. Traduction nouvelle par Léon de Wailly, Paris: H. L. Delloye, 1840

- *Le Moine*, par M. G. Lewis. Traduction entièrement conforme au texte de la 1re édition originale, par Léon de Wailly. Paris : José Corti, 1958

- *Le Moine*, par M. G. Lewis. Traduction entièrement conforme au texte de la 1re édition originale, par Léon de Wailly. Paris : J. Corti, 1983

- *Le Moine*, par M. G. Lewis. Traduction entièrement conforme au texte de la 1^{re} édition originale, par Léon de Wailly. Paris: J. Corti, 1993

- *Le Moine*, M. G. Lewis. Paris: J. Corti, 2005.

Pilot study

A pilot study was conducted on the corpus, focusing on:

- Identifying, describing and classifying the paratextual elements. At this stage, two broad categories of paratexts were distinguished according to their provenance (or senders): the editorial paratext and the translational paratext;

- Diachronic analysis: Do the paratext elements evolve over time?

- Deciphering a potential intended reading of the text;

- As for the translated text, the main focus was to check its concluding passage for any alteration of Léon de Wailly's original text.

The paratext of the first edition of Léon de Wailly's translation, 1840

Léon de Wailly's translation of *The Monk* was first published in 1840 by H. L. Delloye, who also carried Balzac. Delloye was actually one of the most important publishers of keepsakes in France, which enjoyed great popularity in the mid nineteenth century. At the time when he published *Le Moine*, however, he was experiencing great financial difficulties. He went bankrupt, and in 1841 he had no choice but to sell his catalogue to the Garnier Brothers.

An ordinary edition in two volumes, the book is home to a rich paratext from front-cover to back-cover. The front cover, essentially typographical, reads as follows:

> *Le Moine* / par M.G. Lewis / Traduction nouvelle / et entièrement conforme au texte de la première édition originale, / par Léon de Wailly (*The Monk*, by M.G. Lewis. New translation taken verbatim from the original first edition, by Léon de Wailly)

This text is framed at the top of the page by the title of the series *Bibliothèque choisi*e and at the bottom by the place of publication, the publisher's name and address, and the year of publication.

The back cover is used as an advertising medium, carrying the retail price and a list of forthcoming titles, along with a brief description – form and content – of each book. From this description, it appears that the publisher is keen to advertise the quality of the editing process and the fact that the books come with metal engravings, giving the series a scholarly aspect.

These outer fringes of the text present several interesting characteristics: 1) a rich and somewhat intriguing translational paratext, making the translation paramount to the interest of this edition of the text, both in scholarly and marketing terms; and 2) the author's name is given in full. Turning to the inside paratext, we find the following elements:

- A metal engraving;

- Inside title-page, which is exactly the same as the front cover except for a quotation from Horace in Latin together with a French translation;

- The translator's note, which is three pages long and includes a bibliography of M. G. Lewis;

- Authorial paratext (twp pages): "Avertissement de l'auteur" and "Préface de l'auteur", signed "M.G.L." and dated 28 October 1794.

So far, the "promises" of the front cover are kept, and room is given to the translator to express himself. The authorial paratext dated 1794 refers the reader to "the first original edition". As for the Translator's note, it serves different functions, namely introducing the author and the text to the reader, giving clues on how to read the text, emphasizing the literary value of the book, and explaining why a new translation was necessary and what the translator's choices were. Wailly insists that he "compelled himself to produce a strictly faithful translation". What is glaringly missing, however, is any reference to the "first original edition", even though Wailly insists on the censorship problems met by the text when it was first published. What is also interesting is that Wailly explicitly links his note to the authorial paratext, making them part of one and the same system.

At this stage, it is possible to suggest an "intended reading" of the text as deciphered through the paratext, with the translation and the translator playing central roles. The reader is thus invited to:

- (Re)discover a great and important foreign literary text that raised controversy and generated many imitations;

- (Re)discover it through a new translation that will restore it to its original state;

- Reach it through a publisher who prides himself on paying careful attention to the editing process.

And yet, the source text of Léon de Wailly translation was not the text of the "original first edition", contrary to what the Delloye edition proudly boasts. So what would happen to the translated text and to this misleading claim in later editions?

Corti editions of Léon de Wailly's translation: a translator vanishes…

A century after its original publication, in 1958, Léon de Wailly's translation was brought to twentieth-century readers by the publisher José Corti. Since then, *Le Moine* has been part of Corti's catalogue, the text being reissued in 1983, 1993 and 2005, this time in a new series and with several substantial changes.

The 1958, 1983 and 1993 editions

The 1958 edition has a pale blue cover (reminiscent of the popular *Bibliothèque bleue*). The front cover reads as follows: "*Le Moine*, par Lewis, Paris, Librairie José Corti, 1958". This minimal paratext frames a black and white picture, taken from a nineteenth-century popular edition of *Le Moine*.

The back cover is blank. Also noticeable is the fact that the translator's name, contrary to Delloye's edition, does not appear on the front cover. Only on the inside title page do we find Léon de Waily's name, together with the formula "traduction conforme au texte de la première édition originale" and the quotation from Horace. On the following pages, the publisher reproduces the translational paratext (translator's note and Lewis's bibliography) as it appeared in the 1840 Delloye edition – mistakes included – followed by the authorial paratext: Avertissement de l'auteur et préface de l'auteur.[4]

The notion of "rediscovery", already paramount in Delloye 1840 edition, is also omnipresent in all of Corti editions of *Le Moine*. Only this time, it is mostly carried by the new editorial paratext that frames the nineteenth-century translation. Inscribing this new edition in the earlier publishing history of *Le Moine*, Corti explains that he wished to "present the 1958 reader with the original translation of Léon de Wailly and the original form

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[4] In the Translator's note, the name "Quérard" is wrongly spelled "Quénand". This misprint is reproduced in the four Corti editions.

through which the text was discovered by the reader of the romantic period." This romantic, old-fashioned turn is further emphasized by the mention, at the bottom of the same page, that "the cover reproduces the title of the Harvard edition of 1850 and the illustration by J.A. Beaucé that adorned it."

However, another figure and reference ultimately makes the text present to the world: that of Antonin Artaud, used to legitimate this new edition and the use of this specific translation—which translation, the publisher warns the reader on this very same page, is presented without the slightest modification, even though some "corrections" might have been necessary. This is a well-worn expression designed to exonerate the publisher of any responsibility for the quality of the translation.

Although left with the all-important task of introducing the text and the author to the French audience, the translator is invisible on the outside of the book – a practice rather unusual for a publisher like Corti. This might have something to do with the ambivalent literary status of *Le Moine*. As for the strong visibility of the translator *inside* the book, it is somehow offset by the fact that the translation, together with the translator, is presented as an "historical object", part of the larger "nineteenth-century package".

The edition presented to the French readers in 1958 thus frames the text with an explicit "gothic-romanticism-rediscovered-by-the-Surrealists" reading—a spin reinforced by the closing paratext which consists of a list of four titles published by Corti, all of them belonging to the gothic genre, including: *Bertram ou le château de Saint-Aldobrand* by R. M. Maturin in the translation by Taylor and Charles Nodier (originally published in 1821) with a preface by Marcel A. Ruff (1955), and *Le château d'Otrante*, by Walpole, translated by Dominique Corticchio, with a preface by Paul Éluard (first published by Corti in 1943).

Following the 1958 edition, Corti released two editions of the text, the first in 1983 and the second in 1993. I will not expand on them here, since the editorial and translational paratext presents only minor changes (most notably a blurb on the back cover with a quotation from André Breton) and conveys the very same intended reading as the 1958 edition.

The 2005 edition, series Les Massicotés, n°13

Thus lived *Le Moine* in France, until a new edition was launched by Corti in 2005. This time it was in Corti's semi-paperback series Les Massicotés, launched in 2004. Does this new edition bring anything new in terms of paratext and text?

On the front and back covers, as far as the translator is concerned, invisibility still prevails.[5] The back-cover copy is the same as the one that first appeared in the 1993 edition. The front cover reads: "Matthew Gregory Lewis, *Le Moine,* Corti Les Massicotés".

Contrary to the three earlier editions, Lewis's name and surname appear in full and come before the title. This comes together with a new framing of the text, that of the series Les Massicotés, through the typographic and colour patterns. The front-cover picture has also been changed, being this time taken from a nineteenth English edition of *The Monk*.

If we look inside the book, we find that the paratextual elements have undergone significant changes, both in order and content:

- The translator's name does not appear on the inside title page, which is immediately followed by the authorial paratext: "avertissement de l'auteur", then "préface de l'auteur".

- The translator's note now appears at the end of the book, albeit as it appeared in the previous editions – once again, mistakes included. This time the translator's name appears in rather small print at the beginning of the bibliography: "Books written by M.G. Lewis, list established by the translator, M. de Wailly."

- A new and interesting feature is that the text is now divided into three volumes.

- A new paratextual element is introduced: the "Publisher's note". Here again, Wailly's translation is backed and legitimated by what Artaud wrote about it in his own version of *The Monk*: a "faithful translation". What is more interesting is that the publisher gives the reader new information about the circumstances of the original publication by Corti, in 1958: "Is it Artaud or José Corti's son Dominique who induced the publisher to take on *The Monk*? We'll never know." Then we learn that José Corti went to the Bibliothèque nationale de France where he copied de Wailly's translation by hand. The publisher's note ends stating that, like José Corti, the publisher has left Wailly's translation untouched, although some "corrections" would have been necessary.

The publisher thus gives the text and the translation a new legitimacy, notably thanks to the decision made by the founder, 50 years previously, to

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[5] This is despite the fact that the French good practices guide (1993) for literary translation states that the translator's name should appear distinctly on the front-cover or on the back-cover.

publish *Le Moine*, while indirectly pointing toward a potential source of mistakes.

A central question is obviously why, after having published the text in the same form for almost half a century, Corti should have introduced these changes, back-grounding the translator and fore-grounding the context of the original publication.

A clue is to be found in the text itself. Although the publisher states he has left Léon de Wailly's translation untouched, the "Haughty Lady" passage is gone. The text thus mirrors the original English edition for the first time.

What happened? What did the publisher discover? José Corti's manuscript? Well, this is part of what I have to find out.

Another question is whether the disappearance of the translator and the erasing of the "Haughty Lady" passage are related. Did the publisher discover that for fifty years they had been publishing a text that did not match what the paratext claimed? Did they decid to re-establish the "right" text, covering themselves with the reference to José Corti's manuscript… and putting the careless translator in the background?

Conclusion

Since 1840, the publishing history of *Le Moine* in France has been grounded in a recurring theme, something like a quest of the origins. Each century has forged its own reference point and constructed an intended reading. Pivotal to these readings has been a translational paratext dating back to the nineteenth century–itself based on a misleading edition of the text. In sharp contrast with the wordy paratext, the actual mobility of the text goes on covertly.

The reception history of *The Monk* in France now calls for another re-discovery: that of the first translation of *The Monk* (1797) which, in all likelihood, was indeed based on "the first original English edition".

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Literary self-translation, exile and dialogism: the multilingual works of Vassilis Alexakis

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Bilingual writers like Vassilis Alexakis are a challenge for translators since in their works they try to reconcile their divided linguistic identity. One of the strategies available to bilingual writers to help them explore their specific linguistic condition is self-translation. The theory of dialogism facilitates exploration of the many levels of dialogic connections inherent in bilingual writers' works, especially in self-translation.

Key words: bilingual, displacement, self-translation, dialogism

Introduction

Vassilis Alexakis is a literary figure whose works present challenges for translators due to their bilingual nature and the author's particular writing strategies. Alexakis was born and raised in Greece and moved to study to France, where he remained for political reasons. He began his career as a French writer in France and only later in his life did he return to his mother tongue, writing in both French and Greek. His autobiography, *Paris-Athènes*, tells the story of this conflict between two languages, two cultures, and the experience of exile. Examination of his work reveals that Alexakis was displaced not only physically but also spiritually and emotionally. His works often center on, or in some way include, his bilingual identity and the displacements he experienced throughout his life.

Here I focus on three of Alexakis's major literary works, representing two different types of writing: *Talgo* (fiction) and *Les Mots étrangers* (autofiction). Despite the diversity in genres, the connections between the author's two languages and cultures appear in each work repeatedly, in his attempt to reconcile his divided linguistic identity.

Self-translation is one of the strategies available to bilingual writers to help them explore their specific linguistic condition: a bilingual or frag-

mented identity. Alexakis translates his work from French to Greek and vice versa, a fact that creates constant displacement from one literary space to another. Self-translation also constitutes a problem for traditional literary boundaries, blurring the line between "original" and "translation". Mikhail Bakhtin's theory of dialogism is helpful in demonstrating the many levels of dialogic connections inherent in bilingual writers' works, especially in self-translation. These connections can be analyzed from the perspective of the narration (the relationship between the represented author/narrator/hero), writing (the real author and the act of creation) and intercultural associations (each text anticipates two audiences simultaneously).

Dialogism as a theoretical framework

Polyphony, dialogism and self-translation

While Bakhtin does not specifically address self-translation, I have analyzed Alexakis's works and applied the theory of dialogism to self-translation as it is described by Jan Walsh Hokenson and Marcella Munson in *The Bilingual Text: History and Theory of Literary Self-Translation*. For Hokenson and Munson, Bakhtin compares monological texts to polyphonic texts and examines the dialogism that is present in the latter. A monological text is one in which the author's word/voice is that of the omnipresent narrator who knows and determines everything that happens in the novel. The polyphonic novel is written in a style in which there is no omnipresent narrator telling the story; in other words, the main character's voice—or the voices of the different characters—is not completely submerged by the narrator. The novel is not necessarily written from one point of view and may not follow a linear form (Bakhtin 1970: 244-245). Dialogism exists in all literary works, but it is more apparent in polyphonic texts and self-translations, since the two versions of the same text are written to engage in a dialogue with the reader, and with other texts. Thus, as Walsh and Munson explain, the texts are engaged in a dialogue with their partner text, as well as "those of the literary fields of their reader's languages" (Hokenson and Munson 2007: 198). Each version of the text includes a different audience; therefore, there are cultural discrepancies between the two (ibid.).

Alexakis's works expose his audiences to a foreign culture, more specifically to French or Greek culture and the similarities and differences between the two. Versions of the same text in each language remain marked by difference and, as Scheiner explains, it is their dialogical relationship that reveals their difference as "clearly marked as situational and cultural. The self-translated text can never provide a perfect replica of the original for the two do not arise from the same context" (2000: 87). In each text, Alexakis

writes with a different reader in mind, resulting in the creation of dialogic links between different cultures, languages, spaces, countries, people and times.

Dialogism, the utterance and the novel

The utterance is the element that engages in dialogism; it is a word or a fragment of a word whose most important characteristic is its intertextuality. According to Bakhtin, language exists because we use it, and each discourse made up of utterances enters into a dialogue with all other "discours antérieurs tenus sur le même objet, ainsi qu'avec les discours à venir, dont il pressent et prévient les réactions" (Todorov 1981: 8). This can also be thought of as a "collective utterance", since an individual voice cannot be heard unless it is integrated in the complex choir with other voices present.

Bakhtin argues that literary texts contain utterances and are utterances themselves. Not only do they depend on the author (who is writing the text), but also, as Holquist explains, "on the place they hold and the social and historical forces at work when the text is produced and when it is consumed" (1990: 68). The words contained in literary texts engage in a dialogic exchange that takes place simultaneously on several levels: firstly between language at "the level of prescribed meanings" (where "tree" means any tree) and secondly at the level of discourse (where "tree" means this tree here and now, with all the cultural associations that cling to trees in this time and in this place) (Holquist 1990: 69). Simultaneity also pertains to the multiple meanings a word has at different times throughout history for a specific language. In the case of the novel, simultaneity exists in "the dialogue between an author, his characters, and his audience, as well as in the dialogue of readers with the characters and their author" (ibid.).

Self-translation

Self-translation occurs when an author writes a work in more than one language. In doing so, Scheiner writes, "the author engages in an individual process by performing the act of self-translation him/herself" (2000: 66). The bilingual writer moves "between different sign systems and audiences to create a text in two languages" (Hokenson and Munson 2007: i). Works of bilingual authors and self-translators are most often studied in only one of the two languages, which means that an important dimension of these works—explicit dialogism—is left unexplored.

Self-translations are difficult texts to classify because one must consider whether both texts are translations, whether one text is the original, or whether both are original literary works. Nicola Doone Danby's research on

self-translation navigates these issues by considering self-translation, or auto-translation, a phenomenon that can be studied both in the literary and translation fields (Danby 2003: 10). Each version of the text is valid, and should be included in the reader's appreciation and interpretation of the work, since they are both produced by the original author (Danby 2003: 10-11).

The double-voiced word

The double-voiced word is a conceptual tool that explains dialogism and self-translation. According to Bakhtin, it can be any individual word "if that word is perceived not as an impersonal word of language, but as the sign of another person's semantic position, as the representative of another person's utterance, i.e. if we hear in that word another person's voice" (1973: 152). The dialogical relationship that exists within an utterance or an individual word creates the double-voiced word in which two voices collide. In self-translation every word is double-voiced because each word speaks to two audiences simultaneously, as the author's voice is split into two, moving "from one context to another context" and from one cultural space to another cultural space (Danow 1991: 26).

