Translation Research Projects 2

Edited by
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Front cover: Translation technology class led by Ignacio García, Tarragona 2008 (photograph by Anthony Pym)

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Presentation

This volume brings together texts from two activities: position papers from the seminar "The Future of Research on Translation and Interpreting" held in Tarragona in December 2008, and selected presentations from the graduate conference "New Research in Translation and Interpreting Studies" held in Tarragona in October 2007.

The two parts speak to each other as two sides of the process of training researchers. The voices in the first part belong to professors teaching or supervising research in our international doctoral program in Translation and Intercultural Studies. Those in the second part are doctoral students or young graduates, presenting research projects that are underway or have recently been completed. Both kinds of voice should ideally be paying some attention to the other.

The professorial part of the dialogue comes from a seminar that asked the following questions about research in Translation Studies (which we take to include Interpreting Studies):

1. What specific problems need to be addressed by research?
2. What specific methodologies are needed?
3. How should we be training researchers to focus on those problems and to use those methodologies?

The various answers concern both how we should be training researchers (particularly in contributions by Daniel Gile and Andrew Chesterman), and what areas are opening up for future research projects (most of the other papers in that first part). A few more fundamental questions about where we have come from, and thus where we might be headed, are raised in Gideon Toury's survey of the first twenty years of the Translation Studies journal *Target*, which has long been the most prestigious place of publication for European Translation Studies.

The papers in the second part have far more to do with the hard realities of actually doing research at the present time. The points of non-correspondence with the professorial desiderata are numerous; the ties with traditional approaches and local needs are more obvious.

Our hope in publishing these two sets of papers is that the different perspectives might enter into exchange, ideally beyond the level of platitudes. The seminar on "The Future of Research on Translation and Interpreting" was held in response to numerous doubts about the nature and direction of our own doctoral program: endemic topics, poor research designs, limited awareness of where the results of research might go, high levels of non-completed projects, attacks of non-scientificity from petty empiricists on the

one hand, and a willful dissolution of the translation concept from autodidact intellectuals on the other.

The questions, I believe, were timely. May they eventually lead to a few answers.

Anthony Pym
Tarragona, February 2009

Part 1
Mapping the Future of Research on
Translation and Interpreting

Everything I wish I had known about the philosophy of science...

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When I started my own PhD back in the 1980s, I already knew a lot about my actual subject (a contrastive linguistic analysis of the semantics and expression of definiteness in English and Finnish), but I was methodologically and philosophically naive. At our first meeting, the head of my department at Reading University, the distinguished linguist Frank Palmer, gave me a small piece of paper on which he had written his official supervisory advice. This is what it said:

- Be brief. A thesis of 60,000 words can be quite satisfactory. 100,000 words is usually too long.
- Do not deal at length with matters that are familiar.
- Keep the introductory sections short.
- Do not make extensive use of quotations. In particular, do not use quotations as authority for your views.
- Restrict references to those that are relevant.
- Restrict your discussion to the "facts", i.e. do not include statements of an emotive kind and be careful not to assume what you have to prove.
- If you have a great deal of research material, do not include it in the thesis (but make sure it is available for inspection).
- If your thesis is on an interdisciplinary subject, be very careful to check the appropriateness and correctness of your material, theory etc., from the point of view of the other disciplines.

That was it. It was certainly good advice. But now, looking back, there was a gap: I was largely unaware of the philosophy of science, and thus not well informed about many things that I would now consider as fundamental for any doctoral researcher. Fortunately however, I was saved by Karl Popper.

I had come across a small book by Bryan Magee, called simply *Popper*, in the Fontana Modern Masters series (1973). It opened huge windows for me, and I quickly became completely hooked. I read a lot more about Popper and by him, and deliberately structured my thesis along Popperian lines, starting with a problem, with an initial hypothesis—the traditional analysis of English articles—which I firmly knocked down, and then proposed a better one to replace it, to be tested in its turn.

Later, I learned to be more critical of some of Popper's ideas, but he remained an inspiration to me, for instance in the way my ideas about ethics developed, in my understanding of the fundamental importance of criticism in any search of knowledge, in learning how to react to criticism without becoming insulted (not one of Popper's own best virtues, actually), and in appreciating a good argument.

With the wisdom of this hindsight, I wish I had known more about the philosophy of science much earlier in my academic life. I think this would have been of great significance to the quality of my later work. I also think that this kind of background knowledge underpins the kinds of general intellectual skills that any doctoral program should be training students in, skills that would not only be valuable for one's own personal development but also for one's eventual contribution to society, in whatever form.

So here is a brief checklist of ten topics that, I submit, should be part of the methodology syllabus of any doctoral program, including one in Translation Studies. As a module of a PhD program, these topics might work as workshop discussion themes, perhaps combined with specific assigned readings; or as lecture topics; or as subject areas for written assignments or summary reports or online searches. They often appear as chapter headings in philosophy textbooks. The list is a personal one, and amounts to no more than a few notes for discussion; please make your own additions and alterations!

– *Basics of the history of science*. This would include for instance Aristotle's ideas about causality; Galileo and the role of evidence; Newton's belief in natural laws; Darwin's unifying idea; Heisenberg's uncertainty principle; Kuhn and the sociological aspects of the evolution of research paradigms; the Science Wars of the late 20th century... and much more.

– *Ways of distinguishing science from pseudoscience*. This topic would cover at least Popper's falsifiability requirement, plus counterarguments about the impossibility of absolute falsifiability; the testability of claims / theories / hypotheses; the role of confirmation and evidence; fallibilism. It would underline the need for a critical attitude, always looking for counter-evidence (see the example of Darwin, who was always specifying what would count *against* his theory). (For discussion: is poor research like pseudoscience?)

– *The natural sciences vs. the social sciences vs. the humanities*. Included here would be an outline of the different approaches and aims of these major branches of knowledge; their different goals (prediction vs. intelligibility?); the nature of rationality; different kinds of knowledge, all reducing puzzlement… (Where might Translation Studies fit in?)

– *Forms of logical argument*. Argument by analogy; induction and its limits; deduction; abduction (Peirce). The classical syllogism; also the practical/pragmatic syllogism for the study of human action (roughly: A

desires an end-state P; A considers that he cannot cause P to exist unless he does X; therefore A does X). Basic logical fallacies (see many lists online). (Workshop exercise: hunt the fallacy...)

– *Categorization*. The centrality of this procedure to any research (conceptualization). The point of category formation (to allow generalization, etc.); types of categories (e.g. classical, fuzzy, prototypical, cluster); natural kinds (reflecting the "real" divisions of nature). The idea that all categorization is based on looking for similarities and differences, generalizations and tendencies; relating categories. The problem of non-like categories; borderlines between categories. (For discussion: What kind of category is "translation"?)

– *Notion of a hypothesis*. Empirical and interpretive hypotheses; hypothesis justification and testing. Why a hypothesis might be rejected (including faults in the test, dubious auxiliary assumptions, non-reliable measurements etc.). Degrees of confirmation of a hypothesis; probabilistic assessments of hypotheses (e.g. bold vs. cautious ones); the value of negative results.

– *Concepts of what a theory is*. Kinds of theory; axiomatic (e.g. Vermeer's *Skopos* theory) vs. semantic theories (as sets of related or unified hypotheses). The idea that all observation is theory-bound. The use of metaphors in theory-construction and formulation. Models and hypotheses as theories.

– *Concepts of explanation*. Different types of explanation (e.g. causation, generalization, unification). The notion of a law, and why it is problematic. The complex relation between explanation and prediction.

– *Concept of a method*. Experimental methods, quantitative vs. qualitative ones. Also the hermeneutic method, plus the centrality of interpretation in any method. Triangulation.

– *An awareness of ideological issues*. Ideology has an effect on subject selection (social or theoretical relevance) and data selection, sampling decisions... even the choice of language for publication. The importance of self-reflection, awareness of one's own position. How ideology affects assessments of significance, including what makes a good research question.

A few suggestions for further reading:

– Chalmers, Alan F. 1976/1999. *What is this thing called Science?* Indianapolis, IN.: Hackett.
– Klemke, E. D., E. D. R. Hollinger and D. W. Rudge (eds.) 1998. *Introductory Readings in the Philosophy of Science*. 3rd edition. Amherst, NY: Prometheus Books

– Rosenberg, Alexander 1988. *Philosophy of Social Science.* Oxford: Oxford University Press.
– Rosenberg, Alexander 2005. *Philosophy of Science: A contemporary introduction*. London: Routledge. (Second edition.)

– and of course anything by or about Popper...

Research Training:
How specific does it need to be?

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The British weekly magazine *Times Higher Education* recently published an article entitled 'Doctor, doctor, quick, quick' (Reisz 2008). The author reflected about the challenges which are faced by doctoral students who are expected to complete a doctoral programme with a high-quality thesis in a short period of time. Several scholars were cited who had expressed concern that the focus on the speed is not compatible with the demand of quality. It is not only in the United Kingdom that the process of studying for a PhD has become more streamlined. Although in this paper I will focus on the UK context, the comments should be more widely applicable.

In the UK, it is normally expected to complete a doctoral programme and submit a thesis within three years. Doctoral students have to pay a fee, and Research Councils to which applications for funding can be made usually provide funding for three years only. For the allocation of funding to universities, Research Councils pay increasing attention to the completion rates. That is, if a specific university does not have a good track record of doctoral completion within at least 4 years, then funding will not be made available. Another aspect of streamlining PhD programmes is that research training provision is now a responsibility of the institution. That is, when applying for funding to Research Councils, universities have to submit detailed evidence of the training they provide for their doctoral students.

For developing Research training programmes, institutions need to decide by whom training is provided, on which topics, when, and where. In taking such decisions they can be guided by the framework of qualifications for the European Higher Education Area (often refered to as 'Bologna process'). In a report from a Joint Quality Initiative informal group (2004), the descriptors (often refered to as 'Dublin Descriptors') for doctoral awards as the third cycle qualifications were specified as follows:
"Qualifications that signify completion of the third cycle are awarded to students who:

- have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;
- have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;

  – have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;
  – are capable of critical analysis, evaluation and synthesis of new and complex ideas;
  – can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;
  – can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society."

(Dublin Descriptors, 2004, http://www.jointquality.nl)

These descriptors apply to the outcome of doctoral research. The knowledge and skills which are to be demonstrated in a PhD thesis and examination need to have been acquired in the course of doing doctoral research. Universities are expected to provide training programmes and other forms of support to help doctoral students to acquire the relevant knowledge and skills. That is, although for each doctoral student a supervisor is appointed (or a supervisory team), and one-to-one interaction with the supervisor is still very important, the provision of research training is becoming more and more the collective responsibility of universities. Training is seen in a rather wide sense. It covers training not only in discipline-specific knowledge and research methods, but also in the development of transferable skills and career management.

This wider understanding of training is clearly reflected in a joint statement on skills training requirements for research students which the UK Research Councils produced in 2001. The skills are arranged in seven groups: (A) Research skills and techniques, (B) Research environment, (C) Research management, (D) Personal effectiveness, (E) Communication skills, (F) Networking and teamworking, (G) Career management. This list reflects the changed nature of what is expected of a PhD today. The focus is not exclusively or predominantly on producing a thesis, PhD candidates today are also expected to be trained researchers. The skills presented in the document are the outcome of the training process. It is acknowledged that students may already possess some of them at the beginning of their doctoral studies (for example as a result of research conducted for a Master's dissertation), while others are expected to be taught or developed during the course of the research. Elsewhere I have commented on all of these seven groups (Schäffner 2009), but for this paper I will focus on (A) Research skills and techniques, (B) Research environment, and (G) Career management.

For each of these seven groups, the Joint Statement gives a further specification. Concerning Research skills and techniques, students are expected to be able to demonstrate:

1. The ability to recognise and validate problems and to formulate and test hypotheses.
2. Original, independent and critical thinking, and the ability to develop theoretical concepts.
3. A knowledge of recent advances within one's field and in related areas.
4. An understanding of relevant research methodologies and techniques and their appropriate application within one's research field.
5. The ability to analyse critically and evaluate one's findings and those of others.
6. An ability to summarise, document, report and reflect on progress.

(Joint Statement 2001).

These aspects are most immediately relevant to the specific topic doctoral students are working on. Students may need guidance in refining their topic, in refining the research questions to be addressed and/or hypotheses to be formulated, and in selecting the most appropriate research method(s) for the topic. Supervisors will have a decisive role to play in these respects, since they were appointed precisely because of their own expertise in the subject area the doctoral student is working in. Since the research is meant to make a contribution to the advancement of knowledge in the discipline, knowledge of recent advances within one's field (see point A3 above) is essential for doctoral students in order to contextualise their own research topic. At the level of doctoral study, it cannot be expected that lectures and seminars are offered which provide an overview of the discipline, in our case the discipline of Translation Studies. Students would normally have gained such knowledge of their discipline within their previous studies at Bachelor's and/or Master's level. There are, however, some doctoral programmes in which some formal teaching is provided and assessed by coursework which students have to pass before they are allowed to submit their thesis. Opinions differ as to the value of such formal training, but there is no denying that doctoral students need to enhance their knowledge. Individual meetings with the supervisor are helpful, but discussions can be more fruitful if more people are involved. If several doctoral students are enrolled in a doctoral programme at the same institution, special seminars or workshops can be organised. Training programmes jointly developed and delivered by several universities, as well as national or international doctoral training pro-grammes or summer schools (e.g. the CETRA programme for Translation Studies) have the additional advantage that different theories and approaches in Translation Studies can be addressed and training in different research methods be provided. Encouraging doctoral students to attend such summer schools and give presentations about their own research at conferences is part of the role of the supervisor. The more exposed doctoral students are to the wider field of Translation Studies the more benefitial for their advance-

ment of knowledge in their field of research, or for the "systematic under-standing of a field of study" as stated in the Dublin descriptors.

The section on *Research environment* in the Joint Statement includes the following skills to be developed:

1. Show a broad understanding of the context, at the national and international level, in which research takes place.
2. Demonstrate awareness of issues relating to the rights of other researchers, of research subjects, and of others who may be affected by the research, […]
5. Understand the processes for funding and evaluation of research.

[…]

7. Understand the process of academic or commercial exploitation of research results.

These aspects concern the social, professional and ethical responsibilities of a researcher more generally and thus go beyond the requirements of conducting research on a specified topic for the completion of a PhD. They focus on the preparation of doctoral students for their future career as teachers and researchers in higher education. The question then arises as to how the development of such skills can be incorporated in doctoral training programmes and by whom such training will be provided. Some of these skills can probably best be dealt with at the institutional level in specific seminars for all doctoral students across disciplines. Most UK universities have recently introduced such institution-wide doctoral training pro-grammes. Bringing together doctoral students across the institution also allows to develop an awareness of issues that apply to other disciplines, thus contributing to a wider understanding of the social role of research and of potential differences between the natural sciences and the humanities.

Research environment in the Joint Statement refers to the wider institu-tional and national framework in which research is being conducted. While focusing on their thesis, doctoral students may not be aware of this wider context, and they perceive the immediate research environment in their own department as much more important. In November 2007, the UK Higher Education Academy published the results of its first national survey of postgraduate research students' experiences (PRES 2007). Students were asked to rate (from 1-5, with 5 being the highest score) several aspects in terms of importance and satisfaction. Supervision had the highest mean agreement of 3.93, followed by skills development (3.86), goals and standards (3.80), infrastructure (3.62), intellectual climate (3.40), and teaching opportunities (3.11). Concerning the intellectual climate, 25.9% of the respondents indicated that it had failed to meet their expectations. When presented with the statement 'My department provides a good seminar programme for research degree students', 57.2% agreed and 19.5% disagreed. 49.3% agreed to the statement 'The research ambience in my

department or faculty stimulates my work', and 49.0% agreed to the statement 'I feel integrated into my departments' community' whereas 26.7% disagreed. These rather poor ratings can be interpreted as a clear signal to universities to offer doctoral students more opportunities for intellectual exchange. The more opportunities there are for students to give presentations on their own research, to listen to lectures, to meet fellow researchers, to engage in discussions, the better their knowledge will be, not only of the discipline but also of the requirements and constraints of the research environment in the wider sense. In short, doctoral students need to be fully integrated in research groups and/or research projects and be seen as partners in the research community, rather than as paying customers to whom services have to be provided.

The final section in the Joint Statement is devoted to career management and lists the following skills. Students should be able to:

1. Appreciate the need for and show commitment to continued professional development.
2. Take ownership for and manage one's career progression, set realistic and achievable career goals, and identify and develop ways to improve employability.
3. Demonstrate an insight into the transferable nature of research skills to other work environments and the range of career opportunities within and outside academia.
4. Present one's skills, personal attributes and experiences through effective CVs, applications and interviews.

These skills go definitely beyond the immediate aims of doctoral research which is the production and successful defence of a high-quality PhD thesis. In view of the relatively short time available for completing the thesis, it may seem impossible to include the development of the skills above as part of a structured doctoral programme. However, writing a CV, writing a job application and practising job interviews (e.g. as mock interviews) can be incorporated very efficiently into a general training programme delivered to all doctoral students at a university.

The article in *Times Higher* mentioned at the beginning quotes the 2006 Bologna doctoral conference which stressed "the uniqueness of the doctoral cycle that provides training by and for research and is focused on the advancement of knowledge" (Reisz 2008: 32). This makes the author ask: "If PhDs are about both 'training for research' and carrying out a particular important research project, one might still ask how the balance should be struck." (ibid). In an environment which values quick completion of a PhD and at the same time requires institutions to provide systematic training in all the aspects reflected in the six areas as listed in the Joint Statement, the pressures on both the doctoral student and the institution may seem overwhelming. It is understandable that doctoral students themselves think of skills training primarily in terms of topics which are immediately relevant

to their short-term aim of completing the PhD. The expectation of the Research Councils, however, is that universities take on their responsibility to prepare their young doctoral students for a long-term professional career, which includes raising awareness for and providing training in what the profession requires. Admittedly, not all candidates who complete a PhD in Translation Studies will stay at universities and embark on an academic career as lecturers and researchers. Some will wish to work as professional translators, or as managers in the translation industry, or in other related fields. Career management training will thus mean learning to market the acquired knowledge and skills to employers both within and outside academia.

Finally, the question in the title invites an answer. However, a definite (or a prescriptive) answer cannot be provided. If we agree that the Translation Studies community (in the widest sense of the term community) has a responsibility for preparing the future generation of translators, translator trainers, and translation researchers, we have to accept our responsibility for providing training. In respect of doctoral research, the quantity and quality of skills training depends on the individual circumstances of the doctoral student (e.g. previous training, previous experience) and on the institutional and national frameworks (e.g. regulations, time allowed, supervisory arrangements). Training provision should allow for a certain degree of flexibility in view of students' individual needs. What is essential is to create the conditions in which doctoral students can contribute to stimulating discussions about a variety of topics in Translation Studies in particular, but also about   issues of a more general nature in respect of research (e.g. ethics, funding). That is, the quality of the research environment is more important than designing a specific course with a specified number of hours.

References

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Joint statement. 2001. "Joint Statement of Skills Training Requirements of Research Postgraduates." Available at http://www.grad.ac.uk/cms/ShowPage/Home_page/Policy/National_pol icy/Research_Councils_training_requirements/p!eaLXeFl#Joint%20Stat ement%20of%20Skills%20Training%20Requirements%20of%20Resea rch%20Postgraduates%20(2001) (accessed on March 2008).

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Challenges in research on audiovisual translation

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Introduction

Quite a number of studies on translation for TV and cinema have been published in the last ten years. But they are often limited in scope, dealing mainly with only linguistic and cultural matters, even though audiovisual is a multisemiotic blend of many different codes (images, sounds, colors, proxemics, kinesics, narrative, etc.).

Two factors probably explain this paradox: on the one hand, the linguistic and literary background of most researchers; on the other hand, the constraints of (printed) publication in two dimensions. The potential of CD, DVD and Internet-based technology is gradually changing the situation. Further, we must admit that Film Studies does not bother too much about language or the interplay between verbal and visual elements. Very few systematic studies have examined the production and reception or the cultural and linguistic impact of audiovisual translation (AVT). And what has been done comprises strangely isolated descriptions, supposedly neutral and within national borders (Catalans speak about Catalan TV, Germans tackle dubbing in Germany), as if English were never used as a pivot language, or as if AVT never had implications for a minority, or corpus research could never help in the processing of data, etc.

So far, AVT has been a sub-discipline, fragmented both in organization and in the scope of research undertaken.

Recent developments in AVT research

AVT has benefited from the rapid development of research interest and of institutional commitment, even though the field remains essentially European. However, if we consider the different modes of AVT, this development is rather uneven.

Interlingual subtitling: the fragmented nature of studies

Interlingual subtitling is undoubtedly the AVT mode that has been most widely analyzed. It involves the shift from the oral to the written code, and transposition from one or several languages to another or perhaps to two

others, as in the case of bilingual subtitling. Different strategies have been studied but there are differences, both in the number of strategies examined and in the labels applied to them (reduction, neutralization, generalization, paraphrase, expansion, etc.). As in any other field in Translation Studies, the concept and categories of "strategy" are rather vague. However, the emphasis is often on subtitling as a series of losses and omissions, forgetting or overlooking strategies such as expansion and reformulation.

This perception is based on the presumed uniformity between oral and written expression: a given number of spoken words should be conveyed by the same number of written words, as if subtitling were merely a mimetic process, and as if the two codes were similar in status and in the way they work. Surprisingly, quite a number of scholars in AVT believe that dialogues in films should represent or imitate everyday conversation, as if fiction were always copying reality.

Most of the studies on interlingual subtitling deal with case studies based on a film or a director, or a specific issue seen as a permanent "problem" in AVT, i.e. how to translate or adapt cultural references, humor, taboo language, sociolects, etc.

Isolated studies on other AVT modes

Dubbing has on the whole been relatively little studied, probably to some extent because of the division of labor between the translator, the adapter and the actors, and the responsibilities that it implies, and partly also because any analysis entails a considerable initial effort of transcription.

Nevertheless, dubbing raises a number of theoretical and practical issues, such as cultural appropriation, narrative manipulation, censorship, lip- and temporal synchronization, reception and tolerance of dubbing, synchronization between verbal and non-verbal elements (gestures, facial expression, gaze, body movements, etc.). Interpreting for the media is being investigated more often, not only in comparison with other types of interpreting, regarding interpreter selection, the skills involved and the constraints of working live and in a studio, but also in the larger perspective of translating news.

More recently, three types of AVT have given rise to quite a large number of studies, namely, intralingual subtitling for the deaf and hard of hearing, audiodescription for the blind and visually impaired, and live subtitling (sometimes also called respeaking). The development of these modes can be explained by the umbrella concept of accessibility, or how to allow access to media for all. All these modes (inter-, and intralingual subtitles, dubbing, interpreting, live subtitling, audiodescription) require us to question again the traditional opposition between source text and target text, between oral and written codes, between translation (considered as

time-consuming) and interpreting (under time pressure because simultaneous with the original speech).