Alexakis's Works and Dialogism

Talgo - a novel/fiction

The dialogism in Alexakis's works becomes apparent in *Talgo*, since it is the first novel he wrote in his mother tongue and translated it himself into French. It was completed in 1980 and circulated for the first time in 1982 (Alexakis 1997: 6). Since Alexakis began his career as a French writer, his first novels were written only in French and published in France. After many years away from Greece, he felt the need to "return" to the Greek language with *Talgo*.

Alexakis writes for the dual reader, and the polyphony that is inherently present as a result of the underlying Greek roots in his French texts (i.e. locations, names and cultural references) is what creates the dialogism in his works. Todorov's theory of dialogism and bilingualism describes "bilingualism [as] the clearest example" of what he calls "radical dialogism":

> Note that in radical dialogism the two modes of discourse do not comprise a diglossic situation, in which each language is reserved for a dis-

tinct, specific, functional use; rather, they exist in constant simultaneity. Central to this comparison is the idea that there is always already present an intended listener, whom Todorov calls "*le destinataire imaginaire*". (Scheiner 2000: 13)

Radical dialogism as applied to Alexakis's bilingual text *Talgo* doubles the intended listener because every utterance is intended not only for the Greek listener/reader but also for the French listener/reader. Although two discourses are being used (Greek and French), they do not constitute a "diglossic situation" because each language is not reserved for a distinct, specific, function; instead, both languages and texts exist simultaneously, and are connected as partner texts, each one revealing the same story in layers to its audience/other, with both audiences, languages and cultures in mind.

This is demonstrated in Alexakis's use of the character Karaguiozis in both the French and Greek versions of *Talgo*. Karaguiozis was a famous character and beloved icon in the theatre of shadows in Greece, first appearing in the nineteenth century (Coutsoukis 2008). He lived in poverty and was always hungry. He was thus forced to come up with new schemes in order to feed himself and his family. Alexakis borrows the character of Karaguiozis as a reference to the hunger the Greek people suffered during the military dictatorship and the Ottoman rule. Alexakis does not omit Karaguiozis in his French text, nor does he replace him with a French cultural equivalent.

Karaguiozis's appearance in the French *Talgo*, as an utterance, carries a number of connotations that simultaneously tie the French text to its Greek counterpart and establish a dialogic connection between the Greek reader and the French reader. A number of examples appear in the following excerpts:

Πρέπει νά δείξεις πώς ἦταν ἡ Ἑλλάδα, πόσο φτωχή, παρατήρησε ὁ Κώστας. Θυμάμαι ἐποχή πού ὁ ἐργατικός κόσμος ἔτρωγε στά ἑστιατόρια κρατώντας μέ τό ἀριστερό χέρι τό πιάτο, λές καί φοβόταν μήν τού τό ἁρπάξουν! Τρώμε τώρα ὅσα δέν ἔφαγε μιά ζωή ὁ **Καραγκιόζης**.

Κι ὁ Σπίθας, εἶπες ἐσύ, κι ὁ Σπίθας!

Δέν τόν ἤξερε ὁ Κώστας τόν Σπίθα, δέν τόν ἄφηναν οἱ γονείς του νά διαβάζει **Μικρό Ήρωα**.

Είναι ὁ φίλος του Μικρού Ήρωα, εἶπες, μοιάζει λιγάκι μέ τόν Καραγκιόζη, μόνο πού είναι χοντρός.* (Alexakis 1980: 35)

Tu dois absolument rappeler la misère que la Grèce a connue jusqu'aux années cinquante, a observé Kostas. Je me souviens que les gens mangeaient dans les restaurants en tenant continuellement leur assiette de la main gauche, comme s'ils avaient peur de se la faire enlever! Nous sommes en train de manger maintenant tout ce que **Karaguiozis**[1] n'a pu magner au cours de sa vie.

Il y a beaucoup de personnages affamés dans notre littérature, as-tu dit. Je pense, par exemple, à l'Étincelle!

Kostas ne connaissait pas l'Étincelle, ses parents ne lui permettaient pas de lire les aventures du ***Jeune Héros***[2] quand il était enfant.

C'est l'ami intime du Jeune Héros, as-tu dit, il ressemble un peu à Karaguiozis, sauf qu'il est gros. Dès qu'il aperçoit un rôti, il oublie complètement sa mission. C'est une sorte d'Obélix. (Alexakis 1997: 37-38)[3]

Other cultural references in *Talgo* that establish dialogic connections between the French and Greek cultures and languages are the terms "***Jeune Héros/***Μικρό Ήρωα" (in bold in the above example). The meaning of the name of this Greek children's novel remains the same in the translated French text. Alexakis has included a footnote that keeps the original cultural reference and provides clarification for the French reader.

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[1] Personnage central du théâtre d'ombres grec. (This footnote is from the novel)

[2] Roman populaire pour enfants publié sous forme de fascicules, retraçant les péripéties d'un jeune résistant et de ses amis sous l'Occupation allemande. (This footnote is from the novel)

[3] It is important to note that in Example 1 from *Talgo* the sentences in italics differ from the Greek version to the French version. The first sentence in italics in the Greek version corresponds to the first sentence in italics in the French version, the difference being that the literal translation of the Greek version reads: "And Spithas, you said, And Spithas!" while the French version reads: "You said there are a lot of hungry characters in our literature. I'm thinking for example of l'Étincelle." The French version provides an explanation for the French reader while the Greek version does not. The explanation is implied in the Greek version. It is also important to note that Spithas/Σπίθας □in Greek means *étincelle* ("spark") in French. The second sentence found in italics in the French version does not exist in the Greek version. It would appear in the Greek version where the asterisk (*) is placed. Alexakis once again added a sentence to the French version so that he could keep the Greek cultural reference in the French text by explaining it instead of substituting the reference completely with a French cultural equivalent.

Les mots étrangers - autofiction

Les mots étrangers was written by Alexakis in French in 2002, and later translated by the author into Greek. It is the first of his novels to be translated into English by Alyson Waters, who worked from the French version of the text. In this novel, Alexakis sought out a third language and a third cultural space in order to appease the conflicting relationship that has always existed for him between Greek and French (De Pizzol 2007: 295). Alexakis returns once again to his Greek past in the novel, and simultaneously in real life, as a means of retracing his roots because he fears they will disappear now that his parents have passed away. He seeks out this third language and space in the Central African Republic to create some distance between himself and the two European nations that he lives between, and he does this in order better to understand what they mean to him. At the age of 52 Alexakis decided to learn Sango, a language from the Central African Republic, in order to honor the memory of his father who had always been fascinated by Africa.

It is impossible to discuss *Les Mots étrangers* without considering the dialogic connections in Alexakis's writing. The novel is a work of autofiction, meaning it is both autobiography and fiction. The author/narrator is also the main character; a French author of Greek origin, who experienced a displacement from Athens to Paris during the military dictatorship that plagued Greece in the 1970s. He has recently lost his father and he is finding it difficult to grieve in Greek and in French, which leads him to study Sango. The narrator questions his decision and we come to understand that he longs to learn something new, to return to the feeling that he only had in his youth while learning Greek and French. He traces back connections from his ancestors to Africa and to the Central African Republic. He is drawn to Sango, and the reader accompanies him through the process of learning it.

The narrator constantly describes the connections between Greece, France and Africa, specifically the Central African Republic. Since Alexakis has written the novel in this way, he makes the dialogic connections for us: with every word in the French version we see the connection to the Greek language and culture, and vice versa. Also, since the narrator is learning Sango we start to see the connections with Africa in both the Greek and French versions. The examples of trialogic connections that the author/narrator/main character make for the reader are many and they start on the first page:

> Le premier mot de sango que j'ai appris est baba, « papa ». Il est facile à retenir, bien sûr. « Mon père » se traduit par baba ti mbi. L'adjectif possessif « mon » n'existe apparemment pas dans cette langue, car baba ti mbi signifie littéralement « le papa de moi ». Kodoro veut dire « village », et aussi « pays ». Si j'avais à décliner mon identité, je dirais :

Kodoro ti mbi, c'est la Grèce.

Est-ce qu'il existe un mot en sango pour désigner la Grèce? Mais je n'ai pas envie de parler de moi (mbi, répétons-le). J'ai le sentiment d'avoir épuisé le sujet de mes allées et venues entre Athènes et Paris. (Alexakis 2003: 11)

Η πρωτή λέξη που έμαθα στα σάνγκο είναι μπαμπα, «ο μπαμπάς». Δεν δυσκολεύτηκα βέβαια να τη συγκρατήσω. «Ο πατέρας μου» μεταφράζεται μπαμπα τι μπι. Η κτητική αντωνυμία «μου» δεν συναντάται προφανώς σ'αυτή τη γλώσσα, γιατί μπι σημαίνει «εγώ». Μπαμπα τι μπι θα πει στην κυριολεξία «ο πατέρας του εαυτού μου». Κοντορο σημαίνει «χωριό», και επίσης «χώρα». Αν ήμουν υποχρεωμένος να δώσω τα στοιχεία της ταυτότητάς μου, θα έλεγα:

- Κοντορο τι μπι είναι η Ελλάδα.

Υπάρχει άραγε στα σάνγκο η λέξη Ελλάδα; Αλλά δεν έχω διάθεση να μιλήσω για μένα (μπι, το επαναλαμβάνω). Νομίζω ότι έχω εξαντλήσει το θέμα των ταξιδιών μου μεταξύ Αθήνας και Παρισιού. (Alexakis 2003: 7)

The first word of Sango I learned was baba, "papa". It's easy to remember, of course. "My father" is translated as baba ti mbi. The possessive adjective "my" apparently doesn't exist in Sango, for baba ti mbi literally means "the father of me." Kodoro means both "village" and "country." If I had to say something about my identity, I would say, "Kodoro ti mbi is Greece."

Is there a word in Sango for Greece? But I don't want to talk about me (I repeat, mbi). I think I have exhausted the subject of my comings and goings between Athens and Paris. (Alexakis 2006: 1)

This trialogism between French, Greek and Sango is consistent throughout the novel because Alexakis writes in three languages, using three cultures as references to try to find new solutions to his bi-identity and the tension in this duality. He writes in the three different languages as an attempt to translate the untranslatable: the inner conflicts he is experiencing due to exile, uprootedness and the constant movement between the two languages, cultures and spaces. *Les Mots étrangers* reflects Alexakis's inability to translate his bilingual condition and his difficulties in expressing himself and his grief over the loss of his father in either French or Greek. He seeks a third language and cultural space (in Africa) to escape to in order to gain distance from both European languages, and return to a pre-exile happiness of belonging.

There is always something that is lost in translation, and Alexakis's way of addressing this loss is to find a third space, Sango, a visible "third" that

acts as a mediator between Alexakis's two already existing spaces and languages. Sango in the novel is :

> une troisième langue, une langue reine, "qui vient médiatiser le rapport entre deux langues en contact", ce qui permettrait à "la langue maternelle traduisante" de "s'ouvrir pleinement à l'autre langue." L'espace autre qui apparaît à la rencontre de deux idiomes promet l'exploration des possibilités inouïes de sa propre langue. (Klimkiewcz 2001: 79)

Conclusion

The complexities of Alexakis's texts are best understood when examined in a dialogic context, and offer excellent examples of dialogism and its application to the novel. His works give insights into the bilingual text and the uncertainties that arise during its analysis, such as how one defines the "original" text, or how one values its translated counterpart, while suggesting that both texts are equal when studied side by side, and the connections they establish between readers in the past or present, here or there, are infinite.

The self-translator's place is in the literature of each language in which they write, as well as in Translation Studies. However, is it important for a third space to open up between Literature and Translation Studies, where self-translated texts and the dialogic connections they establish can be studied as their own genre. Twentieth-century writers like Alexakis have developed the genre of self-translation by creating a style of writing that captures the experiences of displacement, migration and exile by using new writing strategies, and they deserve their own space for analysis.

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Who came first? Time-travelling translations

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The question of "Who came first?" seems to have an obvious answer: volumes before 1975 precede volumes after 1975, therefore volumes before 1975 came first. However, paratexts from two different periods in the Korean-American translation flow (the first stage covering 1951 to 1975 and the second stage covering 1976 to 2000) do not seem to confirm this apparently straightforward correlation. Actually, more volumes in the second period are presented as "first translations" than in the first period. We claim that the purpose of the translation and the stability of the profession are two basic factors that model such claims for "novelty". On the one hand, pioneer translators seem unaware of their characteristic originality. They usually rely on previous works to legitimise their efforts. On the other hand, later works are already legitimised. However, they need to look for differentiation from the previous works and therefore claim to be "the first". This research looks into the paratexts of translations from Korean into English published in the United States between 1951 and 2000 as a case study for these claims.

Key words: paratexts, Korean literature, professionalization, discourse analysis

Introduction

"Who came first?" This question seems to have an obvious answer: first-stage volumes come first. However, the paratexts of translations from Korean into English do not seem to confirm this apparently straightforward, logical correlation. While first-stage volumes hardly ever present themselves as being "first", second-stage volumes emphasize their novelty.

If we take the paratexts as absolute truths, we should be able to shed new light on the physics of literary time travelling. Clearly, the volumes published after 1975 were the first translations, while those published before 1975 were a continuation of previous efforts, so, logically, Korean translators must have travelled in time. Unfortunately, we will have to see the paratexts as relative truths and try to find a sociological rather than physical explanation.

Research background

This research is based on the paratexts of the English translations of Korean literary works published or distributed in the United States from 1951 to 2000. The evolution of the relationship between these two countries, in this period, provides a complex historical background. It comprises the creation of strong ties (American intervention in the Korean War), the development of those ties (building Korea as a stronghold against Communism), and the change of discourse provided by the evolution of the participants (developed Korea speaking for themselves in the world system).

The corpus comprises 198 volumes over both periods: 24 in the first stage and 175 in the second stage. Of the total corpus, we have physically accessed 90 volumes (24 corresponding to the first stage and 72 to the second stage), additional information was found on another 60, and only bibliographical information has been collected for the remaining 48 volumes.

For the volumes that have been physically located, we take into account the information found in the paratexts. By "paratext" we mean the "verbal or other productions, such as author's name, a title, a preface, illustrations [...], accompanying [a book], which vary in extent and appearance" (Genette 1997: 1). Specifically, we have looked at covers, flaps, introductions, translators' notes, acknowledgements and prefaces.

The reasons for relying on the information provided by the paratexts come from the main function they perform. This is to present the work for a certain public, or to respond to certain author's demands, without changing the text:

> Being immutable, the text in itself is incapable of adapting to changes in its public in space and over time. The paratext - more flexible, more versatile, always transitory because transitive - is, as it were, an instrument of adaptation. Hence the continual modification of the text's "presentation". (Genette 1997: 408)

In our corpus, not only do inborn characteristics of the works (like genre) respond to the development of the Korean-American translation flow, but paratexts also reflect the process of professionalization surrounding the flow. We understand "professionalization" as the social process by which any trade or occupation becomes a true "profession", that is a "community that holds exclusive rights to the commercial application of an organized set of knowledge in a given social context" (Monzó 2006: 159, my translation). We understand that the degree of professionalization is a crucial factor in the way a text is presented and that paratexts, being "instruments of adaptation", can tell us about the professionalization of translators.

Case study

As noted, we only studied the paratexts of the 90 volumes that were physically accessed (24 corresponding to the first stage and 72 to the second stage). We found different variations on the novelty discourse in five volumes in the first period and in thirteen in the second period (see Figure 1).

Figure 1: Presence of the discourse of novelty in the corpus
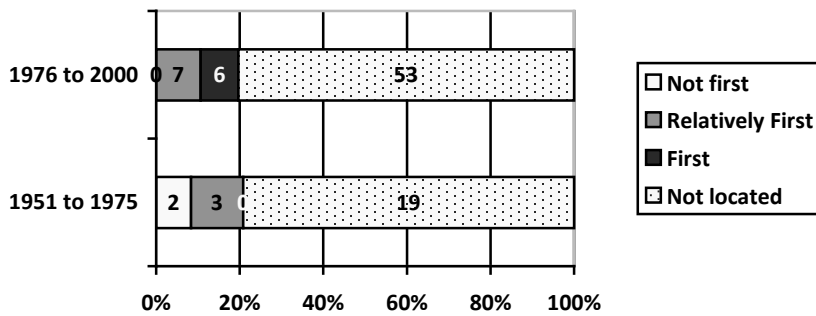
If we look at the varieties of discourse, none of the works of the first period claim to be first and none of the works of the second period give references to previous works (see figure 2). By first, we mean a claim of novelty in a certain aspect only.