AVT and Translation Studies

Certain concepts in Translation Studies should be revised, extended and rethought when they are applied to AVT. For example:

- *The concept of text*: "Screen texts" are short-lived and multimodal; their coherence is based on the interplay with the images and the sound. From the conventional text as a linear arrangement of sentences, or as a sequence of verbal units to the hypertext on the Internet (with hyperlinks), the concept is becoming ambiguous, if not fuzzy. Do literary translators, subtitlers, conference interpreters, and localizers refer to the same concept of "text"?
- *The concept of authorship*: In literary studies and Translation Studies, the author is often perceived as a single individual. In AVT, the issue cannot be overlooked, given that a number of groups or institutions are part of the process (screen writer, producer, director, actors, sound engineer, cameraman, editor in charge of the final cut, etc.)
- *The concept of sense*: In AVT, sense is produced neither in a linear sequence nor with a single system of signs. There is interaction not only between the various figures involved in creating the AV product, but also between them and the viewers, even between different AV productions (visual references, allusions).
- *Translation units*: The issues of text, authorship and sense entail questions regarding translation units in AVT.
- *Translation*: The very concept of translation highlights a lack of consensus, overlapping as it does those of adaptation, manipulation, transfer, and remake.
- *Translation strategy*: The concept of translation strategy varies at the macro- and micro-levels, and with respect to the socio-political and cultural effects of AVT. For example, does subtitling, because it is co-present with the original language, necessarily and systematically imply foreignizing, while dubbing would be necessarily and systematically domesticating?
- *Norms*: It is also necessary to reconsider the links between translation norms and technical constraints. Films are increasingly released in DVD form and downloaded from the Internet, with fansubs making "abusive" subtitling, that is to say ignoring accepted conventions, introducing typographic variations, adding glosses or commentaries or changing the position of lines.

  – *Written and oral*: Another relevant issue is the relationship between written and oral, between written norms, dominant conventions and the written language of subtitles, between ordinary speech and dubbings (dubbese, in Italian).What is the sociolinguistic role and responsibility of the subtitler, for example?
  – AVT can thus "disturb" Translation Studies. However, Translation Studies can in turn help AVT research develop more fully, by bringing to bear relevance theory, Descriptive Translation Studies, and the poly-systemic perspective.

New challenges

Towards a dehumanized work?

Some people would like to anticipate a brilliant future for AVT, thanks to digital technology. Without yielding to digitopia, we must admit certain facts:

  – There is more downloading of films everyday than viewers in cinema theatres. In France, 700,000 feature-length films are now downloaded each day!
  – The economic weight of the video-gaming industry is already greater than that of the film industry.
  – Digitization affects all aspects of the film making process (special effects, shooting, cutting, releasing, etc.).
  – DVD, video-streaming, video on demand, podcasting, portable players (mobile phone, iPod) are creating new demands and new needs, such as new formats: very short films lasting only a few minutes (we have al-ready "mobisodes" or series for mobile phones lasting one or two min-utes). These new formats could emphasize more the role of close-ups and soundtrack, thus giving more importance to dubbing.

What are the digital challenges for dubbing? Digitization improves sound quality and allows analysis and re-synthesis of the actors' voices. Today, certain software programs can clone original voices, so the dubbed voice is assimilated to that of the original actor, irrespective of the source language. This raises an important and new issue: the voice rights.

    For live subtitling, speech-recognition systems change the interpreted and spotted speech into subtitles. With a combination of software, you can automatize the making of interlingual subtitles—using software for voice recognition in order to produce a written transcription, another program for automatic compression to generate condensed utterances, and possibly a translation memory program or a statistical machine translation system to

produce subtitles. Thus it is easy to consider cost and productivity from another perspective, to see revision and editing in another way.

What are or will be the translation challenges? In recent decades, translation has been defined as a complex linguistic-cultural act of communication, recontextualizing a message within another situation, sometimes for another function. With quite a number of new electronic tools, translation seems based only on words, as if translating were only a linguistic, formal transfer. Besides line-by-line translation using certain machine translation and translation memory programs (working with decontextualized strings), you can consider, in AVT, the following:

– In live subtitling and intralingual subtitling, the dilemma seems to be whether to render everything (verbatim) thanks to computer-assisted translation, which increases productivity, or to condense, taking into account the audiovisual environment and the targeted audience.
– The fansubs are also closer to the original, wordier, more word for word, making the reading time shorter. In other words, they take the cognitive effort of the viewers less into consideration.

Two questions here:

– Is the future of translation between full (or almost) automatization and amateurs (users) transferring words through different e-tools with free access?
– What can be the job satisfaction if the work is only to replace words mechanically?

The challenge of accessibility

Accessibility has for a number of years been a legal and technical issue in various countries, with a view to ensuring that disabled persons can enjoy physical access to transport, facilities, and cultural venues. Recently, accessibility has also become an important issue in the computer and telecommunications industries, the aim being to optimize the user-friendliness of software, websites and other applications. The distribution of AV media is also involved in this trend, since it is important to cater for the needs of user groups such as the deaf older people with sight problems. The implications of accessibility coincide to a certain extent with those of localization: in both cases, the objective is to offer equivalent information to different audiences. Advances in language technology mean that audiobooks, set-top boxes, DVDs, tactile communication, sign language interpreting and other systems are now complemented by more recent introductions such as voice recognition, and oralized subtitles (subtitles read by text-to-speech software).

This social dimension of AVT services demands a better knowledge of viewers' needs, reading habits, and reception capacity. Much work remains to be done in this area in order to ensure that technological progress can best satisfy users' demands and expectations. Different methodologies could be applied.

Viewers and reception

Cinema goers are usually young, educated, and computer-literate, while TV viewers can be children as well as elderly people. How should we understand and measure reception with such a broad variety of recipients? Above all, reception must be defined, because there are differences between the impact of a translation upon reception (recipient's feeling) and translation as effect (response of viewers). We would like to differentiate between three types of reception (3 Rs) (Kovačič 1995; Chesterman 2007: 179-180):

- *Response* or the perceptual decoding (lisibility).
- *Reaction* or the psycho-cognitive issue (readability): What shared knowledge must be assumed by all the partners to allow efficient communication? What is the inference process when watching a subtitled program? The answers to these questions have consequences for translation micro-strategies. The greater the viewers' processing effort, the lower the relevance of the translation.
- *Repercussion*, understood both as attitudinal issue (what are the viewers' preferences and habits regarding the mode of AVT?), and the sociocultural dimension of the non-TV context which influences the receiving process (what are the values, the ideology transmitted in the AV programs? What is the representation of the Other?

So far, the "response" has been mostly investigated by experimental psychologists, who have given answers to questions such as: Can we avoid reading subtitles? When do we start re-reading the subtitles?

What kind of research and methodology could we use for response and reaction? Different variables must be taken into account:

- Sociological variables: age, level of education, reading aptitudes, command of foreign languages, hearing /sight difficulties;
- AV variables: broadcasting time, types of TV channels (public/commercial), film genre, interplay images/dialogue.

These variables could be correlated with a range of features, such as:

- Space-time characteristics of subtitles: lead times (in/out time), exposure time, subtitle rate, lagging or delay between speech and subtitles,

number of shot changes, position (left/centre justification), length, type and size of font;
– Textual parameters (semantic coherence, syntactic complexity, text segmentation, lexical density);
– Paratextual features (punctuation).

The focus of research might be on the viewers. Surveys using questionnaires, interviews or keystrokes can be used to elicit viewers' responses to questions about opinions or perceptions of subtitled programs. An experimental method can also be used to better control the medium variables (by manipulating the subtitles), in order to obtain data on the effects of particular subtitling features (speed, time lag, etc.). For instance, what are children's reactions to reading pace? Is there a subtitle complexity in relation to program type?

A third approach is possible: controlled experimental procedures –to control both the medium and the form of the viewers' response. Such procedures are designed to record actual motor behavior and then analyze optical pauses, pace of reading, line-breaks, presentation time, re-reading, degrees and types of attention (active/passive, global/selective, linear/partial), depending on whether the focus is on the image (iconic attention), on the plot (narrative attention), or on the dialogue (verbal attention). Here, pupillometry (pupil dilatation) and eye tracking are useful.

The focus of research might be on the translator (subtitler) as a key viewer. There are at least three possibilities

– *Observation* (in situ): What is the behavior of the translator while producing (performing) subtitles (somatic dimension of the work since rhythm is a key element in subtitling: rhythm of the action, rhythm of the dialogues, and rhythm of the reading).
– Interview and/or questionnaires, to investigate personal attitudes (to obtain data about translation decisions, personal representation of the targeted audiences, etc.)
– Think aloud protocol (TAP) and/or eye tracking (combined or not).

If the focus of the research is on the output, we can use:

– *Corpus design*: still rare in AVT because of the problem of compilation (need for high memory capacity), the problem of representativity, the problem of copyright, and the problem of transcription: a tool such a Multimodality Concordance Analysis (MCA) has so far been more useful for video clips and still images (ads) than for feature-length films;
– *Content analysis*: e.g. the study of different translations into the same language, different translations of the same film into different languages or for different media (TV, DVD); analysis of certain emotions, like

anger; possible regularities in the dialogues: if there are predictable elements, their translation could be automatized.

Applied research

AV media certainly play a major linguistic role today, just as school, newspapers and literature did in the past. Looking at subtitled programs, it is as if one were reading the television. Watching a 90 min. subtitled film every day means reading a 200 page novel every month. Remember that in Europe, a viewer watches TV for three hours a day (on average). Reading TV implies at least two things.

– Maintaining or even reinforcing your ability to read, which is so important when you must read computers at work, for retrieving information, etc. Channels like TV5 and BBC4 offer their audiences subtitles, irrespective of the degree of mastery of the language concerned. Such intralingual subtitles (different from the ones made for the deaf because you do not have to signal noises, telephone ringing, door slamming, angry voice, shouting, etc.) are a tool for social or rather sociolinguistic integration. There is still no research on the possible correlation between the viewing or reading of subtitles and the presence or absence of illiteracy in a given society.

– Learning foreign languages by protracted immersion: A number of hypotheses and experiments have focused on the question of whether programs and films with interlingual subtitles help viewers to assimilate foreign expressions, sounds and intonation or accents (Gambier 2007). Such studies are limited as to a number of guinea-pigs and language pairs, and as to the linguistic elements taken into consideration (sounds, words).

Further research is needed to identify possible ways of exploiting the educational aspects of subtitles, including their role in language acquisition by the deaf and hard of hearing, and the use of AVT in the initial training of translators.

Conclusion

AVT is today a subfield in Translation Studies, separate from media translation (transediting global news) and multimedia translation (localizing videogames, websites, etc.). These three types could very soon be integrated because of the convergence between of e-tools, since most of the future documents to be translated will be not only increasingly multisemiotic, but will also include more and more different media. It is time to train researchers beyond the traditional "textual" paradigm.

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Research on translation tools

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This paper responds to two of the three questions presented at the Tarragona symposium in relation to research on translation tools: 1) What specific problems need to be addressed by research?, and 2) What specific methodologies are required?

What specific problems need to be addressed by research?

In this paper, the term "translation tools" means computer applications designed specifically to help with the translation of digital content. It includes applications to help translators (mainly translation memories, or TM), applications to help corporations and institutions have their content translated (translation management systems, content management systems), and applications to help computer users understand unfamiliar foreign content (machine translation, MT). While our present focus is on research issues in relation to TM, when required we will also deal with how translation management systems and MT impact on TM.

Issues already tackled by research

Before delving into what kind of research should be done in the area of translation tools, let us consider what has already been done or is currently in progress. For convenience we will divide empirical research on TM into descriptive and (quasi) experimental studies. The first group includes surveys on TM adoption, the best known being those conducted by the Localization Industry Standards Association (LISA 2002, 2004), by eCoLoRe (2003) and by Lagoudaki (2006). We may also include reports, case studies and other research written by industry bodies such as LISA, Byte Level Research, Common Sense Advisory, and Translation Automation User Society (TAUS).

For the (quasi) experimental group, we note just a few examples of the issues addressed by researchers up to now. Work has been done on segmentation, with Dragsted (2005) finding that expert translators use longer translation units than novice translators do, and that the segmentation rules applied by TM editors do not correlate well with the way expert human translators "chunk" a source text (2004, 2006). There has also been some investigation of the cognitive effort required to deal with TM fuzzy matches

and with MT post-editing (O'Brien, 2006a, 2006b). Guerberof (2008) has also compared fuzzy matches with post-editing, but with a focus on time and quality. TM output quality has been investigated by Bowker (2005) and Ribas López (2007), who both seeded translation memories with errors to check whether translators would detect them or, conversely, the memories would act as vehicles for error propagation. There have been attempts to assess the different ways of translators accessing memories, with Wallis (2006) finding that although productivity was similar translators seemed to prefer working in interactive translation mode (finding matches from the memory one segment at a time), rather than in the pre-translation mode (on a bilingual file in which all exact and fuzzy matches had been inserted).

New areas for research in a rapidly changing environment

One risk for those seeking to perform TM research is that, with the pace of technological change being so rapid, by the time the research is published the issue in question may no longer be relevant. To some extent, this is what happened with Willis (2006): the pre-translation mode, then prevalent, is now being phased out in favor of the emerging web-interactive mode in which translators find matches one segment at a time, but from remote databases (García 2007).

The movement of databases from the desktop to the server is not the only major development that has occurred in the translation industry over the past two or three years. There are another three important phenomena of interest to us here, namely the availability of massive databases, the convergence of TM and MT, and the larger role of MT. There are also two new pressures impacting on the industry and significantly they are coming from outside the industry rather than from within: we have termed them "hive" translation, and translation as "utility". Each of these technologically driven developments opens brand new areas for research.

From the hard-drive to the server

Memory and terminology databases are being moved from the hard-drive to the server, and this is not just something only the localization giants (Lionbridge, SDL) can afford. Any medium or even small language vendor (or language buyer) can configure databases for remote access, and even budget TM tools (e.g. Wordfast) now permit it. This is changing the working conditions of translators, and anecdotal evidence already suggests many are not happy about it. Foremost, translators lose control over the resources they generate, while another common complaint is the slow turnaround time in opening and closing segments remotely via the server.

As just one example of these new issues that fresh research should address, Wallis's work (2006) could be updated by comparing productivity and user-friendliness of pre-translation mode against the web-interactive mode.

Availability of massive databases

Some TM tools already come with built-in databases (Lingotek) or allow direct access to them (viz. Wordfast's Very Large Translation Memory, or VLTM). How useful these are for direct segment matching remains an open question, but they are certainly useful for "concordancing"—i.e. searching for translation context at the sub-segment (terms, phrases) level.

It is not only software vendors who are interested in massive databases. The idea of compiling and sharing them has also reached corporations and institutions. Traditionally wary of freelance translators using their glossaries and memories when working for other clients in the same industry, corporations now seem to be realizing that they have more to gain by pooling linguistic resources together. This is what TM Marketplace pioneered from 2005 onward, and what the TAUS Data Association (TDA) is attempting now. These massive databases would then feed both TM and MT engines.

We can identify two approaches to accreting these massive databases. The Lingotek and VLTM model relies on crawling the web for bilingual text to align, without much attention to the quality of the material (often the search will include pages that have been poorly translated, or machine translated). On the other hand, the TM Marketplace and TDA model uses databases that include only copy and translation that has been published or vetted by known reputable sources. Interestingly, both methods rely implicitly on some form of vetting by expert human translators. In the former, loose segments will be ranked over time as translators choose them for re-use, while in the latter the segments are pre-vetted before release, whereupon they will be presumably subject to further vetting/ranking as they are accessed.

This immediately suggests one useful area for research: given the inevitable presence of post-vetting, does the extra effort required in compiling carefully pre-vetted bilingual databases pay off, or is the quick and dirty shotgun approach ultimately as productive? Further, can we generalize, or are the different approaches suited for different types of texts and/or tasks, and if so, what are they?

Convergence of TM and MT

A few years back it could categorically be said that MT was language-specific while TM was not; that MT came with sets of language specific-rules and vocabularies while TM came as a kind of empty receptacle into which translators poured sentences and terms. Nowadays, of course, some

TM tools come preloaded with data, as is the case of Lingotek and Wordfast. Others come with language-specific rules that promise greater productivity by facilitating re-use at sub-sentential level (Similis, Masterin). Furthermore, TM output is directly enabling the surge of Statistical MT, while the use of a hybridized TM/MT approach (so-called Machine Translation Memory, or MTM in the Idiom Word Server parlance) is now becoming standard practice in the localization workflow. We thus have another possible topic for research: Do these new language-specific tools work better than the tried-and-tested traditional ones (Trados, Déjà Vu, etc.), and who benefits most (translators, localizers, clients)? As for the integration of TM with MT or, better, the ingestion of TM by MT, that deserves a section apart.

Integration of MT with TM

MT, whether rule-based (RBMT), statistical (SMT) or hybrid, has gained a much higher profile over the last few years. Google Translate allows the user to set their browsers so that MT of any web page is just a click away. Microsoft Live Translation is configured so that when users demand a previously untranslated article from the Knowledge Base, they will receive an MT processed version. However, it is not this type of user-driven unassisted MT that concerns us here, but rather MT integrated with TM for use by translators, and with controlled authoring, TM and human post-editing workflow for the enterprise.

      In the past, several TM tools came with plug-ins for MT, but the idea did not gain acceptance at the time. The prevailing view was that MT input would only distract translators, who preferred working on blank TM target-text segments. However, SDL Trados 2007 again offers this possibility of filling in blank segments with MT hints. Given the advances in MT since then, can this feature actually be useful this time around?

      A recent survey conducted by SDL (2008) found that almost one quarter of the clients surveyed were already using MT for some out-bound translation tasks, or were considering using it. For localization tasks, systematic use of MT is not an if, but a when. The role of translators is steadily moving away from checking TM matches and completing blank segments, into straight-forward MT post-editing, and this is one of the most exciting areas of translation technologies research right now. The key question for localization now is when, under what conditions, and for what type of task, controlled language plus TM plus MT plus post-editing will produce equal quality faster and more cheaply than the current TM model. O'Brien (2006a, 2006b) and Guerberof (2008) have already commenced investigation into this area, but much more work is needed because of the profound impact this change will have on translators, translation commissioners, users and trainers.

Other technology-driven change in translation

Technology is clearly shaping the translation industry (and the way individual translators work) from within by making more efficient tools and processes. However, perhaps with more far-reaching consequences, technology is also impacting on the industry and on translators from the outside, via two emerging trends that we have termed "hive" translation and translation as a "utility".

By "hive" translation we mean the outsourcing of web content translation to bilinguals within the community (TAUS calls this "community translation", but the unbounded nature of cyberspace associations transcend old notions of "community"). While such "crowd sourcing" is not new—it is the cornerstone of translation within the free and open source software (FOSS) sector—we now find it being applied to commercial work that under normal circumstances would be dealt with by paid professionals. This new trend is best exemplified by the well-known social-networking site Facebook, which is being localized by its own users.

Then there is translation as a "utility", which we could also perhaps call "translation-on-tap", or "off-the-wall", by analogy with public utilities such as water or electricity. This is best illustrated at present by Livetranslation.com, which offers fast, small-volume, user-friendly human translation-on-demand. Here the client posts a source text to the site and, with arranged payment, a duty translator performs the translation and uploads it in the time it takes to type it. This could be ideal for email and social networking content for which unassisted MT has not produced adequate output. It may sound trivial, but Microsoft is taking it seriously enough, with plans to configure its Knowledge Base so that if the users are unhappy with the results from its un-assisted MT engine, they can access this premium "human" service.

Although both these initiatives are still in the trial phase, they deserve close attention because, whether taken separately or in combination, they have the potential to dramatically change the way translation will be performed (and consequently assessed and researched) over the coming decade.

What specific methodologies are needed?

The studies mentioned in 1.1 above offer methodological approaches that could be validly applied to the fresh fields being opened by technological advance. On the descriptive side, more surveys are needed to map the changing trends of TM/MT uptake. With industry cooperation, case studies could show for example how content previously translated using TM has been shifted into new work flows involving MT plus post-editing, and with what results.

Ethnographic methods, including self-ethnography, have been scarcely utilized. By allowing researchers to explore processes that they themselves may have been instrumental in implementing, we could achieve some interesting findings. A professional background in localization, for example, could be a great advantage for performing research in this area.

The experimental method could be adapted to correlating TM and MT outputs, process/product patterns of professional and amateur translators, the usability traits of quick and dirty massive databases versus well-vetted ones, etc. Indeed, the range of variables for study could be as broad as the ingenuity of the researcher.

The aforementioned and similar studies on the larger area of translation and revision illustrate some of the tested ways of gathering data for analysis. The means can be linguistic, such as think-aloud protocols (Krings 2001, Kunzli 2006), or employ technology-rich instruments such as keyboard-logging (Dragsted 2005, 2006, Jakobsen 2002, O'Brien 2006a, 2006b) and eye-tracking software (O'Brien 2006b). The resulting data could be successfully applied not only to cognitive processes (such as correlating pauses with translation-unit boundary markers, or with signs of cognitive load), but also to usability studies concerning which tools (or approaches) are more productive or user-friendly on the basis of translator interaction with the applications and end-user interaction with the translated text.

The forthcoming availability of massive databases should allow for corpus-based research to cross-contrast the text patterns found in human, machine-aided and automated translation, and perhaps allow us to start delving into the critical question of which text types would be best suited to which translation mode.

As we move into the second decade of the millennium, modern computers are making it easier to handle the research instruments needed to probe texts and to inquire into how translators and end-users process them. Since we are visibly reaching a tipping point in the use of technology for translation, the research we undertake on translation tools now will not only be relevant and exciting for us, but seminal for future users and investigators.

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Research for training, research for society in Translation Studies

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Introduction

The call for papers written for this meeting included the following questions: What specific problems need to be addressed by research (in Translation Studies)? What specific methodologies are needed? How should we be training researchers to focus on those problems and to use those methodologies?

Let me start by recalling that basic research is not necessarily linked to particular needs and is nevertheless generally accepted by society as long as it does not require major funding—when funds for research are short, it often suffers from competition with applied research. Applied research is supposed to improve the world somehow. In the Human and Social Sciences, it is often assessed by Research Councils and similar bodies partly on the basis of its actual and/or potential impact on society (see for example the Australian Government's Department of Education, Science and Training's 2005 paper in the list of references). When asking what kind of research needs to be conducted in Translation Studies, one question is *what* interests it is supposed to serve: improvements in Translation (translation and interpreting) quality, in working conditions, in training, in communication between cultures etc.? If so, other types of action, including lobbying and awareness-raising operations conducted by professional bodies could be so much more efficient that the contribution of Translation Studies could be considered negligible or even counter-productive. For instance, AIIC conference interpreters have been defending certain working conditions, including on-site interpreting as opposed to remote interpreting, direct view of the speakers from the booth and availability of conference documents before the actual meeting, as well as certain manning standards to avoid long turns in the booth viewed as detrimental to interpreting quality. If research fails to demonstrate clearly that such conditions produce better quality, if only because high variability in samples studied makes it difficult to show statistical significance, presenting the findings to clients and regulatory bodies can be problematic.

I would therefore hesitate to answer the questions on the basis of specific needs of society. I prefer to take a wider view of the role of research in

Translation Studies, focusing more on its contributions to Translator training, to the Translators' awareness of various aspects of Translation, and to the social status of Translators in society, as explained in Gile (forthcoming).

Relevant research vs. "good" research

At this meeting, which is associated with the valuable international doctoral program at the Universitat Rovira i Virgili, I should like to argue that before thinking of the type of research or of topics to be addressed by Translation Studies, it is crucial to make sure that the overall quality of whatever research is done is good enough. Research not relevant to the needs of society may contribute little, but studies of poor quality can be counterproductive, not only because they may lead to erroneous conclusions on the topics being investigated, but also because they may discredit Translation Studies in the eyes of the academic community at large.