Figure 2: Distribution of the discourse of novelty
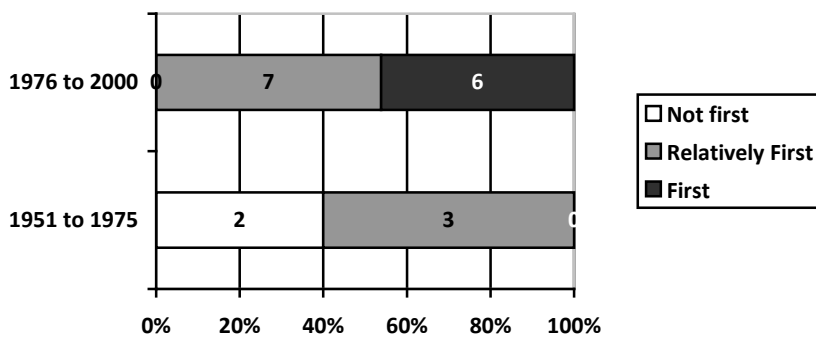
Let's look at the numbers in more detail.

First stage: not the first

Three volumes in the first stage acknowledge not being "first":

1. The front flap of *The Ever White Mountain* reminds the reader of previous efforts: "It is only in recent years that Western understanding of the Orient has begun to be enriched by a small number of excellent *pioneer works* devoted to Korea, the Land of Morning Calm" (Kong-Paiz 1965, front flap, my italics here & passim.). The translator then includes her translation in this group pioneers: "The present book belongs among these works, for this is a sparkling presentation of a major poetic form hitherto virtually unknown to the West - the brief and evocative Korean sijo" (Kong-Paiz 1965, front flap).

2. Lee mentions how in *Songs of the Flying Dragons* he "attempt[s] to explore from *yet another angle* the East Asian view of man and history" (Lee 1974: ix), intrinsically accepting the existence of previous explorations.

3. Takashi argues that "there is *still* no *adequate* history of Korea in English or other European language" (Takashi 1969: v), again implying that there have been inadequate histories explained in English before.

In all three cases we find mention of previous works.

First stage: the first... I think

Two works in the first stage are presented as novelties, but within certain parameters:

1. In the case of *In This Earth and in this Wind: This is Korea*, Streingberg clarifies that the way the author had pictured Korean society "has never been presented before in English", at least "in the translator's knowledge" (Streingberg 1967: vii), leaving the door open for such a work to exist beyond his knowledge.

2. *Anthology of Korean Poets* includes many reprinted poems (as can be seen in the acknowledgments) but claims originality since "[i]t is a remarkable achievement in introducing *on this scale* for the first time to a Western audience [...]" (Lee 1964: 14).

The way the works are introduced reinforces their status as being "first" if certain conditions are taken into account, but at the same time they make reference to the existence of previous works.

 Second stage: the first... in something

Several works in the second stage present clarifications in their introductions. This might throw light on the intended meaning of "first".

For instance, in *The Silence of Love* we read: "The introduction of substantial selections from the works of more recent poets [...] makes this anthology the *first truly representative* collection of modern Korean poetry in English or Korean" (Lee 1980: front flap). This veiled reference to updating previous works (although "not truly representative" in this case) allows reviewers, editors and translators to present their work as "the first" in something. *The Wayfarer* is then "*one of the very few* [anthologies] to be published in North America, and is the *first to focus* on the work of such a variety of women writers" (Fulton and Fulton 1997: back cover), while *The Rainy Spell* becomes a whole new book, as "three stories have been *added* to the original edition and are presented here for the *first time in English translation*" (Suh 1998: back flap).

Sometimes the work might not be the first translation, but it can be *considered* the first translation, anthology, or the first collection of a certain author. In *The Stars and other Korean Short Stories* we see that "[i]n this *first anthology* of twelve short stories, chosen from over a hundred written in five decades, the translator E.W. Poitras, considered it important to span *Hwang's entire writing career*" (Poitras 1980, inner flap). *The House of Twilight* is the "*[f]irst English* collection *by* Korea's most original and stylish *young writer*" (Holman 1982: back cover) as it is again stressed upon in the back cover which in big letters reads "The House of Twilight, his first-ever collection in English..." (Holman 1982: back cover).

To take another example, the back cover of *The Metacultural Theater of Oh Tae Sok* uses a sentence from the preface to summarize this collection of avant-garde Korean plays. Stress is placed on their originality: "Offered here are the first English translations of five plays by Oh Tae Sok, Korea's most gifted playwright and one of the most original dramatists and stage directors in Asia today" (Graves 1999: Preface).

At this stage, introductions seem to be more market-oriented, with greater stress on the improvements and novelties the works offer.

Second stage: the first despite the evidence

This lack of exaltation of originality in the first stage contrasts with the six volumes in the second stage that claim to be the first of their kind.

In some situations, these claims might be refuted by looking at the corpus. That is the case of *The Shaman Sorceress*, a 1989 translation of 을화 (Ulhwa). It states in the inner flap: "This novel, published here *for the first time in English* […]" (Shin and Chung 1989: inner flap), obviously forgetting about the 1979 translation of the same novel by An Jeonghyo and published in the United States by Larchwood: *Ulhwa the Shaman*.

The back-cover presentation of *The Moonlit Pond* (1998) is also difficult to support. It is presented as a "major anthology, *the first of its kind* in English" (Lee 1998: back cover). Without any intention of taking credit away from the excellent editing of this volume, it is difficult to consider it "the first of its kind" when there were at least thirty anthologies of poetry published before 1998.

Meeting and Farewells is also supposed to be the first selection of Korean short stories: "This selection of the best modern Korean short stories—*the first such volume* to appear in English translation—will help to introduce Korea's literary achievement" (Jeong 1980: xi). It would be, if we ignored *Flowers of Fire: Twentieth Century Korean Short Stories* (1974) and *The Hermitage of Flowing Water and nine others* (1967). We would also need to assume that *Meeting and Farewells* was published months before two other anthologies in the same year: *Modern Korean Short Stories* (1980) and *A Washed-out Dream* (1980).

The same applies to *Trees on the Cliff*, where on in the inner flap we are told "Trees on the Cliff is his *first translation* of a Korean novel and is the *first complete* modern Korean novel *ever to be published in English*" (Chang 1980: inner flap). However, *The Yalu Flows* would better fit this description as it dates back to 1960.

In other situations, the claims are refuted by the information provided by the volume. For example, Lee's translation of *The Silence of Love* claims that "[t]he translations collected here make possible for the *first* time an appreciation of the full range and depth of modern Korean poetry" (Lee, 1980: front flap). However, as stated in the acknowledgements, the volume includes a considerable amount of reprinted material, which could surely be found in other editions.

These examples contrast drastically with those found in the first stage, which avoided any claims to novelty. How can these diametrically opposed views be reconciled?

Analysis of the results

As mentioned, we believe that paratexts are a useful tool for unveiling the process of professionalization. This is because its main function is to present a text to a public. Genette stresses the functionality of paratexts:

> The most essential of the paratext's properties [...] is functionality. Whatever aesthetic intention may come into play as well, the main issue for the paratext is not to 'look nice' around the text but rather to ensure for the text a destiny consistent with the author's purpose. To this end, the paratext provides a kind of canal lock between the ideal and relatively immutable identity of the text and the empirical (sociohistorical) reality of the text's public [...] the lock permitting the two to remain 'level'. (Genette 1997: 407-8)

In order to understand the finality of the paratexts we need to answer two questions:

1. What are the differences in the "destiny consistent with the author's purpose" in both stages?

2. What are the changes in the "empirical reality of the text's public"?

The contextual information surrounding the works can provide an answer.

The empirical reality of the public

In the first stage, Korea held an important position in American society: the Korean War had put the country in the limelight and the public was receptive to imports from the Hermit Kingdom. Parallel 38 became, after the war, a strategic border that stopped the expansion of Communism. Korean literature had UNESCO support and there were subsidies for translation and distribution of Korean works. However, the scant contact between Korea and foreign cultures limited the number of translators available to do the job.

In the second stage, a growing number of professional translators were available. However the zenith of Korean popularity was soon passed and Korean literature was in direct competition with other foreign literatures. There were fewer subsidies, so publications responded to commercial needs.

A destiny consistent with the author's purpose

In the first stage, the available translators not only did the more textual part of the work but were often also in charge of selecting the works, acquiring

the translation rights, and even finding suitable publishing houses. Most often, their work was paid for by government subsidies. These translators were often in visible positions of society. Therefore, the purpose of most works was to spread Korean culture, and most paratexts were designed to acknowledge the funding. The novelty of the situation required legitimacy.

In the second stage, translators were still consulted for activities beyond their linguistic ability. However, in general, their work was controlled by publishing houses. The translations were designed to sell. Korean literature as such was already legitimate and now needed to claim its originality.

Professionalization and paratexts

As explained, the early translations depended on subsidies and translators, in their role as multiple agents of the process needed to legitimate the relevance of their work. Previous experiences validate, to a certain extent, the importance of the works. Moreover, the visible yet inexperienced translators needed good knowledge of the foundations of their work in order to justify their efforts. The reluctance to put emphasis on the novelty of the product, in favour of the exaltation of the idea of continuation, corresponds to a first stage of professionalization.

In comparison, later translators did not feel the pressure of visibility and were already considered professionals, or at least paid as such. Their obligation was not so much to the public or the sponsor, but to the intermediaries between their work and the final reader, their publishers. Either encouraged by them or bearing in mind the commercial purpose of their work, they presented the text as something original, new, and different from previous texts. This tendency was probably reinforced by the publishers themselves. Such bold claims to novelty would be unlikely to exist if not in a stable situation of professionalization.

The discourse used in paratexts complies with the needs of these two stages of professionalization: origins and establishment. Therefore, studying the first helps us to understand the second, and justifies the use of a discourse of novelty that travels in time.

Conclusion

To sum up, we argue that the stability of the profession is a basic factor that models claims of "novelty". In this case, paratexts are a useful tool for unveiling the professionalization of translation.

On the one hand, early translators depended on subsidies and relied on previous works to legitimate their efforts. Pioneer translators also need to justify themselves to a certain extent. On the other hand, later works and

translators were already legitimized but needed to look for distinction from the previous works in order to satisfy market demands.

The discourse used in paratexts complies with the needs of these two stages of professionalization: origins and establishment.

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The effect of translation memory databases on productivity

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Although research suggests the use of a TM (translation memory) can lead to an increase of 10% to 70%, any actual productivity increase must depends on the TM content. If the target renditions included in the TM database exhibit more free characteristics, this may adversely affect the translator's productivity. This paper examines how productivity is affected by different kinds of TM databases. A pilot experiment was undertaken to investigate the impact of two different versions of a TM database – free vs. literal TMs. All participants translated the same source text but used different TMs. The results show that in the higher fuzzy-match categories, translators using the less literal TM did not gain as much speed as was the case when using a more literal TM.

Key words: translation memory, productivity, localization.

Introduction

The role of the technical translator has changed as a direct result of translation memory (TM) technology. Translators are no longer focused on translating texts from scratch, but on recycling previously translated texts: the essence of the technology is "text re-use" (García 2009). As TM databases have changed into network-based systems, the translated texts are no longer locally managed by translators but rather centralized by translation bureaus or Language Service Providers (LSPs). In addition, due to the use of sections within localization projects, independent players such as quality-assurance checkers and client reviewers make extensive changes to the translated texts. By the time the texts are finalized, translators have lost control over their own translations.

Under these circumstances, translators using a TM provided by the LSP must deal with the imposed segments they have not generated themselves. This means more time checking and editing, thus adversely affecting productivity. Although previous studies have shown that the use of TM can lead to a 10 to 70% increase (Bowker 2005, Dragsted 2004, O'Brien 1998, Somers 2003), the actual productivity gain must depend on the TM content.

Target renditions exhibit more *free* characteristics when a product is adapted, customized, or highly localized, possibly due to reviewers' extensive modifications in the course of the localization process. If these texts are put into the TM database, it may have an impact on the translator's productivity. This present study will therefore examine how productivity is affected when different renditions are put into the TM database.

Relevant literature on TM productivity

The desire to increase productivity is one of the main reasons for using a TM, and this aspect has been investigated in empirical studies. According to O'Brien's experiment (1998: 119), anything from 10% to nearly 70% can be leveraged from the TM. Somers (2003: 42) states that "while on occasion a TM product might result in a 60% productivity increase […], 30% may be a more reasonable average expectation." Dragsted (2004: 210) has indicated that the average increase was 16 % for students and 2% for professionals. Bowker's pilot study (2005: 17) shows that translators without using a TM could not finish a 387-word translation within the 40-minitue time frame, while participants using a TM completed the task.

Whatever the exact increase might be, it has been established that the use of TM increases productivity. However, none of these studies has taken different types of TM content into consideration. In Bowker's experiment (2005), two different versions of the TM (original TM vs. error-included TM) were prepared, but her main objective was to compare the quality of products. No difference in productivity was recorded. I therefore decided to undertake a pilot study with the aim of investigating the impact of different TM databases on translation productivity.

Pilot study

The pilot study was carried in March 2009 using eight student translators as participants. They came from the Translation and Interpretation program of the Monterey Institute of International Studies in the United States.

The reason for using student translators rather than professional translators was mainly convenience. As a visiting scholar at the Monterey Institute during the 2008 academic year, I had access to a group of 8 students who volunteered to join the pilot experiment. The students' ages ranged from the early 20s to the early 30s. All students were at Masters level: two subjects were second-year students and six were first-year students. These students had diverse backgrounds: some came directly after finishing their undergraduate degrees, others had a few years of work experience, and one student had professional translating experience. Their language background also varied: half of the students were Japanese native speakers while the rest were English native speakers. Despite this diversity, all the students were highly

proficient in both English and Japanese, and we assume their translation skills to be at "near professional" level. This assumption is not without precedent: when Tirkkonen-Condit (1991) compares the translation behavior of professional and non-professional translators, the second-year students represent the "professional translators", and Bowker (2005) uses Masters students for her TM error propagation analysis.

Our subjects' TM skill level was, however, not at a proficient level. They were only novice or moderate users of TM. Some of them had completed a course on Translation Memories at the institute, others had not. To make sure that they were comfortable with the tool, I provided a training session and exercise lessons prior to the experiment. At the end of the trainings, I did not find major technical difficulties, nor did I see any when observing the actual screen recordings of their behaviors. Nevertheless, as Ribas (2007) points out, the translators' relative computer literacy may affect their translation performance in regard to the quality. This factor may thus be seen as a limitation of this experiment.

For the experiment, we prepared two different types of TM database for the same source text. All participants translated the same source text, but they used different TM databases. The first type was free-translation content (hereafter referred to as TM-F), which was based on authentic material used in an actual localization project. The pre-translation entailed a number of additions and deletions. The other type was more of literal-translation content (TM-L), for which I made modifications on the basis of the TM-F database. The TM-L content was not necessarily a *literal* translation: it was at the level of the current translation norm in the localization industry. Some examples of the differences between TM-F and TM-L are shown in Table 1.

In TM-F, for instance, the source word *application* in the first example was rendered as *program* in the target Japanese text. In the second example, the source word *current* was not translated. In the third example, the source phrase *basing on the features and tasks of your computer* was eliminated in the target text. Although some may claim that these features may be close to mistranslations in terms of formal correspondence, the TM-F content was, after all, authentic and was accepted in the market.

It is important to note the "match rate" of the TM. In principle, the TM functions as a database that stores previously translated content as paired source and target segments, and retrieves the translation segment for "recycling". The similarity level is indicated by the match rate, based on the syntactical structure of the source text. For instance, if a new sentence is said to be an "80 percent match" (fuzzy match) of an existing sentence, this represents the high resemblance and only a few corrections are required by the translator in the target text. If the new sentence is a "100 percent match" (exact match), this means that there is a high probability of no change at all in the target text. The source text used in our experiment was identical for both groups; therefore, the match rate for each sentence (or segment) was the

same. However, because different target renditions were prepared for each type of the TM database, I expected different editing efforts to be required by translators.

Table 1: Sample sentences from TM-F and TM-L, with back-translation into English

ST	TM-F (Free)	TM-L (Literal)
<u>Application</u> Configuration Wizard	プログラム設定ウィザード '<u>Program</u> Configuration Wizard'	アプリケーション設定ウィザード '<u>Application</u> Configuration Wizard'
Obtaining information on the <u>current</u> status of components and tasks and statistics on them	コンポーネントとタスクのステータスと統計情報の取得 'The status of component and task, and statistics information –ACC obtaining. '	コンポーネントとタスクの現在のステータスおよび統計の情報の取得 'Information on component's and task's <u>current</u> status, and statistics –ACC obtaining.'
Its task is to help you configure the initial settings of the application <u>basing on the features and tasks of your computer</u>.	設定ウィザードはコンピュータへ適切な保護設定を行うお手伝いをします。 'Configuration Wizard helps to configure the protection settings properly to your computer'	アプリケーション設定ウィザードは、コンピュータの特徴やタスク基づき、アプリケーションの初期設定を行うお手伝いをします。 'Application Wizard helps to configure the initial settings of the application, <u>basing on the features and tasks of your computer</u>'

Hypothesis

Because the use of a TM forces the translator's cognitive segmentation into smaller linguistic chunks (cf. Dragsted 2004), the translator, if using TM-L, should be able to easily identify one-to-one correspondences between the source and pre-translated texts. I therefore hypothesized that TM-L would correlate with faster translation speeds than TM-F.