Poor research is still frequent in Translation Studies. By "poor research" I mean research which does not comply with the fundamental norm of rigorous thinking and which jeopardizes the credibility of Translation Studies scholars. In Gran and Fabbro (1994: 19), the authors (Fabbro is a neurolinguist) insist that interpreting researchers should publish in journals from established disciplines, meaning, as became clear to me in personal exchanges with them, that stricter refereeing than is customary in Translation Studies is required because refereeing in Translation Studies lets through publications of less than acceptable quality. Frequently found flaws include clearly non-representative samples, invalid research design, overgeneralization of findings, misrepresentation of views expressed in the literature, logical problems in inferencing or incorrect grasp of concepts imported from cognate disciplines (see also Arjona Tseng 1989, Toury 1991, Jääskeläinen 2000, Gile 1999, Gile & Hansen 2004). Such flaws can be considered uncontroversial insofar as they are identified by several readers in peer-reviews and acknowledged by the authors of the relevant studies when pointed out to them. The fact that they generally understand the nature of the problems as soon as these are brought to their attention lends some credibility to the idea that these weaknesses are attributable to lack of training, not to a lack of intellectual capability.

Priorities

My first priority would therefore be research serving as hands-on training or self-training. Note that in Translation Studies, research for degrees is far from marginal: in the literature, a sizable proportion of innovative studies are conducted in preparation for graduation theses, MA theses and doctoral dissertations. In order for such research to be most favorable to the en-

hancement of the students' research skills, I believe it should be feasible at the level of technical skills they have at the time they engage in it, and should not require the acquisition of sophisticated techniques unless competent advisors/supervisors are available and willing to help. Through relatively simple studies, one can acquire a good sense of what research entails and hopefully rigorous working methods. This is a good basis for the acquisition of more advanced techniques later.

As an instructor, my preference also goes to empirical studies, not because I believe they are intrinsically "superior" to non-empirical studies, but because the norms of empirical research generally require researchers to be explicit on the design of their studies, the underlying rationale if it is not trivial, methods used for data collection, data collected, their processing and inferences made. This makes it relatively easy to identify mistakes and weaknesses. Once rigorous thinking and working standards are understood, they can be implemented in whatever type of research is conducted later, be it empirical or not.

Examples from a case study

Examples of fundamental flaws in research design and inferencing are highlighted in published book reviews. Here I should like to offer several examples from a didactic exercise conducted at ESIT, Paris, in 2008, in which citations of non-ESIT Translation Studies authors by ESIT authors were studied as initial indications of potential influence from other schools of thought.

When discussing the names of authors identified as ESIT authors by the students, I found that one was selected because the word "deverbalization" appeared in a title of one of his publications, several because they had published a paper in a collective volume edited by ESIT authors and several because they defended ESIT's "interpretive theory" in a paper (!).

For this small-scale awareness-raising exercise, the sample of citing texts by ESIT authors was chosen to be of size 20. One student's sample included 4 texts by Seleskovitch and 4 texts by Lederer. This meant that the maximum number of ESIT authors whose texts could be analyzed as citing or not citing non-ESIT authors was down to 14 from a theoretical maximum of 20. This limited markedly the potential representativeness of the sample, something which the students understood as soon as it was explained to them. It was observed that choosing two texts by Seleskovitch and two texts by Lederer, one early and one recent text for each, could make sense as allowing identification of evolution over time, but selecting 4 texts by each with no specific choice of dates was not a good idea.

In one assignment, a student asserted there was interaction between ESIT and other schools of thought in Translation Studies by taking several examples of non-ESIT authors being cited and discussed… by two ESIT

authors out of the 19 she examined in her sample, without considering the citation statistics in the rest of the sample. Taking a few examples without looking at the whole data-set is particularly frequent in the rationale of Translation Studies authors. It makes sense if the whole approach is an argumentative one, with examples and counter-examples because considering the whole set of data is not feasible, but it is flawed if the investigation is designed around a sample.

After this and other awareness-raising exercises, several students commented spontaneously that they now understood the need for more rigorous thinking in research. Whether such newly-gained awareness is actually reflected in markedly improved research practice is another matter. In my view, a consolidation period with more exercises and closely supervised and/or refereed research is often necessary to achieve such a result.

Research for training vs. research "for society"

My suggestion is therefore that unless they are highly motivated for research of an argumentative type, for hermeneutics, philosophy etc., during a first stage of research skills acquisition and consolidation, it might be a good idea to guide students and young researchers towards empirical studies which would contribute both to our factual knowledge of the world of Translation and to enhancement of their research competence. It could include descriptive research on Translation process, quality assessment research, research on the interaction between translators/interpreters and their clients, naturalistic research analyzing the output of translators and interpreters under various circumstances in terms of language, information, tactics, etc. Such studies could involve "manual" text analysis or the use of software for the analysis of corpora, questionnaires and interviews, Translog and similar software. If conditions are favorable, i.e. if there is enough time for skills acquisition and if competent advisors/supervisors are available, more sophisticated tools and methods, in particular experimental methods and inferential statistics can be used. Non-sophisticated methods are not necessarily trivial in their implementation—for instance, as is well known in sociology, there are many pitfalls to be avoided in questionnaire and interview techniques, and using them rigorously requires much thought and attention. Their advantage in research-in-training stems from their being more transparent to the uninitiated and therefore applicable on the basis of an explicit rationale which can be developed/understood by beginners, as opposed to the application of recipes which is often observed when more sophisticated tools are used.

In other words, during an initial period which could last up to several years, the topic and type of research for each young researcher could be determined to a large extent by the need to acquire and consolidate research competence more than by the need to investigate particular aspects of translation or interpreting. Beyond this period, I would hesitate to impose or

even recommend particular directions or research paradigms. I think descriptive, argumentative, experimental, theoretical investigations focusing on cognitive, social, linguistic, cultural or other dimensions can all contribute to better understanding of Translation. I do not believe in "turns" that set aside one direction to embrace another. I prefer researchers to choose investigation areas and topics as they wish, as long as they work systematically and rigorously. The total volume of research in the field is still small and studies in all directions and paradigms can contribute—further opportunities and motivations may be generated when society indicates needs through calls for specific investigations with associated funding.

At a later stage, when Translation Studies has a solid research tradition and a critical mass of active researchers, the time may come to prioritize efforts towards particular explorations and associated research techniques. But at this time, it is difficult to determine which dimension of Translation or its environment is most important to society at large or to translators and interpreters and which types of research efforts will be most productive or useful.

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Broader, better, further:
Developing Interpreting Studies

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The development of Interpreting Studies as a (sub)discipline within Translation Studies is discussed with a focus on its domain of study, its models and methods, and its impact in the scientific community and in society at large. Whereas a broadening of the field in terms of its scope of investigation has been under way for one or two decades, a need for socially sensitive theories and models and for more advanced research methods is identified. Progress in these areas, especially through graduate-level research training, must therefore be made for Interpreting Studies to raise its status as the discipline of choice for the investigation of issues relating to mediated real-time intercultural communication.

Introduction

The title of this contribution to the round table on "The Future of Research on Interpreting" may seem excessively boastful. As will become clear, however, it is intended to be programmatic at best, pointing to areas where further development is much needed if Interpreting Studies is to improve its status as a scientific discipline capable of investigating relevant issues of mediated real-time intercultural communication and securing sufficient impact for its findings. As will be argued below, these critical areas include more sociologically sensitive models and more advanced methods of empirical research, with the latter requiring a push for more research training even at the level of professional interpreter education.

Before moving on to review the state of interpreting studies in terms of its domain, models and methods, I would like to raise for discussion the issue of its curiously ambiguous *status* within, or in relation to, Translation Studies. Whereas interpreting is given due consideration as one of many forms of translation, or translational activity, in reference works (such as the *Routledge Encyclopedia of Translation Studies* or the forthcoming *Oxford Handbook of Translation Studies*) and scholarly societies (such as the European Society for Translation Studies, currently headed by a well-known interpreting researcher), it is at times also given separate treatment, as in its own Routledge *Reader* and introductory textbook. Such separate treatment also underlies the programming of the Tarragona Symposium on "The Future of Research on Translation and Interpreting", where institutional

frameworks, sociological approaches, and the role of new technologies in translation research were discussed in separate round tables before a round table dedicated to interpreting. While this may have been due to practical issues, the principle of separate treatment also informs such influential publications as *The Map* (Williams & Chesterman 2002) and the recent *Routledge Companion to Translation Studies* (Munday 2008), in which chapters on linguistic issues, text production, cognitive activity, intercultural communication, ethics, training and technology precede a chapter on "Issues in Interpreting Studies" (as well as one on audiovisual translation).

My point here is not to argue for one approach or the other, or to criticize the choices made by organizers and editors, but to consider the potential *implications* of a separate versus an integrated approach. Separate treatment clearly gives interpreting scholars more freedom to set their own conceptual and methodological priorities and foreground such distinctive features of interpreting as on-site interaction and time stress in a unique form of cognitive multi-tasking. At the same time, making interpreting a separate concern carries the risk of losing vital areas of inter-subdisciplinary interface (as emphasized, for instance, in Schäffner 2004). In the worst case, it allows for a view of Translation Studies without any reference to interpreting. Examples of the latter include Snell-Hornby's *Integrated Approach* (1988), or the reading list for the PhD Program in Translation Studies at the University of Ottawa, which runs to several pages without including a single work on interpreting (Luise von Flotow, personal communication, Dec. 2008). It is precisely in the context of current initiatives to reshape doctoral programs within the Bologna system, including mandatory coursework, that this issue acquires vital significance. Without inclusion in the canon of Translation Studies—notwithstanding dedicated publications to account for its specific research tradition and conceptual features, interpreting may receive insufficient attention in postgraduate research and become sidelined as a field of study.

Against this background of (sub)disciplinary relations, I will now consider the development of Interpreting Studies in terms of its domain, models and methods, moving from ongoing trends to future needs and aspirations. I will try in particular to highlight aspects of interpreting research that deserve an integrated treatment under the headings of sociological approaches, new technologies, and institutional frameworks, as dealt with in other Tarragona round tables.

Broader…

If there is one development in Interpreting Studies that could not have escaped general notice in the wider field of Translation Studies, it is the broadening scope of investigation. If in the early 1990s Interpreting Studies could still be perceived as "conference interpreting studies", with research

interest traditionally focused on cognitive processing issues, by the end of the century the center of attention had gravitated toward community-based interpreting and the sociocultural and institutional contexts associated with it. In efforts to structure the domain of study, the well-established distinction by mode (consecutive vs. simultaneous interpreting) gave way to the characterization of interpreting types by setting and also by language modality (spoken vs. signed). Going far beyond its early twentieth-century origins in international relations, professional interpreting (and non-professional mediation) is now studied in police interrogations, asylum hearings or medical consultations, to name only a few examples. By the same token, conference-like situations are no longer the prototype of interpreter-mediated interaction, as face-to-face dialogue has come (back) into its own as the basic form of interpersonal communication. This two-fold extension of the object of study, from international to intra-social (community-based) contacts and from conference-like to face-to-face interaction, has made it appropriate to view interpreting as a broad conceptual spectrum (cf. Pöchhacker 2004: 17), ranging from, say, simultaneous interpreting in the plenary sessions of the European Parliament to sentence-by-sentence consecutive performed by untrained bilinguals in public service institutions like hospitals or schools. Associated with such examples at opposite ends of the spectrum are distinctive types of languages, discourses, interpreting skills and interactant relations in terms of status, power and educational background. All of this makes for a highly diverse and multi-faceted domain of study (cf. Pöchhacker 2004: 24), founded on the conceptualization of interpreting as a situated social practice.