General experiment design

Translators were requested to translate a text of about 500 words from English into Japanese using the TM. The text was from an anti-virus software manual, a topic normally encountered in the localization industry.

The translators were put into two sub-groups: TM-L and TM-F. All of them were asked to translate the same source text, using either the TM-L or the TM-F database. They were not notified of which TM database they would be using.

The experimental set-up was designed to reflect the translators' natural work environment. No time restriction was given for the task. The subjects were allowed to use their own computers and were permitted access to their usual reference materials, including the Internet, in addition to the TM provided.

All of the subjects' operations on their PC screens were recorded using BB Flashback. It recorded searches of electronic resources, cursor movements, clicks, and keystrokes as well as the translations. The recorded data were analyzed to trace the history of each translator's activities. BB Flashback was installed on each subject's computer and worked in the background so that it did not affect the subject's natural work environment.

The TM tool used for this experiment was SDL Trados 2007, the most common tool of this kind in Japan and the market leader in the world localization industry. Nearly 80% of translation service providers in Japan that use some kind of translation memories adopt SDL Trados (Japan Translation Federation, 2008). According to Lagoudaki (2006: 21), the TM most used worldwide is also SDL Trados.

Because this experiment was a pilot study, the sample size was small. A total of 8 students was obviously not a high number, especially to assess the statistical significance of quantitative analysis.

Results

The results of the pilot study are shown in Table 2. Contrary to my prediction, the overall difference in speed between TM-F and TM-L was not highly significant. The average production time shows TM-F 1:04.22 vs. TM-L 1:05.44, meaning that the overall production speed with TM-F was actually marginally faster.

This may partly be attributed to two factors. The first factor was that subject A1 in TM-F group recorded an exceptionally high productivity gain so that this translator's speed contributed greatly to the overall average speed in the TM-F group. The WPM (words per minute) of A1 was 11.29, compared with a median of 7.48. The second cause was subject D1 in TM-L group, who was the slowest translator of all, achieving only 6.88 WPM. The data without these two translators would make the result TM-F 7.21 WPM and TM-L 8.13 WPM, which is in line with our expectations. Nevertheless, such intentional manipulation cannot be an option here unless there is a legitimate reason to do so.

Table 2: Translation productivity: TM-F vs. TM-L

		Total Time	Mean Time	WPM	Mean WPM
TM-F	A1	0:45:10	1:04:22	11.29	8.23
	A2	1:12:42		7.02	
	B1	1:11:46		7.11	
	B2	1:07:48		7.52	
TM-L	C1	1:00:06	1:05:44	8.49	7.82
	D1	1:14:05		6.88	
	D2	1:08:31		7.44	
	D3	1:00:15		8.46	

Production speed for100% matches

Although the overall average data did not indicate any clear advantage of TM-L over TM-F, we found some differences in translation speed by subdividing detailed data into match-rate categories. Figure 1 illustrates the WPM for different match rates and a comparison between the two types of TM databases.

Figure 1: Speed comparison: 100%, fuzzy, and no match (WPM)
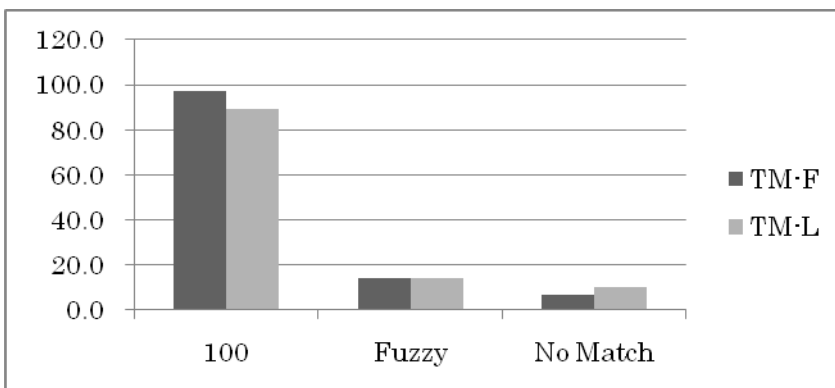
Comparing the speed at the 100% category, we see that TM-F was still faster than TM-L. Again, this was not in line with my prediction. However,

detailed observation of the screen-recording data shows that this difference was mostly due to the translators' technical skill and how they handled the 100% matches (EM=exact matches). Some translators were familiar with short-cut key commands to semi-automatically skip the EM segments. Short-cut features should reduce or eliminate any time spent on the EM segments, and translators who took advantage of these functions normally paid little attention to these segments. If they were more cautious and not in the habit of using the short-cut key features, they took some time to check EM segments. Subject A1 in the TM-F group, the fastest translator of all, made the most use of this feature. That is probably why the overall processing speed with TM-F in the EM category was higher, and it had nothing to do with the influence of the content included in the TM database.

We have not yet seen any significant difference between the databases in other matched categories, other than the fact that translation speed was higher for the EM segments.

Fuzzy-match speed in detail

In order to analyze more closely the effect of two different types of TM, I measured each individual translator's speed for every 10% of the fuzzy-match ranges. Table 3 gives the mean speed of individul translator sorted by the match rate, and Figures 2 and 3 show their behavioral patterns.

Table 3: Individual translator's WPM at detail match rate

	TM-F				TM-L			
	A1	A2	B1	B2	C1	D1	D2	D3
99-90	23.49	15.01	5.79	9.54	18.21	8.68	30.00	23.29
89-80	34.41	11.22	11.33	11.97	15.78	7.85	12.77	19.15
79-70	19.66	15.31	11.12	16.51	18.07	7.79	15.26	25.22
below 70	12.49	8.05	11.65	11.93	11.75	8.89	7.24	13.52
0.00	4.45	7.25	8.40	5.52	12.34	13.33	5.72	7.78

Figure 2: WPM change at detailed match rate for TM-F
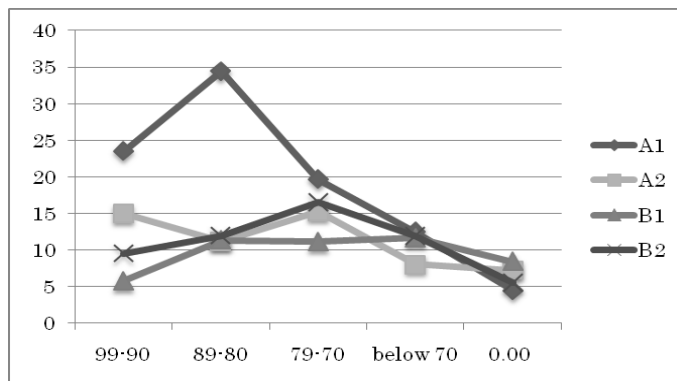
Figure 3: WPM change at detailed match rate for TM-L
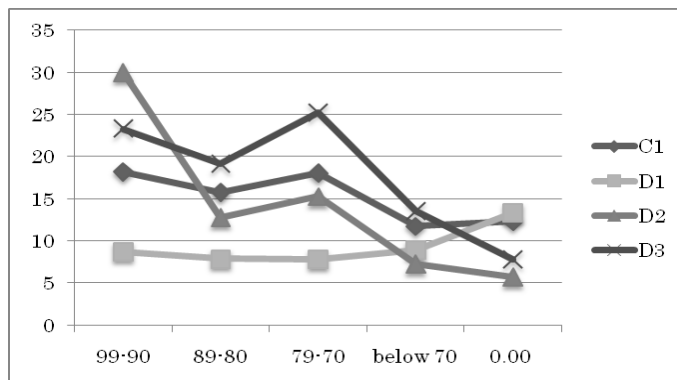
In the graph for TM-F (Figure 2) we see that the production speed with subject A1 was much higher than the rest of the translators. A1's speed began at 23.49 WPM in the 99-90% match range, increased to 34.41 WPM at 89-80% category, then constantly dropped almost proportionally to the decreasing match rate, until it reached no-match with 4.45 WPM. A1's dynamic range (the difference between the highest and the lowest WPM) was approximately 30 WPM.

Conversely, subjects A2, B1, and B2 exhibited much narrower ranges of speed change through all fuzzy matches. Their overall trend appeared "flatter" than A1's. For instance, A2's fastest peak came around 79-70% with 15.31 WPM, but the slowest speed at no-match showed 7.25 WPM. A2's range difference was only about 8 WPM; the trend curve did not show

as much dynamic movement as A1's. A similar tendency was also observed with B1 and B2.

This result suggests that the subjects in the TM-F group did not gain the same benefits from each fuzzy match segment proposed by the TM. It is normally expected that translation speed at a high match rate is faster than with lower matches, but this prediction was not applicable to the case of TM-F. The only exception was noticed with translator A1, whose speed curve changed almost proportionally to the match rate. However, even in the case of A1, the processing speed at the 99-90% category was significantly slow. This implies that free TM content may have reduced the translator's segmentation recognition speed in higher match categories.

In contrast, the overall trend with TM-L (Figure 3) showed more consistency and a wider range of speed leverage. The production speed increased almost in step with the increasing match rate. An exception was found with subject D1, whose curve contradictedly went up as the match rate decreased. D1's result was something that should not be observed in professional use of a TM. Perhaps D1 did not follow any proposed translations presented by the TM. This was also evident from this translator's post-experiment comments, which I requested participants to submit after the experiment. Subject D1 stated "TM was of no use for me".

Other than this exceptional case, however, translators C1, D2, and D3 indicated very similar characteristics: the speed at 99-90% match was the highest or near highest, and then dcreased toward no match, almost in proportion to the fuzzy-match rate.

The dynamic range in the case of TM-L was also wider. Translator D2 gave 30.00 WPM at 99-90% match category and 5.72 WPM at no match. The difference was over 24 WPM. D3's range was also over 17 WPM, although C1's trend fell within the range of a little over 6 WPM. Nevertheless, C1 still recorded a higher translation speed than the average for TM-F.

From these observations, we can conclude that the different types of the TM database seemed to have been affecting a productivity increase in fuzzy matches. Especially in the higher fuzzy-match categories, translators using TM-F did not gain as much productivity leverage as they did in the TM-L group. Hence, the overall dynamic range in TM-F was narrower than that in TM-F.

The overall differences between TM-F and TM-F are shown in Figure 4, where subject A1 has been excluded from caclucation. As mentioned above, subject A1's processing speeds for fuzzy-match categories were much higher than the remainder of the participants in the same group. Further investigation of this translator's processing is needed. Given this, however, Figure 4 still provides us with an overview of the productivity difference between TM-F and TM-L.
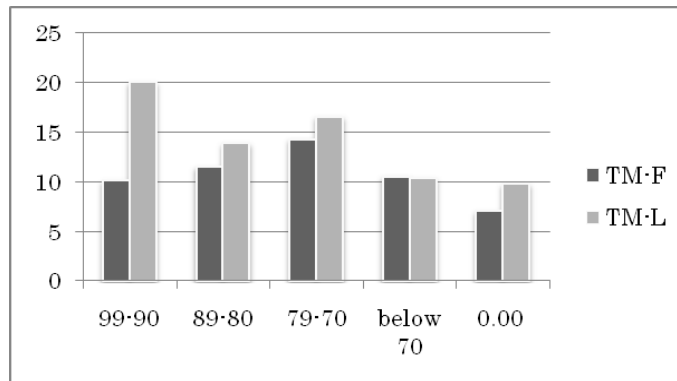
Figure 4: Average speed for fuzzy/no-match categories

Figure 3 shows that the production speed with TM-L is equal to or higher than with TM-F in all categories. Especially in the 99-90% match category, the speed for TM-F was significantly lower, at approximately half that of TM-L.

Concluding remarks

In sum, the TM-L production speed for fuzzy match segments exhibited faster WPM than did work with TM-F. That is, if a TM content is highly customized or localized as in TM-F, it may reduce productivity.

The reason for the reduced speed has not been analyzed in this paper. It may be related to the translator's focus range or translation unit. Under the TM-F condition, where the target renditions contained many deletions and additions, translators require more effort to recognize one-to-one correspondence between the source and the target text. Because the use of TM restricts the translator's segmentation range to a sentence or smaller unit, chunk-level recognition would be more difficult when using the *free* translation content (TM-F). This in turn may imply that translators using a TM are actually working on a sub-segment unit rather than an entire sentence or the discourse level.

In terms of efficiency in the actual practice of localization, if *free* segments are put into the TM database, there is a chance that this may adversely affect the translator's performance. The freer the renditions in the TM, the less effective the localizability may be. In order to improve the efficiency, it is necessary to review both the project workflow and the TM database, because the TM databases, like translators themselves, are no longer isolated from the project: they are part of the localization team.

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Translation research terms: a tentative glossary for moments of perplexity and dispute

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The following is a list of terms with recommendations for their use in research on translation and interpreting. The list has been compiled on the basis of doubts that have arisen in discussions with students completing doctoral research within the Intercultural Studies Group at the Universitat Rovira i Virgili in Tarragona, Spain. In some cases our notes merely alert researchers to some of the ambiguities and vagaries of fairly commonplace nomenclatures. In other cases, however, we have sought to standardize terms across research projects in a particular field (for example, translator training or risk analysis). For some particular terms we recommend abstinence, mostly because indiscriminate use has bereft the word of immediate specificity. In all cases, though, our basic plea is that researchers make their terms as clear and specific as possible, since the discipline of Translation Studies in currently unable to do that for them.

Accepted and variant usages of many terms can usefully be consulted in Shuttleworth and Cowie (1997), although the references are now dated, and the MonAKO glossary, among other sources.

The abbreviation *q.v.* stands for *quod vide* ("which see"), indicating that you might like to go and look at the thing next to the abbreviation.

Our thanks to the following for their suggestions and additions: Christy Fung-Ming Liu, Şeyda Eraslan, Natasa Pavlović, Ignacio García and Diane Howard.

Here we go:

A language, B language vs. L1, L2: The terms "A language", "B language" and "C language" are traditionally used in translator training institutions, where they indicate the language that the trainee has nominated as their primary or strongest (A), then the languages in which they need most training (B and C). A complete bilingual might thus request "double A" status of some kind, and many learners will effectively have a B1 and a B2 (i.e. two "second" languages at about the same level). More or less the same

meanings are used by interpreters when naming their working languages. On the other hand, the terms "L1", "L2", etc. are used in the study of language acquisition, sometimes to indicate the *order* in which languages are acquired, and more normally to separate the primary or "mother" tongue from the others. Although the two nomenclatures often overlap (the trainee's A language is usually their L1), there is a certain logic in separating the criteria of language acquisition from those of translator training. Recommendation: **Leave as is**.

Agency: Term traditionally used in sociology and political science to describe the subject's capacity to carry out actions, i.e. the subject's relative **power** (*q.v.*). A group of translation scholars has agreed that it means "willingness and ability to act" (Koskinen and Kinnunen 2010: 6). The insistence on "willingness" introduces psychological dimensions that could seem peripheral to the sociological use of the term, inviting myriad confusions with ***habitus*** (*q.v.*). It nevertheless makes sense to ask not just what effective scope or permission a person has to bring about change, but also how that person can receive or conceive of the idea to bring about change, and that second dimension might concern "willingness". As such, the problem of agency is largely the philosophical question of free will: if we are determined by our social environment, how is it that we are then able to change that social environment? The concept of agency evokes that problem but does not solve it. Solutions might nevertheless lie in the contradictory social determinations of the translatorial subject, especially given the many possible intercultural locations available and the capacity of people to move between locations. Recommendation: Refer to "agency" in the sense of "willingness and ability to act", but do not assume that the concept in itself does anything more than name a problem.

Arguments: Term used by Pavlović (2010) for the self-evaluations and self-justifications translators use in Think Aloud Protocols (*q.v.*), such as "sounds better", "this is what they wanted to say", "this is what the reader will understand" or "the rule says this". Recommendation: The term is clearer than the term "evaluation", although the list of possible arguments still needs some formal shape.

Audiovisual translation: Translation that accompanies spoken language and visual communication, as in film, plays, opera, videogames, mobile telephony, computer games, indeed any electronic communication involving sound and images. Recommendation: Respect the term, but always with the awareness that the field is huge, subject to myriad constraints, and difficult to generalize about.

Autonomous vs. heteronomous recruitment: Terms proposed by Cronin (2002) to distinguish between recruiting intermediaries on the client's side,

and recruiting them from the "other" side. Thus, when Columbus went in search of the Indies he took a Jewish interpreter with him (on his side, hence "autonomous"); when that interpreter proved useless in the Caribbean, Columbus captured some natives to turn them into interpreters (from the other side, hence "heteronomous", and subject to suspicion). The distinction is valid in many situations, and a general shift can be observed from the heteronomous to the autonomous, in order to ensure greater trustworthiness. The terms, however, are far from transparent ("autonomous" could also mean "independent", which is far from the case here). The more significant problem is that intermediaries often come from social groups that are wholly neither on one side nor the other: Jews and Mozarabs in Medieval Hispania, the Jewish interpreter with Columbus, or Diego Colón, the putative son of Columbus born of interaction with the cultural other. Recommendation: If you think there are only two sides, why not "home recruitment" vs. "foreign recruitment"? At least people stand a chance of knowing what you are talking about.