In addition to the widening scope of investigation, an extension toward broader dimensions has been in evidence also for attempts to fashion descriptive and explanatory models of interpreting as a process and an activity. Whereas most scholarly attention had been devoted to models of the cognitive process of (simultaneous) interpreting, analytical interest in the role of interactional contexts and institutional constraints has been associated with a need for more sociolinguistically and sociologically sensitive models of interpreter-mediated events and of the professional status of interpreting in society.

But it is here, in the areas of theories and models, where the success story of a significantly broadened domain of study begins to turn into an account of deficits and desiderata. Having shown how the remit of Interpreting Studies has become greatly extended and much more complex, I will now move on to discuss the various ways in which the discipline must become *better* and go *further* in order to maintain its momentum.

Better and further…

With so many additional dimensions and factors to take into account—from, say, legal discourse and medical ethics to asylum policy and videoconferencing technology, the goal of developing a coherent set of models and theoretical approaches appears to have become even more elusive. This is not for lack of trying, as insights from discourse studies, interactional sociolinguistics, conversation analysis, pragmatics, social anthropology and critical discourse analysis, among others, have been brought to bear on the subject of interpreting. As in the study of cognitive processes, for which recourse has been made to models and insights from cognitive psychology, interpreting scholars focusing on community-based settings are likely to continue importing analytical schemes from other disciplines.

     Among the areas that are particularly in need of development are the notion of context and the impact of contextual variables and constraints on the interactants and their behavior. If context is construed broadly as including the situational and institutional as well as the sociocultural dimensions, accounting for contextual factors requires a way of linking a micro-sociological account of the interaction with macro-sociological structures and dynamics. This is one of the major challenges in the field of sociology, so it is not surprising that interpreting researchers should have difficulty finding solutions of their own—and look to sociology for inspiration. Some of the most promising approaches include the work of Aaron Cicourel (e.g. 1992) and, in particular, Pierre Bourdieu (e.g. 1991), probably the most frequently cited sociologist in Translation Studies after the "social turn" (cf. Wolf and Fukari 2007). In Interpreting Studies, the work of Moira Inghilleri (e.g. 2005) stands out as engaging most intensely with the key notions of Bourdieu's sociology, proposing an "interpreting habitus" while also casting doubt on the analysis of interpreting as a field in its own right.

     Clearly, much more theoretical work needs to be done if interpreting scholars are to do analytical justice to the widening perspective on interpreting as a social practice. By importing concepts and models from social theory, the discipline is bound to be greatly enriched. At the same time, such interdisciplinarity of the importing kind is not without problems. It is invariably difficult to come to a full understanding and critical appreciation of theories developed outside one's own academic territory, and most borrowing is unavoidably eclectic. Beyond a certain point, however, the selective or customized adoption of theoretical concepts may become a barrier to the kind of reciprocal interdisciplinarity that most would regard as the standard of disciplinary relations to aspire to.

     The same applies to the area of methodology, where a full grasp and proficient application of research techniques that evolved in other disciplines are hard to achieve, not least in the field of Interpreting Studies, where most

university-level training is geared to professional practice rather than research. Indeed, as Daniel Gile has pointed out many times, graduates of interpreter education programs have generally not been trained to do research, which severely constrains the pool of people available for conducting empirical studies. While the work of pioneer psychologists such as David Gerver (e.g. 1976) has inspired many experimental studies over the years, the interpreting research community has become increasingly aware that ecologically valid controlled experimenting to test hypotheses about interpreters' cognitive processing activities is very hard to do well. Descriptive work based on observations, recordings and surveys has therefore been promoted as a more manageable alternative (e.g. Gile 1998). And yet, designing and implementing such studies also requires great care, and relevant experience and/or expert guidance. Survey research, which appears highly attractive as a methodological approach to research on interpreting and interpreters, is a case in point.

Question x. What is your age group?
Please select one of the following:
20-25 years, 26-31 years, 32-40 years, 41-46 years, 47-53 years, 54+years
Question y. How long have you been working as a doctor?
Please select one of the following:
0-1yrs, 2-5yrs, 5-8yrs, 8-12yrs, 13-18yrs, 19+ yrs

Figure 1: Excerpt from questionnaire on medical interpreting

Figure 1 is an excerpt from a questionnaire used in a recent PhD thesis on interpreting in health care. Asking questions to elicit demographic background information on the respondents would seem very straightforward. And yet, the age ranges given as response options for Question x are very awkward, to say the least, whereas the ranges offered under Question y, aside from being no less uneven, have overlaps so that a respondent with, say, five years' working experience would face a choice between two applicable response options. Even without considering the implications of such ordinal ranges for data analysis (e.g. when examining age-dependent correlations), question-asking as illustrated above clearly offers much room for improvement.

This example of a poorly designed survey instrument (of which only some rather innocuous items are shown) also serves to make a more fundamental point: Unless interpreting researchers can do better in terms of methodology, the discipline cannot go further in having an impact in the scientific community at large. In the case at hand, a questionnaire by a PhD-

level interpreting researcher is administered to members of a different profession (in this case, medical doctors) and thus conveys an image of research in Interpreting Studies to the broader community. If respondents are given cause not to trust the questionnaire or its author, their professional or scientific bodies may not take interpreting researchers serious enough, for instance when it comes to commissioning a study on language barriers in a hospital system, or engaging in cooperative interdisciplinary research. A questionable piece of research could therefore tend to undermine the *impact* of interpreting research in the wider scientific community. With neither cutting-edge methodological standards nor trusted partners in the relevant disciplines, interpreting researchers' findings for various institutional settings, however relevant they may be, may not gain access to the specialized literature, and it is presumably that literature which represents the state of the art and ultimately informs interpreting-related social practices, whether in an emergency ward, an asylum office or a courtroom.

The implications for the impact of interpreting research have obviously become more pronounced as Interpreting Studies has "gone social" and come to address problems relating not only to interpreting as such but to the institutional contexts in which it takes place. While this makes it more difficult for research to achieve an impact where it matters, it also opens up new opportunities, which I will sum up here under the heading of "market". Developing the *market* for research by interpreting scholars is one of several areas that seem critical to further progress for the discipline (see Figure 2), as discussed in the following, final section of this paper.
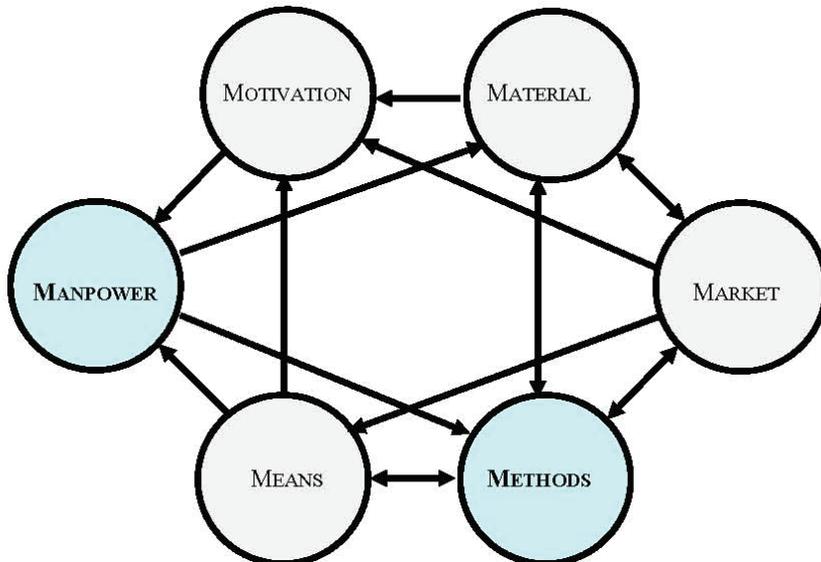

Figure 2: Critical issues for progress in interpreting studies

Developing…

Compared to such fields as computer-assisted technical translation or language transfer in the audiovisual media (including the Internet and video games), interpreters do not have a large base of economically powerful clients with an immediate interest in more advanced translational practices. In the area of international conference interpreting, the European Commission's Directorate General for Interpretation and the United Nations stand out as the prime stakeholders. But, again compared with the domains mentioned above, translation practices in these institutions can be considered rather stable. The main exception is remote interpreting, and there have indeed been several studies to investigate its feasibility and implications (see Mouzourakis 2006). Regrettably, hardly any of these studies were entrusted to researchers whose academic background is in Interpreting Studies, quite possibly because of that field's apparent lack of scientific credibility and expertise.

For interpreting in community-based settings, the market for interpreting research is considerably larger. Legal, healthcare and social service institutions in many countries would benefit from a better understanding of the interpreting services they are or should be using. As organizations in the public domain, however, they often do not have the *means* to commission research projects, nor can they expect the sort of return on investment that motivates software, media and technology corporations to take an interest in or even fund research on translation. Still, such institutions can provide or grant access to the *material* for research, thereby boosting the *motivation* of those with an interest in such work.

However, even when a judicial authority, health maintenance organization or school board does decide that research on interpreting practices is needed, will they turn to a university department ostensibly specialized in this activity? The answer leads back to the problem areas of research expertise (qualified manpower, which in our field would be more appropriately referred to as "womanpower") and *methodology* discussed above. In other words, as desirable as it may be for Interpreting Studies to extend its reach and aim for a greater impact on the state of the art and professional practices in specialized fields involving interpreting, its level of development as a scientific discipline is still quite modest. Further progress in extending the pool of skilled researchers and employing advanced models and methods for data collection and analysis should therefore remain a priority concern.

The goal of research(er) training, in turn, links back to the issue of disciplinary status and institutional frameworks raised by way of introduction. PhD programs in Translation (and Interpreting) Studies have recently attracted much attention, and rightly so. Depending on the regulations adopted (e.g. with or without mandatory coursework, with or without special reference to interpreting), research skills will be imparted (or not) in the

course of doctoral studies programs that will have a duration of three years and cater to graduates of MA programs in Translation and Interpreting. But even where a structured set of PhD courses on theory and methodology will be offered, it seems essential to try to introduce future scholars to the foundations and basic methods of scientific work even before they enroll in a PhD program. In MA programs with a distinctly professional orientation, this may seem difficult to achieve. Nevertheless, considering that many (post)graduate courses will have a thesis requirement, introductory lectures and seminars on theory and methodology should be an integral part in the MA-level curriculum.

By way of example, the new BA/MA curricula for Translation and Interpreting at the University of Vienna, adopted in 2007, take this idea even further: An introduction to basic concepts of Translation Studies, with a seminar on academic writing skills, is provided already in the undergraduate curriculum. Lectures and seminars at the MA level, focusing either on translation or on interpreting, build on these foundations and should enable students to complete an MA thesis (worth 20 ECTS credit points out of the total 120 ECTS credits for the two-year MA). With a total of 16 ECTS credits, the theoretical and methodological coursework at the MA level is still marginal compared to the practice-oriented interpreting courses offered in the various language combinations and the two specializations (conference interpreting and dialogue interpreting). Even so, these curricular arrangements express the conviction that developing Interpreting Studies in the critical areas of (wo)manpower and methodology should start as early as possible, providing those interested in PhD studies with a solid foundation on which to build their innovative work to shape the future of research on interpreting.

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Translation Studies and Adaptation Studies

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Introduction

This presentation will examine the links between Translation Studies and the new discipline of Adaptation Studies, which has grown enormously in recent years, particularly in universities in the Anglo-Saxon world. We will propose that there should be greater contact between the areas, and, more particularly, that Translation Studies has a great deal to offer Adaptation Studies.

Terminology in the area of Adaptation is a major problem, with a large number of terms such as recontextualization, tradaptation, spinoff, reduction, simplification, condensation, abridgement, special version, reworking, offshoot, transformation, remediation, and re-vision. Here I shall use the distinctions made by Julie Sanders in *Adaptation and Appropriation* (Sanders 2006: 26 passim), in which she emphasizes that an "adaptation" will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author, where the original point of enunciation remains. This is similar to Dryden's classic definition of "paraphrase" (see, for example, Bassnett-McGuire 1980:60).