Bitext: Term proposed by Harris (1988, 2010) for aligned segments of start texts and target texts in their original textual order of presentation. That is, with the whole start text aligned with the whole of the target text. The different between bitexts and aligned corpora is that the latter are designed for use without concern for textual linearity (i.e. the original order of the segments). The term "bitext" is nevertheless loosely used without reference to that linearity, such that it is applied to any pair or aligned segments. In this sense, it is used as a loose synonym for "translation memory" or "translation memory database". Harris (1988) originally presented "bi-text" as a psychological concept describing the two texts existing momentarily in the mind of the translating translator, although there is scant evidence to suggest this actually happens. Recommendation: The term can be useful, although it is fraught with divergent usages and one can almost as easily talk about "aligned texts", "aligned segments", "translation memory database", and so on. There would seem to be no overriding reason for the hyphenated form "bi-text".

Brief vs. instructions: The term "brief" has commonly been used to render the German *Auftrag*, which is what *Skopostheorie* uses to talk about the instructions that a translator receives from a client. A "brief" is more like what a lawyer receives from a client: a general open-ended mandate to reach a goal or solve a problem. Vermeer, writing in English, uses the term "commission", which is like what an artistic painter receives: "fill this space up with whatever you like". Gouadec, on the other hand, believe that the client should fix a maximum of aspects of the text to be produced; he thus proposes "job description". The problem here is the translation profession never really uses the terms "brief", "commission", or "job description".

What you get, at best, is a set of instructions. The default term should thus be **instructions**.

CAT tools: The term "computer-aided translation" (or "computer-assisted translation") is now a misnomer, since computers are involved in almost all translations jobs, and in a lot of interpreting as well. The term should be replaced by clear reference to the technologies actually involved (e.g. translation memories, machine translation, terminology database). Recommendation: **Avoid**.

Checking: Term used in European standard EN-15038 for changes made to the translation by the translator, as opposed to **revisions** (*q.v.*) and **reviews** (*q.v.*), which are carried out by people other than the translator (cf. **TEP**). This term does not seem to have gained standardized status in industry or research, and it has nothing within its semantics to suggest that only the translator can do this. Recommendation: Prefer "**self-revision**", at least for the purposes of research.

Chuchotage **vs. whisper interpreting**: This is where the interpreter sits next to (or somehow behind) the person receiving the rendition, and speaks quietly so as not to disrupt the wider setting (e.g. a conference). Since "chuchoter" means "to whisper", and not much else, there is no possible justification for the French term, unless you want to attract Mortisha Adams. Recommendation: **whisper interpreting**, although "whispered interpreting" can also be found and does make sense.

Collaborative translation protocol: Term used by Pavlović (2007) for the verbal report of a group of (student) translators who are working together on the one translation. This sense is not to be confused with "collaborative translation" (*q.v.*) as a synonym of "crowd-sourcing" (*q.v.*), "community translation" (*q.v.*), etc. Recommendation: Since the voluntary aspect is missing here, it might be better to refer to "group translation protocols".

Collaborative translation: Synonym of "crowd-sourcing" (*q.v.*), "community translation" (*q.v.*), part of CT3 (*q.v.*), etc., used for group translating where the work is largely voluntary (i.e. unpaid in financial terms). "Collaboration" in English always sounds like illicit help given to the enemy, as in the case of the French who helped the Nazi occupation of France. More appropriate terms in English might be "participative translation" or "volunteer translation". Then again, if the idea of collaboration connotes something illicit or underground, those values might not be entirely out of place in many situations. Recommendation: **Volunteer translation** (*q.v.*).

Community interpreting: Term used to cover language mediation in medical encounters, asylum hearings, and police stations, often extended to include court interpreting. Alternatives are "public service interpreting" (especially in the United Kingdom), "cultural interpreting", "community-based interpreting", and "dialogue interpreting", which refers more to the triadic nature of the encounters rather than to their institutional settings and overlaps with the term "liaison interpreting", which specifies two-way mediated communication. The problem with the reference to "community" is that all translating and interpreting involves communities of one kind or another, and should involve ethical issues similar to the ones dealt with here, so there is no substantial specificity indicated. Further, the interactions are hardly from within any pristine language community as such: they involve the provision or intrusion of government services, and thus encounters *between* communities. These ideological aspects are scarcely neutral. A further problem is current use of the term "community translation" (*q.v.*) in a very different sense ("community translation" usually involves voluntary participation; "community interpreting" can be carried out by professionals). Recommendation: use the more specific institutional terms wherever possible: **court interpreting**, **medical interpreting**, etc., refer to **dialogue interpreting** as the more general term, and refer to the ethical issues involved in all mediated communication.

Community translation: Term used for the practice whereby non-professionals translate software or websites that they actually use (cf. collaborative translation, crowd-sourcing, fan translation, user-based translation, lay translation, citizen translation, etc.). The problem here is that the term can also (in the United Kingdom and Australia, at least) refer to the use of written translation in the areas of "community interpreting", which has so far been quite a different sphere. The ideological problems are moreover similar to those of "community interpreting" in that legitimacy is accorded to some kinds of community (often web-based virtual communities) but not to others. Recommendation: **Volunteer translation** (*q.v.*).

Comparable corpora vs. parallel texts; parallel corpora vs. bitexts: A terminological mess created when Mona Baker (1995) decided that corpus linguistics should use the term "comparable corpora" to compare a body of translations in a language (e.g. legal texts translated into English) with a body of non-translations in the same language (e.g. legal texts originally written in English). Translation scholars had previously adopted the term "parallel texts" to describe the same kind of comparison (e.g. to translate a sales contract into English, first find a sales contract written in English and use it as a "parallel text"), a term that Chesterman has since sought to replace with "non-translation" (NT) (*q.v.*). To make matters worse, Baker then decided to use the term "parallel corpora" for what previous scholars had

termed "bitexts" (sets of texts where segments in one language are aligned with corresponding segments in another language). That was not a red-letter day for the unity of Translation Studies. Recommendation: If you are doing corpus work, define your terms. For more general work, stick to **non-translation (NT)** and **bitext**, when appropriate.

Competence: Currently popular term for the set of things that a professional knows (knowledge), is able to do (skills), and is able to do while adopting a certain relation to others (dispositions or attitudes). "Translator competence" would thus be the knowledge, skills and attitudes necessary to become a translator. The concept can be reduced to just two components: declarative knowledge ("knowing that") and operational knowledge ("knowing how"). As such, the term "competence" has very little to do with the way the same term was used in (Chomsky's) linguistics to indicate a set of rules that underlie performance. A further problem is that most models of translator competence include numerous components (such as "knowledge of Language A", "knowledge of translation technologies", "ability to apply translation strategies", "confidence", "speed") without any assurance that the list is not open-ended or subject to radical historical change. There is no empirical evidence to indicate that the components are indeed separate, or that they are combined such that learning in one component entails progress in others. Recommendation: Avoid assumptions that translator competence is a recognized unified and stable object; prefer, wherever possible, the more specific terms **skill**, **knowledge**, and **disposition**, with degrees of **expertise** operative within all three.

Constrained translation: Term proposed by Mayoral et al. (1988) for the basic view that all translations are subject to a number of non-linguistic constraints, from temporal and spatial restrictions through to the need to not contradict information conveyed by sound or image. This is a very neat view that seems not to have had the repercussion it merits, especially in the field of audiovisual translation (*q.v.*). The basic terminological problem is that all translating is constrained in one way or another, so the term is not really saying much. The boundaries between the linguistic and the non-linguistic have also been blurred by work in the area of pragmatics. Recommendation: Talk freely about "**translation constraints**", no matter whether they are linguistic or not, in full awareness that some constraints are always present.

Crowdsourcing: Term coined in 2006 for the practice whereby non-professionals perform tasks that would otherwise be out-sourced to independent professional agencies. In the field of translation it functions as a synonym for community translation, fan translation, user-based translation, lay translation, self-organized citizen translation, etc. It has been used for translation practices at Google, Facebook, Microsoft, Adobe, Symantec,

Sun, and Twitter. Although now widespread in technology businesses, the main disadvantage of the term is that it is a cheap mutation of the standard business practice of "out-sourcing", which is the only way anyone could justify the word "crowd" (because it sounds like "out"). The term thus lacks specific reference. Recommendation: **Volunteer translation** (*q.v.*). The hyphenated "crowd-sourcing" has the virtue of marginally greater clarity and significantly smaller presumption of widespread acceptance.

CT3: Siglum for "community, crowdsourced and collaborative translation" (cf. **community translation**, **crowdsourcing**). Here it looks like someone just gave up trying to find a name for the thing, then retreated into the comfort of brainless tech-talk. Recommendation: **Volunteer translation** (*q.v.*).

Cultural translation: Term with many different meanings, most of them equally vague and ideological. Uses range from British social anthropology in the 1960s through to Bhabha and followers. The general notion is that translation is not just of texts, but of entire cultural representations and identities. When an ethnographer describes a tribe, they thus translate a culture into the language of ethnography; museums offer iconic and linguistic translations of entire cultures; migrants translate themselves, forming cultural hybrids, and so on. Recommendation: If you want to use the term, specify what you mean. If not, **avoid**. Our general preference here is for a discipline focused on communication across different cultures and languages, rather than processes that occur within just one culture or language.

Cultural turn: One of numerous "turns" (*q.v.*) that are supposed to have transformed the whole of Translation Studies. Since concerns with wider cultural issues can be found as far back as the Russian Formalists and the Prague School, there is little evidence of one unitary transformation having taken place at the time of the "cultural turn" promoted by Lefevere and Bassnett (1990). Recommendation: **Avoid** the term, but by all means consider cultures.

Culture: A word with notoriously numerous definitions, none of which can be wrong. One supposes that a culture comprises codifications seen as belonging to some people but not to others. It is difficult, however, to attempt to draw up lists of such codifications, and often hazardous to assume that they are specific to just one culture. A further problem is that some uses assume "national cultures", where certain codes (dress, meals, hygiene, etc.) are believed to be associated with national languages. That sort of homo-geneity or concurrence rarely hold up to empirical analysis. Others talk on the level of "group culture", "company culture", or "professional culture", and it is here that it might make sense to talk about a "translation cultures"

(*q.v.*) or "intercultures" (*q.v.*). A more elegant approach is to let cultures define themselves, simply by positing that the limits of a culture are marked by the points in time and space where translations are required. Recommendation: Prefer more specific terms, or at least add adjectives to the word "culture". More generally, try to test the existence and limits of cultures, rather than just assume them.

Culture-specific items: Linguistic references that are supposed to indicate a specific culture, such as names of people, names of streets, specific terms for food, or names for currency units; also known as "realia" (as if they were the only reality). The problem is that most of these items are actually specific to sets of cultures, so the term is misleading. Recommendation: We suggest **location markers** (*q.v.*).

Descriptive vs. prescriptive Translation Studies: A deceptive opposition, necessary at the time when translation was being taught and studied on the basis of prescriptions of how to produce a "good" translation. Descriptive studies would then set out to reveal the nature of actual translations, showing that what is "good" depends on culturally relative norms. The opposition is deceptive because 1) the act of description is never free of value judgments (we describe only the aspects we are interested in, and thus are not entirely free from prescriptive intent), and 2) prescriptions are inevitably based on experience of actual translations (and thus on elements of description). One way to retain the distinction is to suggest, as does Chesterman (1999), that prescriptions are in fact predictions of future success or failure, based on accumulated descriptive experience. Recommendation: Describe, but do not pretend to be neutral or unbiased; declare your interests, and reflect upon them.

Direct vs. indirect translation: "Indirect translation" is usually the historical process of translation from an intermediary version. For example, Poe was translated into French by Baudelaire, then from French into Spanish by a number of poets. The Spanish versions would then be called "indirect translations", and the first translation, into French, could then logically be called a "direct translation". Indirect translations are sometimes called "retranslations" (*q.v.*), which is simply confusing, or "mediated translations", which makes some sense (except that translators themselves are mediators, so all translations could be mediated), or "relay translations" (on the model of "relay interpreting"), or "second-hand translations" (suggesting the inferiority of "second-hand cars"). These terms are sometimes mixed up with *traducción directa*, which is the Spanish term for work into the translator's A language, and Gutt's use of "indirect translation" to describe a translation that does not aim at interpretative resemblance to the source text. In short, we have created a mess. Dollerup (1998) argues that the term "indirect

translation" is misleading and "should be kept for the situations where two parties must communicate by means of a third intermediary realisation which has no legitimate audience" (1998: 19). Dollerup proposes the term "relay translation" (calqued on "relay interpreting", *q.v.*), defined as "a mediation from source to target language in which the translational product has been realised in another language than that of the original; the defining feature is that the intermediary translation has an audience, that is consumers of its own" (1998: 19). The problem here seems to be that the "relay" idea describes the action of the first translator (Baudelaire in our example), whereas what is significant is the action of the second translator (the translators from French into Spanish). Recommendation: In the absence of any really happy solution, stick with **indirect translation** and accept **mediated translation**. Avoid the others.

Directional equivalence: The kind of equivalence for which there is no guarantee that translation of a textual item from language A to language B will follow exactly the same path as translation from Language B to language A. That is, back-translation cannot be a test of equivalence.

Disclosure communication: Term we propose for communication situations where one party finds it difficult to give sensitive information, as in rape cases or crime-related information. Disclosure may be enhanced by use of languages close to the subjects, and by technological alternatives to telephonic communication. It would be a particular kind of "sensitive communication" (*q.v.*).

Domestication vs. foreignization: Version of the classical dichotomy between "two methods of translation", proposed by Schleiermacher (1813) and resurrected by Venuti (1995). When we try to organize translation shifts (*q.v.*), the most obvious macro-approaches are domestication and foreignization in the sense that most shifts privilege either the target culture or the source culture. But there are many solutions that do not fit comfortably into this dichotomy. It might pay to think in terms of a horizontal axis of possible cultural worlds, with foreignization at one end and domestication at the other. Then there is a vertical axis of "amount of information given", with omission at the bottom and pedagogical translation (explicitation, footnotes etc.) at the top. So all the solutions find a place in relation to those two axes. Recommendation: Whatever you do, question the simple binarism.

Editing: The making of amendments to a text in a situation where linear progression is either absent (in the case of an automatically generated text, from MT for example) or completed (i.e. the drafting or translating has been completed). Editing may apply to translations or non-translations, although the term **revising** (*q.v.*) (self-revising or other-revising) is to be preferred for work on translations. When machine-translation output is being corrected or

amended, the most appropriate term is **postediting** (*q.v.*) (since "revising" would imply that an entire human drafting process has been completed). The various types of editing can be found in standard textbooks (copy-editing, stylistic editing, structural editing) and can be adapted to suit the problem to be solved.

Empirical research: The creation of knowledge by observation, experience or experiment. Knowledge can also be created non-empirically through reason and speculation (thought experiments). Something between the two might be the creation of knowledge through the critical reading of texts, or the creative invention of new hypotheses that then have to be tested in some way. Translation research should have an empirical component because 1) the intercultural nature of translation introduces a high degree of cultural relativity, and 2) translational relations enter into the research process itself. On both these levels, the object exceeds its theorization, and must thus be met with constantly. Recommendation: Think creatively and then try to test everything, as far as possible.

Equivalence: A widespread term for a relation that many believe in and no one can prove beyond the level of terminology (*q.v.*). We should accept that equivalence has no ontological foundation, since translation problems (*q.v.*) allow for more than one viable solution. This means that, in the field of translation problems thus defined, equivalence is always "*belief* in the translation as equivalent of an ST". Recommendation: Always make it clear that equivalence means **equivalence-belief**, and indicate who is supposed to be holding that belief.

Escort interpreting: Term once used for services where an interpreter accompanies someone or a group of people to provide language mediation. In some countries the term seems to have died a natural death thanks to the rise of "escort agencies", which provide prostitutes of one kind or another (or so we are told). Recommendation: Avoid the term (if not the sex workers) and look for something better, perhaps "**liaison interpreting**".

Expert translator: According to Harris (2010), "expert translators are people who have had training for it". But since we all know trainees who have little expertise, it seems difficult to justify the assumption that training alone leads to expertise. Recommendation: **Avoid**, unless you explain what you mean by expertise and you find all its elements.

Expertise: The performance of a task with a high degree of 1) socially recognized success, 2) efficiency and 3) holistic information processing. There are many variations on this definition. Recommendation: Use only in situations where at least these three elements are involved. Otherwise, be

more specific. Do not assume that trainees and all professions have expertise.

Explicitation: Term for cases where a translation makes explicit something that is implicit in the ST. This may involve syntactic expansion (e.g. "the girl I saw" vs. "the girl *that* I saw") and the provision of lexical information that is considered common knowledge to ST users but not to TT users (e.g. "Huesca" might become "the city of Huesca in northern Spain"). Care should be taken to restrict the term to the implicit/explicit criterion, so that it does swallow up all forms of **explanation** (footnotes, translators' prefaces, etc.). That distinction is perhaps only strictly tenable in the field of syntax, where grammar words may be optional. Some also see explicitation as the use of specific rather than general lexical items (e.g. rendering "brother" as "younger brother" or "older brother", as is obligatory in Hungarian and Chinese), although down that road you soon run into trouble determining universal criteria for specificity. Recommendation: Reserve "explicitation" for optional operations involving syntactic expansion, since that is the only usage that might say something about the translator's cognitive disposition. Use other terms ("explanation", "more specific lexis") for the rest.

Fluency quotient: In Pavlović's process research (2007: 88), the total number of proposed solutions divided by the number of problems.

Fluency: In translation process research, the "ability to produce (a large number of) tentative solutions for a given problem by relying on internal resources" (Pavlović 2007: 87, working from Kussmaul and others).

Function: What a thing can do or be used for, as opposed to what it is: a pen is to write with, a book is to be read, and so on. A piece of language can be analyzed in terms of its structural properties or in terms of the actions in which it can be used, and the later could broadly embrace a range of "functions". Functions can be related to translation in several ways: 1) the pragmatic analysis of ST and TT as utterances (where "function" becomes a range of possible actions), 2) the relation of TT to an externally derived purpose or *Skopos* (where "function" equals a desired action or effect, expressed from a position of relative power), or 3) the position of the TT with a cultural system (where "function" is a property of systemic positioning, as in Bourdieu or Even-Zohar). Since these are three quite different senses, you should make your meaning clear. Note that a theory is "functional" if it works, and "**functionalist**" if it focuses on functions rather than forms. There is little historical reason to accept that German-language *Skopos* theory was at any stage the only functionalist game in town. Recommendation: If in doubt, avoid the term. If you must use it, say what you mean (and give at least one example).

Globalization: Term most useful when it refers to the incremental effect and consequences of greater efficiencies in communication and transportation systems, which increase movements of merchandise, labor and information to the extent that economies cannot be wholly controlled at the national level. Globalization is thus primarily an economic consequence of technological change. There seems little clarity in using the term in other senses, for example: 1) "going global" in a business, when preparing to market a product in other languages and cultures (thus making "globalization" a part of localization discourse), or 2) imperialistic impositions of just one culture or language on the whole world (thus leading to collocations like "fight globalization"). One of the technical problems here is that the economic process is supposed to lead to regional specializations, whereas cultural uses of the term tend to assume global homogenization. Recommendation: Stick to the **technological-economic** sense; use more specific terms for what communication companies, fast-food chains and activists do; adopt an empirical (*q.v.*) approach to iniquities, at least while doing research.

Habitus: Term use by the French sociologist Pierre Bourdieu to cover the individual's dispositions to act in a certain way and adopt certain positions in a field. The term is frequently used in the sociology of translators, perhaps without adequate reflection on what it means. In Bourdieu, the concept has some serious advantages: 1) it overcomes sterile oppositions between objective social structures and the individual's subjective views of the world (people's opinions are not just illusions; they actually guide the way they construct social life), 2) *habitus* is not just in what people say but in the way they act, feel, think, and move their bodies (i.e. it is "embodied"), 3) your *habitus* develops and changes throughout your life, as you interact with different social structures, so the concept is very dynamic—a profession can be seen as a historically developing *habitus*. The term's serious disadvantages are: 1) it covers over the problem of agency (*q.v.*) without resolving it, 2) it is hard to pronounce (a Latin word pronounced in English in the French way, with a /y/ as the last vowel?), 3) it is not common language, so it sounds pretentious many situations, 4) some translation scholars have used the term in a reductive way (e.g. "the habitus of translators is to be subservient") or as a surrogate for simpler and more understandable terms (e.g. "socialization", "professionalization", "disposition"), 5) its advantages are operative within the sociology of Bourdieu, and not all researchers might want to adopt that kind of sociology (since it says little about interculturality or cooperation, and it remains the sociology of a nation state comprising antagonistic groups), and 6) a lot of research lacks enough subject data to talk about *habitus* in any full way (e.g. if the textual analysis of translations suggests a tendency to adopt certain solutions, that says nothing about the thoughts, feelings or bodily aspects of the translator's activity – if what you have is a tendency to adopt certain textual solutions, you cannot really say

anything interesting about *habitus*). Recommendations: Keep *habitus* in italics, to indicate a foreign technical term; use (set of) **dispositions** when appropriate; do not use *habitus* to avoid asking who has a degree of effective power (i.e. agency, *q.v.*).

Hypothesis: A simple, clear statement relating two or more variables in such a way that the relation can be tested empirically (*q.v.*). A good hypothesis contains no direct value judgments (e.g. you cannot talk about a "good translation" as if everyone agreed what the term means), no modals (e.g. you cannot say "retranslations *can* have more success than first translations" or "translators *should* be visible"), should not be obvious (e.g. it cannot be a definition or a tautology) and should be important to someone. Recommendation: It is not uncommon to find the form "a*n* hypothesis", although it would seem to be supported by no good logic.

Intercultures: Secondary cultures that operate in the overlaps of primary cultures. Examples might be European royalty, diplomatic culture, monastic orders, international bureaucracies like the UN and the European Commission, and scientific communities at the higher levels. **Professional intercultures** are then those that use their intermediary position in order to provide communication services between those primary cultures. As such, translators and interpreters might belong to professional intercultures more than to just one primary culture. As such, the concept of intercultures is more sociological and specific than the association of translators with nomadic culture. Professional intercultures may conform to the following principles: 1) they tend to be transitory, 2) membership is based on *diversity* of provenance, 3) their agency grows with increasing technology, and 4) with increasing power, they enable agents to become principles. Some intercultures may evolve into primary cultures, as in the case of Spanish-speaking Mexican culture. Recommendation: Explore.

Internationalization: A clear misnomer for the preparation of documents for efficient translation (or localization) into several languages. In localization discourse this is sometimes expressed as the "removal of culture-specific items", which effectively places the document in the technical interculture of the localization process itself (since there is no text outside of culture). Internationalization can involve disambiguation, other degrees of controlled language, the provision of glosses, and the removal of elements that are likely to create problems downstream (*q.v.*). In any case, nations have nothing to do with it. Recommendation: One can think of several better terms ("delocalization", "interlocalization", "pre-localization", perhaps), but the industry has chosen this one; it seems to have stuck, so we are stuck with it.

Interpreting vs. interpretation: Two terms for spoken mediation between languages. "Interpreting" began to replace "interpretation" in the 1990s, on the argument that it was slightly less likely to be mixed up with "interpretation" as the general making sense of texts. Many theorists and practitioners in the United States have nevertheless clung to "interpretation", perhaps with the same self-sufficiency with which they measure the world in miles and gallons. Recommendation: **interpreting**.

Intervention: When a footballer is running fast, and you put your body in the way so that they run in a different direction or fall over screaming, you have intervened. In theory, every human action may influence some other human action, so we are intervening all the time. If the term is going to say something, it has to be restricted. Further, the intervening action (putting your body in the way) is itself the result of previous interventions (you want to help your team, or extract revenge for a kick in the shins), so it is difficult to say that we are studying anything in isolation. Ideological activists variously call on us to intervene, then point out that we are always intervening anyway. To become half-way meaningful, **translator intervention** should refer to sets of translation shifts (*q.v.*) that 1) are relatively patterned throughout a translation, 2) can be attributed to a conscious aim for which there is external evidence, and 3) may be the result of individual or collective agency (so there may be more than the "translator" involved).

Intranslations vs. extranslations: Terms proposed by Ganne and Minon (1992) for the translations that come into a language (*intraductions*, in French) and those that go out of the same language (*extraductions*), particularly when you are charting the numbers of translations. Recommendation: The neologism "out-translation" might be clearer in English, but why quibble?

Inverse translation: Occasionally seen as a translation of "traducción inversa", which is the way the Spanish language has sought to describe work into the translator's non-native languages (L2, L3, etc.). Since the term suggests you are going the wrong way (when translators in smaller cultures often have to work this way), it is ideologically loaded and professionally indefensible. Recommendation: **L2 translation** (although it may also be L3, etc.).

Laws of translation: Term proposed by Toury (1995) for general tendencies that distinguish translations from non-translations, no matter what the language pair or directionality, and propose explanations for the distinctions. Toury proposes two laws. The law of growing **standardization** can be understood in the following way: "The bigger the textual unit, the more the translation of that unit conforms to the standards of the target culture" (thus "growing standardization"). The law of **interference** might then run like

this: "The more prestigious the source culture, the closer the translation will be to the source text" (hence greater "interference"). There are many rival formulations. Recommendation: Insist that the laws concern tendencies and explanations based on non-translational factors (e.g. prestige, size of units).

Laws vs. universals of translation: Rival terms for general tendencies for translations to differ from non-translations. The distinction is complicated by the use of the term "universal" in the Tel Aviv School in the 1980s, prior to Toury's 1995 use of the term "law". The so-called "universals" tend to concern specific linguistic variables that can be measured as such. A "law" would then be a generalization based on a series of proposed universals and related to an explanatory variable. Thus, the "universals" proposed by the Tel Aviv School in the 1980s would all seem to support Toury's proposed law of increasing standardization, although they did not posit causal explanations. Recommendation: Consider the full range of translation activities before believing in any proposed law or universal.

Lay translation: Term sometimes proposed for non-professional translation, without great success, apparently. Recommendation: **Non-professional translation**.

Loan vs. calque: Terms used by Vinay and Darbelnet to describe two types of translation solutions (*q.v.*), although they call them "procédés", "procedures" (*q.v.*). A **loan** is use of the same word (e.g. "bon voyage" as an expression in English); **calque**, on the other hand, is the borrowing of a grammatical pattern (e.g. the English term "Governor General", on the model of "Gouverneur général"). This distinction opens a can of worms. "Loan" could equally be called "transference", "transcription" or "borrowing", and it is hard to say if it should include the Spanish translation of "football" as "fútbol". As for calque, some see it as involving the generation of a translation by translating the *components* of a source-language expression (e.g. "football" translated as "balompié", composed of "balón" [ball] + "pie"). [foot], or "Jederman" to render "Everyman"). Then what do we do for Asian languages rendering Western languages, where the main choice often concerns which script to use? Recommendation: Describe the linguistic level at which the transformation is observed, in an ad hoc way to suit the research project, without confusing the description with any cognitive process. Thus, for example: "transcription" ("McDonald's" is written like that in many languages), script transformation ("Макдоналдс" is the name in Russian), phonetic imitation (マクドナルド in Japanese; "Jacques Chirac" becomes "Žaks Širaks" in Latvian), morphological translation ("balompié"), syntactic imitation ("Governor General"), or whatever linguistic levels suit your purposes.

Localization: Term used in the late 1980s to describe the commercial translation of software, and since extended to talk about a "localization industry". In some usages, "localization" should only refer to work on digitized content. In others, it is a mode of translation paradoxically defined by the incorporation of "internationalization" (*q.v.*) into the workflow. Recommendation: Use with respect to the specific industry workflows.

Location markers: Term we propose for the linguistic elements that situate a scene in a specific historical period and/or geographical place: names of people, streets, currency, food, dress, etc. Sometimes called "culture-specific items" (*q.v.*) or "realia", these items do nothing but mark a location. Recommendation: Privilege this term.

Loyalty: Term proposed by Christiane Nord (1988) for the translator's ethical responsibility to the people and cultures involved in the communication act. The concept thus adds an interpersonal dimension to the notion of **fidelity**, which Nord believe refers only to relations with texts. Nord stresses that the communication participants should not be cheated, so if the translator departs from their expectations, then the nature of the departure and the reasons behind it should be explained. The main problem with the concept is that it does not really help the translator in cases where people make contradictory claims, such that the translator must side more with one party than the other. The concept underlies an ethics that seems very conservative ("give people what they expect") and idealistic (as if compatibility and neutrality were easily attainable). Recommendation: Do not assume that this is a clear or uncontested concept.

Manipulation School: Term used for the translation scholars brought together in the book *The Manipulation of Literature* edited by Theo Hermans in 1985. The term has no technical status and no descriptive value in relation to the systemic thought of the literary scholars who came together at that stage to talk about translation. Recommendation: **Avoid**.

Marked vs. unmarked: In lexicography, the contract between a neutral item ("unmarked") and a less usual item ("marked"): so *host* would be unmarked and *hostess* would be marked. In more general translation theory this becomes a powerful but perhaps misleading shorthand for the opposition between low-frequency ("marked") and high-frequency ("unmarked") linguistic items, where frequency can be measured on the basis of a text or a wider corpus of the language concerned. The power of the concept resides in the idea that the translator intuitively picks out what is normal in a ST scene and renders it as what is normal in the TT scene, operating in terms of felt frequencies rather than linguistic transformations. The misleading part is that there are only two terms here, when frequencies obviously give us conti-

nuous variables. Recommendation: Talk about relative **markedness**, and explore the psychological possibilities.

Modulation: see "transposition".

Multimedia translation: Translation that involves more than one medium (e.g. sound plus image). As a field, it is marked by a plurality of translation constraints (see "constrained translation")

Native translator: Term coined by Toury and accepted by Harris (2010) for "people who have had no formal training in translating but who have picked up its skills by observation and experience and acquired its socially accepted norms". Since the associations of nativism or indigeneity are unjustified here, some better term should be sought. Recommendation: "**untrained translator**" or "**paraprofessional translator**" (*q.v.*), with recognition that they may attain high standards.

Natural equivalence: Deceptive term for the kind of equivalence that can be tested on the basis of back-translation. For example, "tomography" translates as "tomography", which back-translates as "tomography". This creates the illusion that equivalents exist in languages prior to the intervention of translations. The term is deceptive because these equivalents are almost always the result of technical or otherwise "artificial" languages. Recommendation: Handle with care, lest someone think you actually believe in naturalness or neutrality.

Natural translator: Term proposed by Harris (2010) for "people who do translation of a simple kind without having had any training in translation, either formal or informal." This seems clearer and less leading than the alternatives "unprofessional translator" (*q.v.*) and "native translator" (*q.v.*), but the suggestion of innateness remains problematic. Recommendation: Prefer **untrained translator**.

Non-translation (NT): Term proposed by Chesterman (2004: 44) for texts in the target language on the same or similar topic as the translation. They are "called 'parallel' texts by some scholars, 'comparable' texts by others, and 'original' texts by still others. To avoid confusion, it is called 'non-translated' text; this gives the convenient abbreviation 'NT' to go with ST and TT" (2004: 44). The only problem here is that non-translations could also conceivably include texts in the source language, or indeed the ST itself. Recommendation: **NT**, in the strict sense offered by Chesterman.

Norm: Sociological term used by Toury (1995) to describe shared cultural preferences reinforced by sanctions for non-compliance. For example, translations of verse into French were traditionally in prose, and a translation

that did not adhere to this norm would not be taken seriously as a translation (i.e. it would be penalized for not complying). Norms thus operate on a level between absolute rules and individual idiosyncrasies. The term is sometimes misused as 1) a synonym for "rule", perhaps because the Spanish term *norma* does indeed mean rule or regulation, and 2) a statistical regularity, which in itself does not indicate anything about sanctions for non-compliance. Recommendation: **Use** the term but avoid the two misunderstandings.

Novice vs. professional translator/interpreter: The term "novice" usually refers to someone who has received training but lacks professional experience. In process studies, novices are often Masters-level students. Since the term is also sometimes used for people who have received no training at all, and given that some Masters students perform better than a lot of experienced professionals, care should be taken not to assume relative ignorance or non-professionalism. The translation profession also uses terms such as "untrained translator", "junior translator", or "inexperienced translator", and Interpreting Studies might prefer "interpreter candidate". Recommendation: State exactly what you mean by "novice", and use a more specific term if possible ("untrained translators", "natural translators" (*q.v.*), "final-year Masters students", etc.).

Online revisions: Changes to a translation made by the translator while they are still translating (i.e. during the drafting phase). Does anyone really talk about "offline revisions"? Recommendation: Prefer **"in-draft" revisions**, or "in-draft revising", since the term "online" can refer to many other things as well (for example, your computer having Internet access).

Optimization quotient: In Pavlović's process research (2007: 88-89), a number that "shows which of the proposed tentative solutions – "in order of appearance" – is on average chosen as the selected solution. A higher number indicates that the translators tended to choose 'later' solutions rather than 'earlier'."

Orientation: The term "orientation" or "orientation phase" is used by Jakobsen and Alves to describe the set of actions (*q.v.*) the translator undertakes prior to the actual drafting of the translation. This is confusing, since the translator's general approach to the project, their global strategy, might also be described as an "orientation". Recommendation: "**Preparation**" or "preparation phase", or "pre-drafting", at a push.