Julie Sanders' definition of "appropriation" is similar to Dryden's definition of "imitation" (see, for example, Bassnett-McGuire 1980:60).: the original point of enunciation may now have changed, and although certain characteristics of the original may remain, the new text will be more that of the adapter or rewriter.

Adaptation in Translation Studies[1]

We can distinguish a number of areas where translated texts are generally altered or adapted. Initially we can mention the area of localization, particularly of websites, directing information towards the culture of the

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[1] A number of works specifically on Adaptation in Translation Studies have been published in recent years. Among them we can find the following: *Theatrical Translation and Film Adaptation: a Practitioner's Viewpoint*. Phylis Zatlin, 2005; *The Translation of Children's Literature: a Reader*. Ed. Gillian Lathey, 2006; *Tradução, Retradução e Adaptação*, *Cadernos de Tradução, no 11, 2003/1*. Ed. John Milton and Marie-Helène Torres; and *Moving Target: Theatre Translation and Cultural Relocation*. Ed Carole-Anne Upton, 2000.

consumer and making adjustments according to the general tastes of consumers of that culture.

Children's literature frequently contains adjustments that may be considered necessary by adaptors or translators. As an example, we can mention translations of the stories of Pippi Longstocking: "The French Pippi is not allowed to pick up a horse, only a pony" (Stolt 2006:73); and in the 1965 German translation the section in which Pippi finds some pistols in the attic, fires them in the air, then offers them to her friends who also enjoy firing them, is replaced by a moralistic Pippi putting them back in the chest and stating "Das ist nicht für Kinder!" (O'Sullivan 2006:98)

In the area of theatre texts, as can be seen in the work of Phylis Zatlin (2005), every performance is a different version, a different adaptation of the text. Omissions or additions may be made; actors may change; actors may deliver lines differently; movement, set, lighting changes may all be made; and the relation between cast and audience will change from one performance to the next.

Advertising texts may often change greatly when a product is transferred from one country to another. Embarrassing situations may be prevented, or not. For example, the Mitsubishi 4 x 4 is sold in a number of countries such as Brazil and the UK as the Pajero; in Spanish-speaking countries it is the Montana. In Spanish "Pajero" means "wanker". Sales of the General Motors Corsa were low when it was initially marketed in Spain as the Nova (No va = It doesn't go).

Visual texts for the hard-of-hearing are generally adapted into a more simplified language as the first language of the target audience will be the respective sign language, and many of the target audience will experience a certain difficulty in reading subtitles at the speed they are produced for audiences which do not have hearing problems. Additional information on sounds, which of course cannot be heard by the audience, may also be added (see Franco & Santiago Araújo 2003). The translation of songs involves very special problems. Andrea Kaiser (1999) describes the particular problems which translators of opera librettos face when rendering them into Portuguese. They will generally attempt to avoid stresses on the nasalized diphthongs such as "ão", "ãe", and closed vowels "i" and "u", the so- called "ugly" vowel sounds, and place stresses on open back vowels.

My study of the Brazilian book club, the Clube do Livro (Milton 2002), examined the translation of classic fiction for mass markets. The Clube do Livro, which operated in Brazil from 1943 to 1989, translated and adapted much world classic fiction into Portuguese, sold its monthly issues very cheaply through door-to-door agents, and reached a print-run of 50,000 at the end of the 1950s and beginning of the 1960s, a very high figure in Brazil. We can list a number of the characteristics of the Clube do Livro monthly issues. We find a certain homogenization of size, weight and style. All books were 160 pages and weighed the same in order to keep postal costs down.

Longer works, such as the translations of *Wuthering Heights* and *Moby Dick*, were published in two volumes, and other works managed to fit into 160 pages through the use of smaller type or extensive cuts. "Offensive" material was cut. In *Gargantua* references to bodily functions ("O belle matière fecale qui doit boursouffler en elle!"), the list of dialect words for the penis, satire of the Catholic church as when Rabelais suggests that monks and nuns should be chosen from amongst the best-looking young men and girls, and that they should marry each other, and in *The Professor*, the low opinion of the Flemings coming from Charlotte Brontë's mouthpiece, the male teacher Crimsworth, are all lost in the Clube do Livro translations. Political references are also cut. In *Hard Times* a reference to the "grinding despotism" of factory life is cut, and the union leader's call t unity is considerably softened in translation. Stylistic elements are also lost as Rabelais' puns and use of Latin in the mouths of the pompous pilgrims, Charlotte Brontë's occasional use of French and her lines of poetry used as epigraphs are also missing.

Thus we can see a number of constraints that will influence the adapter's or translator's decisions: a) the requirements of the target audience in terms of age (children's literature), disability (texts for the hard-of-hearing), and social class (Clube do Livro). Commercial factors may also influence. In order to keep production costs down all of the Clube do Livro's translations had to fit into 160 pages. André Lefevere (1982/2000) describes productions of Brecht's *Mother Courage* in New York: the 1963 Broadway production was forced to cut a number of the songs as, if the time given over to the songs had exceeded 24 minutes, it would have been considered a musical and would have been obliged to use a full orchestra due to union regulations (Lefevere 1982/2000:246).

Annie Brisset (2000) describes the politicization of the translation/adaptation of Michel Garneau's *Macbeth* in Quebec, in which the use of Quebec French, repetition of "Mon pauvre pays" and other key expressions made the Quebec audience make the obvious link of a Quebec dominated by the tyrant (English speaking Canada, the US, France and Parisian French, or a combination). In *Translation in a Postcolonial Context* Maria Tymoczko (1999) describes the way in which the Irish Independence movement distorted the qualities of the mythical Irish hero Cu Chuliann. For example, Lady Gregory's popular tales of Cu Chuliann took away his fleas, his womanizing and his frequent sloth, cleaned him up, and, ironically, made him into much more of an acceptable Tennysonian chivalric knight.

As I mentioned in my discussion of the Clube do Livro the constraints may frequently be of a sexual, scatological, political, or "moral" nature.

Historical factors will be important. Literary translations entering France in the 17th and 18th centuries, the so-called *belles infidèles,* had to obey the norms of *clarté*, *beauté* and *bon goût*. Houdar de la Motte's translation (in Lefevere 1982:28-30) of the *Iliad* halved the number of

books, cut out all the gore and repetitions, and produced a translation that was more like a tragedy by Racine or Corneille.

Finally, language pairs may also influence the way in which we translate. The tendency is to adapt much more when we are translating from a language which is much further away from the source language than a language which is grammatically much closer.

We can say that Translation Studies has a strong theoretical background to support practical studies. My own study on the Clube do Livro (Milton 2002) used as its theoretical basis concepts from Descriptive Translation Studies. Itamar Even-Zohar (1978/2000) stressed the fact that in many societies, particularly smaller nations, translated works will be used to fill in different areas of the literary system. Gideon Toury (1978/2000) develops Even-Zohar's ideas and contrasts "adequate" translations, which closely follow the form of the original, and "acceptable" translations, which use a fluent domesticating language, often masking the fact that the work in question is a translation. Many societies demand "acceptable" translations, such as the *belles infidèles*. André Lefevere (1982/2000) develops the concepts of rewriting and refraction. A classic work will be refracted in many forms: annotated editions for academics, translations, abridgements, serials, plays, video games, songs, etc.

Adaptation Studies

Unlike Translation Studies, which usually deals with interlingual translation, individual studies in Adaptation Studies usually deal with inter-semiotic and intralingual versions, and only occasionally look into interlingual questions. This may be because most contemporary studies in Adaptation Studies, certainly in the UK, originate from the monolingual departments of Theatre Studies, Film and Media Studies, Dance Studies, Music Studies, Cultural Studies, and English Literature.

A common study would be an examination of the adaptation of a classic novel to a play then to a film then to a musical or opera. Alternatively we find studies on novels which appropriate ideas from other novels or plays, and among them we find a large number of adaptations and appropriations of Shakespeare and other "greats".

An examination of the articles published in a recent journal will provide us with a representative sample of contemporary work in Adaptation Studies. In the *Journal of Adaptation in Film and Performance* 1:1, published in 2008, we find the following articles: i) an analysis of the Merchant/Ivory film version of Henry James' *The Golden Bowl*; ii) a description of the chain or reworkings around Nikolai Leskov's novella *A Lady Macbeth of the Mtsensk District* (1865), of course itself based on Shakespeare's *Macbeth*, which was used by Shostakovich in his opera *Lady Macbeth of Mtsensk,* which was then made into a film by Shapiro (1967); iii) A proposal for a

translation of *Calabar* by Chico Buarque and Ruy Guerra; iv) a description of shows based on *Uncle Tom's Cabin* in 19th century; and v) an analysis of a Newcastle version of Wim Wenders' *Wings of Desire*.

Let us now mention some of the bibliographical references in these articles. Firstly, Julie Sanders, *Adaptation and Appropriation*, which appears to have become something of a "bible" in the area; Jay David Boulter and Richard Grusin's, *Remediation: Understanding New Media*; Raymond Williams, particularly his concept of "epochal analysis"; Brian MacFarlane's idea that narrative is a shared aspect of novels and film; and the Marxist cultural critics Tony Bennett and Jane Wollacott, who emphasize the ways in which the media are used ideologically. Only in "Translating Calabar" do we find references to mainstream Translation Studies: Haroldo de Campos's concept of anthropophagy, and mentions of the work of Douglas Robinson, Maria Tymoczko, and Carol Maier.

Continuing this line of thought, we can examine the theoretical references of Julie Sanders' *Adaptation and Appropriation*. Mostly they come from post-structuralism: Derrida, who mentions, "The desire to write is the desire to launch things that come back to you as much as possible in as many forms as possible"; Foucault's "What is an Author?", which stresses that the author function is historically specified and changes over time ("The modes of circulation, valorization, attribution, and appropriation of discourses vary with each culture and are modified within each"); Roland Barthes' "death of the author", which liberates the practices and options of remaking which are available to the reader and adapter; Julia Kristeva, who writes that any text is "a permutation of texts, an intertextuality"; Hillis Miller, whose literary text is "inhabited by […] a long chain of parasitical presences, echoes, allusions, guests, ghosts of previous texts"; Gérard Genette's categorization of "hypertext" as adaptation and "hypotext" as source text.

Sanders also refers to T. S. Eliot's "Tradition and the Individual Talent" on reworking texts from the past; Harold Bloom's "Anxiety of Influence", whereby texts are reinterpreted and reworked into new contexts; and Charles Darwin's concept of the adaptation of species.

Discussion

Nowhere in *Adaptation and Appropriation* does Julie Sanders mention the importance of translation in Adaptation Studies. Indeed, in Duska Radosavljevic's "Translating the City: A Community Theatre Version of Wim Wenders' *Wings of Desire* in Newcastle-upon-Tyne", we can see translation as something of an aporia as the importance of language transfer is glossed over. The author mentions the use of "Having briefly considered hiring a translator for the original screenplay, eventually, we realized the wonders of contemporary technology and derived the first version of our script by simply downloading the subtitles from a DVD." (Radosavljevic 2007:60)

It seems to me that Adaptation Studies has been very dependent on theories from outside its own particular area and has not yet developed its own theoretical framework. This point is supported by Lawrence Venuti in "Adaptation, Translation, Critique" (2007), where he criticizes the lack of theoretical basis found in much work on Film Adaptation. He believes that Toury's concepts of acceptability and adequacy can be used as a means of defining equivalence, particularly in the way that they are adapted by Patrick Catrysse, who develops the idea of semiotic and pragmatic norms from Toury.

Venuti then develops the wider concept of *interpretant*. There are two kinds of *interpretant*: "formal interpretants", structural correspondence between the adapted materials and the plot details, particular style of director or studio, or concept of genre that necessitates a manipulation or revision of the adapted materials; and secondly, "thematic interpretants", codes, values, ideologies, which may include an interpretation of the adapted materials that has been formulated elsewhere, a morality or cultural taste shared by the filmmakers and used to appeal to a particular audience, or a political position that reflects the interests of a specific social group.