Parallel text: For traditional translation scholars and trainers, a text in the target language on the same general topic as the ST. Such parallel texts are extremely useful sources for terminology and phraseology, and can be fed into small purpose-specific corpora. Unfortunately the term has been

confused by the rival terminology of corpus linguistics (see "comparable corpora") and it would seem prudent to withdraw from that tussle. Recommendation: If we use **non-translation** (NT), as recommended by Chesterman, "parallel text" may safely be put out to pasture.

Paraprofessional translators/interpreters: Term we propose for the wide range of people who engage in translation activities without having specialized training or for whom translation is not the main source of income. This term seems preferable to the alternatives "non-professional" or "unprofessional". Many such translators have expert skills in fields associated with particular translation projects. They may thus participate in **collaborative translation** (*q.v.*).

Paratext: The "liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher and reader: titles, forewords, epigraphs and publishers' jacket copy are part of a book's private and public history" (Genette 1987). A paratext has two parts: the **peritext** is everything within the covers of a bound volume; the **epitext** is then everything beyond, stretching out to interviews, reviews, etc. The study of paratexts can reveal a create deal about the social context in which translations are carried out, especially with respect to target audiences. The notion of "epitext" is problematic because it could include any context of reception or repercussion, for which there are more adequate sociological terms. Recommendation: Use and explore, rather than just assume the unitary identity of "text" and "reader".

Paratranslation: "The key concept of the School of Vigo", apparently. Since all texts have paratexts (*q.v.*), all translations logically have "paratranslations". This is the basis of a research program that aims to study translations not just of and in words, but in constant relation to material supports, typography, images, voice, and the extensive repercussions of paratexts within societies, with large doses of deconstruction and French Theory. Some very praiseworthy work has been done at Vigo along these lines. The concept of "paratranslation" nevertheless seems inadequate to the research program, since 1) it says little about why translational paratexts should be different from any other kind, and 2) it ventures into the sociological without paying explicit attention to people. Recommendation: There are a lot of clearer terms available to cover the distance.

Personification: Term we propose for the translating translator's mental processes when they use textual material alone to construct communication participants (authors, end-users, clients, other translators, editors) as people. Personification should indicate that the translating is communication with people rather than just work on an object. Recommendation: Explore.

Pivot language: The intermediary language in "relay interpreting" (*q.v.*) and localization processes, i.e. without being the language of original production, this is the one that many versions are produced from simultaneously. The pivot language may or may not also be available to end-users. The MonAKO glossary suggests that a pivot language is the same thing as an **interlingua**. We suspect, however, that an "interlingua" is an artificial or controlled language able to map all the concept and terms in a specific field, and used as such in interlingua machine translation. A pivot language may also be natural. It may also be called a "bridge language". Recommendation: "**Pivot language**" seems clearer than the alternatives, although it should not be considered equal to "interlingua".

Plicitation quotient: A fun term proposed by Kamenická for "the ratio of the number of occurrences of translation-inherent implicitation to the number of occurrences of translation-inherent explicitation in a representative sample of translated text" (2009: 112). That is, you can see if a translator uses more implicitation than explicitation (*q.v.*).

Postediting: The most appropriate term for the process of making corrections or amendments to automatically generated text, notably machine-translation output. The term works in opposition to **pre-editing** (*q.v.*), which is the main alternative means of enhancing MT output quality (by editing the ST language prior to the MT process). These two terms do not make much sense in situations where there is no automatic text generation involved. Recommendation: Use, and that use can also legitimately be of the hyphenated form "post-editing".

Power: Classically, the ability to make someone else perform actions in accordance with your wishes. For example, "clients have power over translators", or "authors exert power over translators". This definition becomes slightly more problematic when we propose, for example, that "translation exerts power over the global configuration of cultures", or "re-translation can be used to combat the power of the colonizer", etc. In some cases we can see the workings of power because there are specific wishes, actions, and potential resistance to those actions. In the more global cases, however, it is difficult to see what the specific wishes, actions, and resistances are, and why power should be assumed to go more one way than the other (the definition does not fit in well with phases like "the power of resistance", "the power of non-cooperation", the "power of representation", or the general recognition that all actors in social interactions have some degree of power). Recommendation: Before buying into the language of one-way absolute causes, seek out the actual **evidence** of power relations, and ask yourself if there are not clearer, less ambiguous terms like **agency** (*q.v.*), hegemony, or even "intellectual energy".

Pre-editing: The preparation of ST language prior to an automatic translation process, mainly with respect to standardized lexis, simplified syntax and the removal of any other causes of ambiguity. Pre-editing might be seen as a form of translation into a controlled language.

Procedures vs. methods vs. strategies vs. techniques: The terms available for describing what translators do when they translate (i.e. translation processes) are a mess. Here we propose stripping the entire field down to the essentials and rebuilding from scratch. We might do so as follows: 1) **translation actions** (*q.v.*) are what we can actually observe translators doing (e.g. typing, correcting typographical mistakes, looking up terms in glossaries, etc.); 2) **translation problems** (*q.v.*) are what translators identify and try to solve; 3) **translation solutions** (see "solution") are what translators produce as potential or final end-points of the problem-solving actions; 4) **solution types** are categories of solutions, which might be described in terms of the language level on which they operate (typographical, morphological, terminological, referential, etc.), on the classical cline going from literal to free; 5) **procedures** would then be pre-established sequences of actions leading to a solution; and 6) **strategies** (*q.v.*) can then refer to inferred macrotextual plans or mind-sets that organize procedures in terms of a **purpose** *(q.v.)* involving potential loss and gain. Note that "solution types" might also be called "solutions" without any great loss of accuracy, and that both those terms actually categorize observed products rather than observed processes. Recommendation: Reserve "**procedures**" for when there is a pre-established set of actions that have to be carried out, as in localization workflows. In general, do not confuse the terms for processes with observations based on comparisons of textual products (cf. process vs. product research).

Process vs. product research: A fundamental distinction between attempts to analyze the way people translate or interpret (i.e. their mental processes) and studies of their final translations or renditions (i.e. their products). The distinction makes sense against the background of methods that offer specific insight into processes (think-aloud protocols, eye-tracking, key-logging, interviews, potentially EEG mapping), and these methods do not assume product analysis. The distinction is nevertheless tenuous because there are many cases of overlap: when we have a series of intermediary products (e.g. draft translations), we can use them to infer process, and in the case of interpreting, products are perhaps still the clearest window on processes. The danger, however, is to assume that product analysis alone can give solid data on translation processes. If we can see that X has been rendered by Y, we do not know if this has occurred through a number of transformations of X (as structuralist or transformational linguistics might have it), through imagination of possible worlds, through intuition based on

frequencies of use, or through the projection and discounting of renditions A, B, and C. Recommendation: Do not assume that products reveal cognitive processes with any degree of surety.

Product analysis: The analysis of what translators produce and exchange for value (money or prestige). The term is to be preferred to "text analysis" to the extent that texts also include interviews, TAPs, successive drafts, etc. Product analysis is broadly opposed to process analysis.

Professional translators: According to Harris (2010), "people who do translating for a living". Alternative usages assume that there is a state of grace called "the profession" within which everyone has complete experience, shared norms, equal expertise, full-time employment as translators or interpreters, and absolute honesty. The existence of that state is to be questioned. Recommendation: If a translator is paid, they are professional, no matter how bad (and a lot are rotten). If a high level of performance is what you want to talk about, prefer **expertise** (*q.v.*) or perhaps professionalism, if you can say what that means.

Program vs. course vs. curriculum vs. syllabus: In traditional English education parlance, with many variations, a **program** is a set of courses (e.g. undergraduate program, Masters program in Technical Translation); a **course** is a sequence of classes on the same topic and evaluated together (e.g. course in Medical Terminology for Chinese-English Translation); a **curriculum** is the outline of things to be done in a program; a **syllabus** in the set of things to be done in a course. A lot of trouble is caused by false friends in many European languages. Recommendation: Stick to this, unless there are good reasons to the contrary.

Proofreading: The reading and correction of a completed text, usually by someone other than the drafter. The term is more commonly associated with editors than with the work of translators.

Proper nouns vs. proper names: A proper noun is an individualizing name, written with a capital letter (e.g. Suzanne, San Francisco). All names are proper nouns. Recommendation: Ditch the redundancy of "proper names", please.

Purpose: Good clear term for what pretentious theorists call *Skopos* (*q.v.*). Recommendation: Unless you are referring to German-language theory, **avoid** *Skopos*.

Quality: With respect to translations, a variable held to increase as a result of **repairs** (*q.v.*), **revision** (*q.v.*), **review** (*q.v.*) or other modes of evaluation. The concept is notoriously problematic, since the notion of absolute "high

quality" sets up the ideal of the perfect translation. However, we know that translations can and should be different for different **purposes** (*q.v.*) and under different work conditions (e.g. a translation done on-time might be more acceptable than one that is more accurate but late). Just as beauty is in the eyes of the beholder, quality is in the eyes of the reviser or reviewer. Recommendation: Since quality is operative subjectively, always state for whom the concept is operative. For instance, "pedagogical quality" is operative for the instructor or educational institution; "localization industry quality" might be calculated by applying the LISA grid, and so on.

Relay interpreting, pivot interpreting: Terms for a process where one interpreters works from Language A into Language B, and other interpreters simultaneously render the same speech from Language B into Languages C, D, E, etc. This is especially used when A is a lesser-known language and B is a well-known language (since it effectively functions as a lingua franca here). The term "relay" (or the French *relais*) is misleading, because in a relay race (or when stage coaches worked in relays) one leg follows the other; you do not have the idea of a central hub from which many renditions are produced simultaneously. The interest of the "central hub language" idea is that this is the basic production model in the localization industry, so there might be some advantage in having the terminology of interpreting coincide with the discourse of localization. Recommendation: Try **pivot interpreting** and **pivot language** (*q.v.*); do not be a slave to AIIC recommendations.

Repair: Term for instances of what some term "in-draft revision" or "online revision" (*q.v.*), usually involving the quick fixing of typographical errors, terminology, and syntactic recasting, without initiation of a separate revision stage. The term "repair" has the added advantage of being used in the study of interpreters' performances, for much the same thing. Recommendation: Use **repair** wherever appropriate.

Retranslation: Term used to describe a translation for which the same ST has been rendered into the same target language at least once before. The retranslation may return to the ST and start from scratch, or modify existing translations but with significant reference to the ST (i.e. a retranslation is not just a modified or corrected edition of a previous translation). The term should not be confused with "indirect translations" (*q.v.*), even though that is precisely the confusion made in the Nairobi Recommendation.

Review / reviewing: Term used in European quality standard EN-15038 (2006) for when a person *other than the translator* corrects the translation. The standard defines "review" as "examining a translation for its suitability for the agreed purpose, and respect for the conventions of the domain to which it belongs and recommending corrective measures". The review may thus be monolingual, without reference to the source text. According to the

standard, all translations must be reviewed. The term "review" is sometimes more loosely used for any process of revision (*q.v.*) performed by a person other than the translator, and ambiguously also refers to things like book reviews and general proofreading. Recommendation: Use in the EN-15038 sense: monolingual correction by a person other than the translator.

Revising: The process of producing a revision (i.e. a revised text). Revising can be divided into several time phases: in-draft revising occurs prior to the translator rendering the end of the text; post-draft revising comes after the end of the text has been translated. "In-draft revising" could also be broken down into "in-sentence revising", "in-paragraph revising", and so on, as needed. Recommendation: **Avoid "online revisions"** (*q.v.*).

Revision / revising: Making of changes to a translation, either by the translator ("self-revision") or someone else ("other-revision"). European standard EN-15038 uses the term in a more specific way to refer to corrections made by *a person other than the translator* on the basis of comparison of the source and target texts. Changes made by the translator would be "checking" (*q.v.*). Recommendation: Since the EN-15038 usage seems to represent neither industry nor research on this point, stick with "**revision**" as the term covering two practices: "**self-revision**" (i.e. "checking" *q.v.*), "**other-revision**" (i.e. bilingual revision by another person). In addition to revision you would then have "**review**" (*q.v.*) (i.e. monolingual correction by a person other than the translator).

Revision vs. editing: Mossop (2001) proposes that "revising" is done to a translation, whereas "editing" is done to a non-translation (or to a text treated as such). This is clear, but it seems not to be common in professional discourse. The distinction is also difficult to maintain in situations where the translator reads through the final version and perhaps only once looks at the source text. It was also formulated prior to the boom of postediting (or revising?) MT as a way of translating. Recommendation: **Do not insist** on the distinction too much.

Revision vs. review: European standard EN-15038 uses "revision" for corrections made by someone other than the translator, on the basis of comparison between the source and target texts, and "review" then refers to corrections made on the basis of the target text alone. This sense of "review" would thus come under Mossop's use of "editing", and both terms are used for procedures carried out by people other than the translator. Recommendation: Do not insist on the EN-15038 use of revision (i.e. restricted to people other than the translator), but do explore the virtues of "review" (*q.v.*) in the EN-15038 sense, as monolingual editing by a person other than the translator.

Revision vs. revising: A revision should be the result of the process of revising. So we should strictly talk about "post-draft revising", etc., rather than confuse the product with the process.

Risk: The probability of an undesired outcome as a consequence of an action. Applied to communication, risk could be the estimated probability of non-cooperation. The concept should be used in such a way that the running of high risk can be a rational, calculated option associated with the attainment of high benefits. This is to be opposed to conceptualizations that associate risk only with the making of decisions in situations of relative ignorance or uncertainty (which leads to facile positions such as the assumption that beginners take more risks because they know less).

Screen translation: A sub-category of audiovisual translation (*q.v.*) for work involving the specific spatial constraints of screens (cinema, television, DVD, telephones, hand-held computer devices of all kinds). The field is thus narrower than audiovisual translation (*q.v.*), as are many of the spaces available for translations.

Self-revision vs. other-revision: Self-revision is where the translator revises their own work; other-revision is where someone else does the revision, with at least some reference to a source text (i.e. this involves more than reviewing or editing). Other-revision is sometimes called "bilingual proofreading", "bilingual editing" or simply "revision" (in EN-15038).

Sensitive communication: Communication that involves high risks, usually in political or legal settings.

Shift: Observed difference between the two sides of a bitext (*q.v.*). This definition attempts to summarize the descriptive work done in Prague, Bratislava, Nitra and Leipzig, and can be compared with Catford's description of shifts as "departures from formal correspondence" (1965: 73). Shifts concern **product analysis** (*q.v.*), not process studies, so they should not be seen as the sum of everything a translator does in order to produce an equivalent. The problem, of course, is that we cannot happily define what a "non-shift" might be, except as the idealist assumption of absolute equivalence. Nevertheless, the term "shift" is undeniably useful when analyzing products. It might be salvaged as follows: for each bitext we describe the relations that we tentatively accept as invariant (in order to save time, if nothing else), then we describe all remaining relations as "shifts". Note that this does not assume that the term corresponds to any psychological reality on the part of the translator or the user of the translation.

Sight interpreting: The practice of speaking out a translation while you read the written source text, often as a pedagogical activity (although the situation

is not infrequent in dialogue interpreting). Since both written and spoken communication is involved, there would seem to be no overwhelming reason not to call the practice "sight translating" as well. This is one of a number of overlap situations that are badly served by the artificial division between translation and interpreting.

Significance: Term used in statistics to describe the probability of a finding not being the null-hypothesis (i.e. the thing you do not want to find). Significance is succinctly expressed as a p-value, where high significance is a very small probability, but never zero probability (hence $p < 0.001$). The value above which a finding is considered non-significant is the alpha value, usually established as $p = 0.05$). Recommendation: If you do not understand this, **do not use** the word "significance".

Skills vs. competence: Since the term "competence" (*q.v.*) has come to mean many quite different things, the general preference should be for lists of "skills" and for degrees of "expertise" with those skills.

Skopos: Greek term used in German (thus with a capital, since all nouns have capitals in German) to designate the aim, function or purpose of an action, and thereby of a translation viewed as an action. There is no discernable semantic difference between this term and the good old English word "purpose". Recommendation: **Use purpose** if you want to be understood by translators; and *Skopos* only if you are referring to the German-language theorists who used this term.

Social turn, sociological turn: A research orientation proposed by Wolf (2006), broadly to undertake the sociology of translation, as one in a series of "turns" (*q.v.*). The terms falsely suggest that sociological concerns were somehow absent from the rich history of European descriptive studies. They also lack some precision in that they tend to cover several different things: 1) attempts at a sociology of translators as members of mediating groups, 2) descriptions of the role played by translations within societies (closer to the traditional concerns of descriptive studies), 3) applications of Bourdieu's concepts of *habitus* and capital to describe the way translators interact with other social actors, 4) a general view of all social interactions as modes of translation (after the actor-network theory of Callon and Latour), 5) attention to translating as a mode of social activism (cf. community translating). All in all, this is anything but a simple "turn". Recommendation: Use a clearer term for the thing you want to talk about.

Solution, type of solution, solution type: Any of these terms might denote the text that a translator produces as a tentative or final end of a problem-solving process. There are so many conflicting ways of naming different solution types that here we leave that task open to ad hoc categorizations: the

researcher should adopt a nomenclature suitable to the evidence before them and the research problem they want to address. The categories proposed by the pioneers of Translation Studies (Vinay and Darbelnet, Vázquez Ayora, Malone, among others) would generally seem too complex, too metaphorical, and perhaps too related to European languages to be offered as definitive descriptions. Chesterman (1997) recommends a basic categorization in terms of the linguistic levels on transformation is assumed: semantic, syntactic and pragmatic. This mode of categorization could be carried much further (cf. loan, modulation, etc.). Although Chesterman calls these things "strategies" (*q.v.*), there is little reason to believe that the simple comparison of products reveals cognitive processes. Recommendation: Work on the shifts in front of you; describe them in way suited to your project; do not confuse the comparison of solutions (products) with the analysis of processes.

Source text (ST): Standard term for the text that you translate from. The theoretical problem is that all texts incorporate elements from previous texts, so in principle no text can be a primal "source". Common parlance refers more readily to "the original", which promotes the same illusion of primacy. A more logical term, unfortunately never used, would be "start text" (ST), which at least indicates that we are only talking about the text from which a translation process begins. Recommendation: **ST** (but think "start text" as you write it).

Strategies: Inferred macrotextual plans or mind-sets that organize translator's actions in terms of potential loss and gain with respect to the attainment of a purpose. This whole area is a terminological mess (see "procedures"). There seems to be no possible justification for using the term "strategy" to refer to a simple action, technique, step, method, or pattern of behavior that you just discern from looking at a set of bitexts. A strategy is better seen as an action that aims to achieve a **purpose** (*q.v.*) where: a) there is no certainty of success (i.e. it is not a mechanistic application of a rule), and b) there are viable alternative actions (i.e. other ways of aiming to achieve the same or similar purpose). If these two conditions do not apply, then there are probably better terms available (action, solution).

Subject: Term used in philosophy and experimental research to refer to the individual person.

S-universals: Term proposed by Chesterman (2004) to describe universals (*q.v.*) that are identified by comparing translations with their corresponding STs (*q.v.*). Recommendation; Use the term for as long as you think universals are actually universal.

Systems: Term used to assume that many elements are somehow related such that a change in one element will bring about changes in all others.

Quick reference is thus made to "language systems", "genre systems", "cultural systems", etc., and to societies as "systems of systems" (i.e. "**polysystems**"). The problem with the term is that there is mostly very little evidence that the relations do actually mean that a change in one element affects all others. Most apparent systems are highly segmented, allowing changes only to affect limited sets of items. Recommendation: Ask yourself if you really need the term, or can you make do with "language", "culture", "society", etc.?

Target text (TT): The text that the translator produces. Normal people talk quite happily about "translations", and there seems to be no good reason for abandoning that word (as long as it carried an article, to indicate that we are talking about the product rather than the process). In technical writing, however, the quick abbreviation TT has serious virtues mainly because it sits well alongside ST and NT (*q.v.*). Recommendation: Try "**a translation**", or **TT** if you must.

TEP: Acronym for "translation, editing, proofreading", mostly in the context of localization. The good idea is that there should be three people involved: the translator translates, the editor reviews the work ("tasks such as checking terminology use, language use, grammar"), and the proofreader goes over the work as a whole (according to the manual Open Translation Tools). It is not clear how the terms "revision" (*q.v.*) and "checking" (*q.v.*) should fit into this process; nor is it clear whether editing and proofreading involve reference to the source text. All in all, this is a vague term well suited to the minds that think with acronyms.

Terminology vs. translation: If a distinction must be made, let us propose the following: translation involves the obligation to select between more than one viable solution to a problem, whereas terminology seeks situations where there is only one viable solution.

Think Aloud Protocols (TAPs): Transcriptions of the words spoken by subjects as they perform a task, for example translators as they translate. This is one of the tools used in process research. The word "protocol" is used here in the sense of "written record", as in the protocol of a treaty". The term "**talk aloud protocol**" is sometimes used in experiments where subjects only describe the actions they are performing, and not the reasons. Recommendation: The term "think aloud protocol" is well established in process research, so we will accept it. Strict stylists might like to add a hyphen "think-aloud", but since "aloud" is clearly adverbial here and cannot be misattributed, there would seem to be no work for the hyphen to do.

Translating: Convenient term for the translation process; can render verbs-as-nouns such as "le traduire" (used by Meschonnic) or "das Übersetzen" (as

in the name of many training programs). The corresponding adjective could be "translative".

Translation: Word that can refer either to the product, process or entire institution of translators' activities. When used with an article ("a translation", "the translation of this text") it refers to the product, and is a more accessible term than "target text". The corresponding adjective would then be "translational". When used without the article, it usually refers to the social institution (for which the same adjective could be used). Reference to the process is more elegantly made by the term "translating".

Translation vs. interpreting vs. localization: There is a tendency to distinguish between these terms on the basis of the medium of communication used: "translation" would really mean "written translation", "interpreting" is "spoken translation", and "localization" is in some usages restricted to work on digital content. This falls in line with further terms like "audiovisual translation", "screen translation", etc., except that in these last-mentioned cases the term "translation" is a clear superordinate. From this distance, it seems crazy to suggest that the process of cross-language communication should be given entirely different terms solely on the basis of the medium employed. Is the activity really so different when you speak rather than write, or you work on a website or piece of software? Recommendation: **It is all "translation"**, which can then be divided up into "written translation" (or indeed "read translation", since we always forget about reception), "spoken translation", "sight translation" (*q.v.*), "digital translation" (if you must), "audiovisual translation", etc.

Translation actions: If "actions" in general are external movements and expressions by which the subject interacts with the outside world, "translation actions" are the external movements and expressions what we can actually observe translators performing as part of their job (e.g. typing, correcting typographical mistakes, looking up terms in glossaries, speaking on the telephone, etc.).

Translation culture: In German (*Translationskultur*), defined by Erich Prunč (2000: 59) as a "variable set of norms, conventions and expectations which frame the behavior of all interactants in the field of translation". This is fair enough, except that Prunč strangely assumes that a translation culture exists within a national culture, whereas we suspect they might be configured more like intercultures (*q.v.*). An alternative definition (actually of the term *Übersetzungskultur*) is proposed by the Göttingen group (see Frank 1989) to describe the cultural norms governing translations within a target system, on the model of *Esskultur*, which would describe the way a certain society eats. This concept applies to what a society does with translations and expects of them; it seems to assume that the function of translations

depends on a national culture or system. Recommendation: Given the ambiguity, **specify** what you mean. Our personal preference is for the term related to the "interactants in the field of translation" (i.e. Prunč), since it seems to imply fewer nationalistic presuppositions than the alternative.

Translation problem: A situation where a target-text element must be sought to correspond in some way to a source-text element and more than one solution is viable (solutions may include omission or transcription). If only one solution is viable, then you are probably dealing with terminology (*q.v.*). The relative **difficulty** of a translation problem is a complex value that depends on many subject variables (what is difficult for one translator may be easy for the next), in addition to the number of viable solutions to be discarded.

Translation Sociology vs. the Sociology of Translation: We propose that "Translation Sociology" be used to render the "sociologie de la traduction" developed by Callon, Latour, Law and others, otherwise known as "actor-network theory". This is a sociological method that uses the term "translation" to describe complex interpersonal interactions where someone manages to "speak on behalf of" someone else. This sense of "translation" is obviously far wider than the interlingual sense we are assuming here.

Translation Studies: After Holmes (1972), the academic discipline that carries out research on all aspects of translation. There is some debate about whether this also covers spoken communication. Since Translation Studies is considered the name of a discipline, it should be written with capitals. The term should not be confused with "studies carried out in order to become a translator", although that very confusion has occasionally surfaced in Nordic environments, in Masters programs that misleadingly suggest that research on translations will somehow create professional translators, and in occasional mistranslations from Spanish (note that *estudios de traducción* tends to imply a translator-training process, whereas *estudios de la traducción* might more clearly refer to the academic research discipline, but we leave that problem to Hispanophones). Recommendation: Given the ambiguities, a clearer term for academic research on translation and interpreting would be "**translation research**". We nevertheless have no reason to refuse the decades of effort (and relative success) invested in the term Translation Studies, with the capitals, as the name of an academic discipline.

Translation Studies vs. Interpreting Studies: If translation and interpreting are completely separate activities, then it makes sense to have two separate academic disciplines to study them. If the two activities overlap, however, then the separation of disciplines is difficult to defend and a superordinate becomes justified. Recommendation: Translation Studies should be used as

covering both written and spoken communication, such that "Interpreting Studies" becomes a part of "Translation Studies". But we might be biased by our background.

Translational: Adjective used to describe aspects of translations as *products*, or aspects of translation as a social institution.

Translative: Adjective that can be used to refer to aspects of the translating process. Time will tell if we really need it.

Translatology: Possible name for the scientific study of translation, proposed by Harris and others in the 1970s. Since it is far less frequent than Translation Studies, the term survives as a translation of Romance-language terms like the French *traductologie* or the Spanish *traductología*. The aspiration to a unified science, with its own recognized terms and proce-dures, is as noble as it is vain in this field. What we have is far more like a lose collection of ideas and procedures, most of which are drawn from neighboring disciplines. Recommendation: **Translation Studies** (*q.v.*) wherever possible (and corresponding terms, if possible, in languages other than English).

Translator training vs. translator education: Opposition set up by Bernadini (2004) to distinguish between the strict training of professional translators ("training") and the wider set of skills and attitudes required in order to perform well as a translator ("education"). This would map onto Kiraly's 2000 distinction between "translator competence" and "translation competence" (*q.v.*). The argument at stake was that only a program lasting four or five years would develop all the skills, attitudes and background knowledge needed by a professional translator. Translators would thus require a complete "education" in order to acquire all the components of "translator competence". The weak point in the argument was that much of that education can happen in any humanistic discipline, and a lot of it can occur in some workplaces. The suggestion that purely technical training can occur without incurring any elements of humanistic development would seem similarly spurious. Recommendation: Prefer **translator training**, recognizing that it can include a lot of education.

Translator-training institutions: Term we propose for all the durable social structures in which translator training is formalized in some way (apprentice arrangements, short-term courses, long-term courses at all levels). Recom-mendation: The hyphen in "translator-training" does not hurt, but the term can survive without it.

Translatory: Adjective used to describe aspects of the translator and their performance; calqued on the German *translatorisch*, used for the same thing. The term is technical and should not be infiltrated into the world of work.

***Translatum**, translat*: Terms used by Vermeer for the product of the translation process. Most other researchers call this the "target text", and the wider world calls it the "translation". Why would anyone need a Latin word here? Recommendation: **Avoid**; prefer "a/the translation".

Transposition vs. modulation: Terms used by Vinay and Darbelnet (1958/1972) for two kinds of translation solutions (*q.v.*). **Transposition** is where grammatical categories are changed. For example, on an envelope, the French "Expéditeur:" (sender) is apparently translated by the English "From:", thus rendering a noun with a preposition. Or again, "Défense de fumer" is a noun phrase, rendered by the strange imperative structure "No smoking". **Modulation**, on the other hand, is where the grammatical category can remain the same but the one object is seen from a different perspective: "shallow" is thus rendered as "peu profond" (not very deep), and "No Vacancies" becomes "Complet" (Full). The problems with this distinction are: 1) the names "transposition" and "modulation" are hardly clear descriptive terms, 2) every grammatical shift ("transposition") could also involve a semantic change of perspective ("modulation"), especially if we adopt Halliday's notion of "grammatical metaphor", 3) the notion of grammatical shift only seems useful in the case of highly cognate languages like English and French; for work between English and Chinese, for example, most translating is occurring at this level, to the extent that transposition and modulation are not distinct or even special operations, and both may become subordinate to criteria of marked vs. unmarked (i.e. low-frequency vs. high-frequency items). On the other hand, work between English and Korean or Japanese seems to require transposition in every sentence, such that it might become relatively easy to spot instances of modulation. Recommendation: **Avoid**; prefer ad hoc descriptive terms suited to your research project, probably based on the linguistic levels that are involved, e.g. "grammatical shift", "shift of semantic perspective", etc.

Triangulation: The use of different methodologies to establish findings, by analogy with the way geographic points are mapped by several different measurements. For example, a finding about a translation process might be confirmed by think-aloud protocols (TAPs) (*q.v.*), eye-tracking, product analysis, and post-performance interviews with subjects. The term is often used in a rather glib way, as if all three measurements will indeed confirm the same result with the same validity. However, you should not naïvely believe that translators are not justifying themselves in TAPs, that all eye gaze indicates thought, that products can reveal processes, and that intervie-

wees tell the truth. Recommendation: Talk about triangulations, if you must, but use it to *discount* the aberrant findings that sometime ensue from the nature of particular methods, rather than to expect multifarious joyful confirmation.

T-universals: Term proposed by Chesterman (2004) to describe universals (*q.v.*) that are identified by comparing translations with comparable non-translations (*q.v.*). Recommendation: Use the term for as long as you think universals are actually universal.

Turns: "To have a turn", in colloquial British, Australian and Irish English (we take this from Michael Cronin), means to feel sick and giddy. Translation Studies has been having quite a lot of turns, it seems: from the "cultural turn" announced by Lefevere and Bassnett (1990), the "social or sociological turn" heralded by Wolf (2006), a more hopeful than effective "return to ethics" (Pym 2001), a "performative turn" (Hardwick 2003), a "creative turn" (Perteghella and Loffredo eds 2006), a hypothetical "linguistic re-turn" (Vandeweghe et al. 2007), and much else is possible. This suggests that translation scholars are like a flock of sheep, being led now one way, not the other. There is no easier intellectual sleaze than to pretend that everyone should take up what you want to do. Recommendation: **Avoid**, if you have any sense of self-respect or collective integrity.

Universals of translation: Features held to occur with higher frequencies in translations rather than in any other kind of language use. The term refers to surface-level phenomena such as type-token ratios (relative richness of vocabulary), explicitation, and simplification. The term "universals" thus refers to surface-level phenomena that have nothing to do with the deep-seated universals sought by Chomsky – principles that would underlie the production of syntax. A better term would be "translation-specific tendencies", but even that does little to hide the dearth of testing on any range of translations (interpreting, subtitles, or indeed on any range of language uses (spoken retelling in the same language, summarizing in the same language, etc.). Testing so far has only been on straight written translations and straight written non-translations (see T-universals and S-universals). Recommendation: **translation-specific tendencies**, plus a lot more thought about whatever intellectual interest might be involved.

Unprofessional translation: Term used by Harris (2010) apparently as a superordinate for the various things that untrained translators do. But the term "unprofessional" seems unnecessarily derogatory; "non-professional" would be more neutral, if you must; "paraprofessional" (*q.v.*) is better in some cases. Recommendation: The term "**untrained translation**" seems to cover the main bases; "**paraprofessional translation**" (*q.v.*) would be more suitable for cases where the person has expert skills in a field related with

particular translation projects; **volunteer translation** (*q.v.*) should refer to situations where translators are not paid for translating.

User-generated translation: Possible alternative term for "community translation" (*q.v.*), "crowdsourcing" (*q.v.*), "collaborative translation" (*q.v.*) or TC3 (*q.v.*). The problem here seems to be that the translators are by definition not the people who need the translation. Recommendation: **Volunteer translation** (*q.v.*).

Violence: Term used by some French and French-inspired writers to describe the role of translation and/or translators in communication acts, e.g. "the violent effects of translation", "the violent rewriting of the foreign text", "the ethnocentric violence that every act of translating wreaks on a foreign text" (Venuti 1995: 19, 25, 147, and there is a lot more there). The problem here is that, if violence is by definition involved in all mediated communication, there are not many terms left for the kind of violence where people experience severe lasting harm to their minds and/or bodies. Further, non-violence would seem to become the perfect non-communication or immediate telepathy of angels between themselves. Recommendation: Reserve violence for actions resulting in serious lasting harm to minds and bodies, and do not be afraid to act in the world.

Visibility: Term popularized by Venuti's 1995 critique of "the translator's invisibility". If we read a translation and are not aware of the fact that it is a translation, then the translator can be said to be "invisible". However, the exact meaning of "visibility" is far from clear. For Venuti and the tradition of textual criticism, visibility would be associated with locating the translator's voice in the text, or the translator disrupting the deceptively smooth flow of language. But visibility might also involve the presence of prefaces, translators' notes and the translator's name on the cover. Another mode of visibility could concern the translator's personal contacts with authors, clients and end-users, which in some cases allow direct feedback. Yet another discussion might concern who can actually see interpreters. Recommendation: Consider all modes of visibility; do not use this term as if it meant just one thing.

Volunteer translation: Recommended alternative to "community translation" (*q.v.*), "crowdsourcing" (*q.v.*), "collaborative translation" (*q.v.*) or TC3 (*q.v.*). The term assumes that the fundamental difference at stake is the monetary payment received (or not received) by the translator. If a professional translator is one who receives monetary reward, then the opposite term should be "volunteer" (qualifying the person, not the action). The alternative terms here seem shot through with activist ideologies, all of which are very well meant, and none of which highlight the most problematic feature concerned.

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