Conclusion

Venuti, then, uses Translation Studies theory to ground his concept of *interpretant*, and points in a direction which I believe Translation Studies may follow: that of playing a central role in developments in Adaptation Studies through participating in publications, conferences, courses, sites, etc. From the editorial to the first issue of *Adaptation in Film and Performance* it seems that Translation Studies is in fact very welcome: "For the newly emerging discipline of Adaptation Studies, this journal hopes not only to provide a forum of discussion of adaptive practice but also, importantly, new stimuli and impulses. By turning, for example, to translation studies as a closely related field of enquiry, we hope to see the beginning of a constructive relationship that will further our understanding of the creatively, ideologically, politically and socially charged process of rewriting and reshaping all that is adaptation." (Hand and Krebs 2007:4)

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Target and Translation Studies.
Half-baked observations towards
a sociological account

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Let me take you back in time to the year 1981, when Translation Studies was still in its infancy as an acknowledged academic discipline. I myself was turning forty then, with one book in Hebrew and a small collection of English articles to my name. With the passage of time I became convinced, and more and more so, that—if the study of translational phenomena was ever to develop into more than a mere side-kick of other fields of knowledge—it would have to have designated journals of its own. Rash as I was (I remember being referred to as the *enfant terrible* of Translation Studies, which I used to like), I drafted a seven-page "ideological" platform for such a journal, which I hastened to submit to a young (then married) couple of German publishers, Mr. and Mrs. Gunter Narr of Tübingen. The two already had a small number of titles on translation on their list, which was devoted to a variety of aspects of language and linguistics.

To my surprise, the two expressed immediate interest in the project. In fact, to my inexperienced eyes they looked almost enthusiastic to embrace it. Unfortunately, however, some time later the Narrs (German pun most definitely intended!) retracted their initial acceptance of the project, fearing that a journal solely devoted to translation—be it even broadly conceived as it certainly was—would not attract a large enough audience. I saw no other choice but take their word for it. For a long time I kept the agonizing failure to myself.

One day, a few years later, I happened to divulge the story to José Lambert, a friend and a colleague. José's suggestion was that I come to Leuven (Belgium) and present the concept to the local academic publishing house Peeters, whose list included mainly books in "theology, philosophy, ethics, classical studies, archaeology, history of art, medieval studies, oriental studies, linguistics and literature" (quoted from the publisher's official website). José promised to prepare the grounds for a meeting which did indeed take place; in 1987, if I am not mistaken. The two of us had the feeling that we were actually making headway, and then we broke off for lunch.

We were about to return to the meeting room, a few hours later, when José came running from his office and told me he had just had a phone call from Mrs. Claire Benjamins in Amsterdam, expressing interest in the unborn

baby and suggesting that we at least suspend our negotiations with Peeters and listen to what she and her husband had to offer. To be sure, to this very day I am not sure how Claire came to hear about the project or what induced her to make that suggestion. It was easier to understand why she later on decided to adopt the journal (which, at that point in time, was still tentatively called *Targum*, 'translation' in Hebrew-Aramaic). Be that as it may, preparations started right away, and in the middle of 1989 the first issue of *Target* (as it came to be called, now focusing on the target pole of the phenomenon but retaining most of the phonetics of the original non-English title) saw the light of day. Since that day, twenty volumes have been published, more or less regularly; altogether forty issues encompassing over 7200 pages of text: fully fledged articles as well as brief position papers (under the title "Forum") and book reviews, long and short.

Twenty years in the life of a journal justify an interim stock-taking, be it ever so tentative, especially as it coincides with a major change of editorship. Also, the time seems ripe for some patting on the proverbial back, even if it is I who is doing the patting as well as offering my own back to be patted. In what follows, a series of half-baked observations will be presented towards a *sociocultural* account of our discipline and its evolution in time, which is an aspect we still miss. To be sure, I have always been of the opinion that academic periodicals, certainly those that wish to make a difference, should not be seen as simply accompanying a field of study and documenting what goes on in it (which they certainly do). They should also *direct the evolution* of the discipline in question; whether concretely, by putting forward areas and topics for research and discussion, or more abstractly, by instigating a general scholarly atmosphere for others to breathe.

What I have been saying so far has probably sounded like mere memoirs from a completely personal angle. However, I believe that there is a lot more to this story. In fact, I would claim that it is indicative of a number of factors which have had great influence on *Target* and that there is a tangled network of relations between the selection of a publisher—whether it is conceived of as making a selection or as being selected by one—and the makeup of the journal itself.

Thus, first publisher approached was medium-size, quite young but already somewhat established in continental Europe, in one of the very few countries where translation had been taken seriously and dealt with rather extensively. By contrast, the possibility of approaching a British, let alone an American publisher, old or new, was never so much as pondered. The reaction in the 1980s would probably have been: "translation what?". (The fact that this has undergone huge changes in *Target*'s lifetime may be, at least in part, accorded to its achievements in putting the discipline on the map.)

We stayed on the continent, then, which certainly helped enhance the European slant Translation Studies had been demonstrating anyway. We then tried our luck with a relatively small Belgian firm, with some 130 years of experience in academic publishing along with a considerable amount of prestige in international circles, but it was still rather local, even marginal in nature. We finally established long-term working relations—and very good ones—with a publishing house of an "in between" status: not too old, not too young; with prestige and a solid background in academic publishing, and whose status continued to rise, among other things because of its parenthood to *Target* and the Benjamins Translation Library, the book series that was added a few years later. (To be sure, an accompanying book series had formed an integral part of the original document but we were not given the green light to start it right away.)

Finding the publisher we found gave rise to at least one important matter of policy that has been directing our editorial policy ever since: For reasons that had to do with the kind of distribution they thought—or rather wished—the periodical to have, the Benjamins people insisted that almost all the articles should be in English, with an odd paper in French and/or German. No other language was deemed acceptable. (It may well be the case that, until that time, most of the articles on translation were *not* in English!)

This dictate was, and still is, very significant, especially in view of the subject-matter of *Target* being translation. To be sure, most of the newer journals in the field, those which came into being in the 1990s, were even less open to non-English articles, which may be said to have turned a commercial agreement to a merit of sorts: *Target* seems to have always had broader horizons than the other periodicals that followed suit and are, to a great extent, its offspring, from *The Translator* (1995) to *Translation Studies* (2008).

A slightly freer hand was given to us in the Book Reviews Section, which has been an important component of *Target* from its inception. All in all, 370 new books have been reviewed in the years 1989-2008, in many different languages. The Section was taken care of by Lieven d'Hulst, another Belgian scholar who managed to recruit to the profession a growing number of contributors, both young and new, as well as experienced scholars, from many countries. Owing to their peculiarities, the reviews deserve to be taken stock of separately. Here I will mention one point only, which has important sociocultural roots as well as implications; namely, our failure to convince most of the reviewers to transcend descriptivism and adopt a *critical* stance. In my opinion, all the other journals share this disposition, which seems to go together with us constituting a relatively small and closely-knit community, where criticism is often likely to be interpreted as having "personal", or at best "sectarian" motives.

The restriction on the use of languages has no doubt had a considerable impact on the growing marginalization in *Target* of research done in many

places in the world, in languages such as German, Italian, or Portuguese, not to mention Chinese and Japanese. As is well known, and despite some changes that have been occurring of late—scholars in many parts of the world still prefer to write and publish in other "international" languages, or even in their own parlance. One place where this state of affairs has been changing in the last few years is Spain, where English has become more and more a language of academic communication. In fact, as we will soon see, in the last few years Spain has been one of the main sources of submissions for *Target*. In fact, it now occupies the very first place alongside… China. A lot is bound to change in terms of accepted articles too, once the active English of those scholars has improved (or once competent translators have been employed).

In the seventh year of *Target*, the publishers made another administrative decision that greatly influenced the format and contents of the journal: they decided to increase the number of pages per issue by over 60%, from 125-130 to 200 pages. A few years later some changes were made in *Target*'s layout (different font, smaller margins, greater number of lines per page), which—minor as each one of them may have been—taken together they added 10-15% of text to each issue. Among other things, these seemingly "technical" changes enabled us to publish not only a greater number of articles and book reviews) per issue, but longer, and more elaborate studies as well: the average *Target* article is now quite a bit longer than it used to be and we no longer cut long articles into two parts. It also made it possible to bring a lot of (raw or processed) data in appendices, in a variety of languages and alphabets, which, scientifically speaking, have become one of the most important features of *Target* in the last few years: it allows one not only to follow closer the author's line of argumentation and check their conclusions, it also makes possible the reproduction of the whole study using different corpora. A fly in the ointment: all these changes for the better made the general editor work twice as hard, in spite of the assistance he has had from his two co-editors... In case you have been wondering, this is the main reason why my scholarly output dropped considerably after 1995.

As far as proper articles go, some 220 scholars representing almost forty different countries have contributed to *Target*. Of these, 80%, 175 in number, supplied a single article each, which testifies to great openness and variety: most names simply do not recur, or not very often. Some 32 scholars contributed two articles each, eight scholars have three articles each, two with five articles each, one with six articles and two with seven articles each. (In case you want to know, the three "champions" are Anthony Pym, Daniel Gile and José Lambert.)

The number of scholars submitting manuscripts that were *not* accepted for publication is about 4 or 5 times as much, which attests to rigid selection

procedures, not only in comparison to other periodicals in Translation Studies. My professional ethics hinders me from laying open the editor's wastepaper basket, in spite of the potentially interesting findings it may yield, so I'll put a full stop here.

Of course, the number of forty countries constitutes a very small percentage of the geopolitical entities that have attained independent standing. (The United Nations currently has 192 member States.) However, this number does encompass a non-negligible portion of the academic world map, especially in the humanities and social sciences. This can be taken as a fulfillment of the aspiration to create a truly *international* journal, which was one of my main motives in drafting the 1981 document. This aspiration found its explicit expression in the subtitle of the journal. Until that time, articles on translation were scattered in a myriad of journals pertaining to a variety of different disciplines, normally a single article at a time. (In those days, theme issues devoted to translation were very rare indeed.) Only very few periodicals were wholly devoted to translation, and the number of truly international ones among them was negligible—*Meta* and *Babel* readily come to mind, but that more or less sums it up.

The story about the man who drowned in a pond whose average depth was 20 centimeters is widely known. Using a similar observation, it could be claimed that *Target* published an average of 7.7 articles per contributing country. However, while mathematically flawless, this—or any other number—has precious little to say about the nature of our journal. Even less light can it shed on changes that it might have undergone over the years.

There are a very small number of countries on the list whose accumulated contribution can be designated as fairly dense. Thus, 221 (more than 75%!) of the articles were contributed by the first 11 countries and each one of the first two was responsible for over 10% of the overall production. At the other end of the scale, 14 countries (altogether 4.7%) are represented by just one article each, almost by accident, it would seem: there could easily have been other countries in their place.

One clarification is due: I am talking about the authors' affiliation at the time of publication, which may well have been a foreign country or a temporary place of residence for them. A single author may thus be listed under different countries at different points in their career, in accordance with their changes of place.

One intriguing feature in this connection, which deserves serious sociocultural research, is the existence of a rather weighty group of scholars who are affiliated with an institute outside of their country of citizenship: a German, a Dane, an Egyptian, a Greek, a Turk or a Dutchman in the United Kingdom; an Australian and a number of Brits in Spain; a Swiss, an American and a Dutch woman in Norway; and many more. Some of those were, are or will be central for the evolution of Translation Studies in their

adopted-adopting countries, maybe in the world as a whole. To what extent is this kind of migration unique to Translation Studies? The question certainly warrants pursuing far beyond its manifestations in *Target*. To be sure, implications may go well beyond the mere question of language use. After all, scholars who have been trained in different countries bring with them different scholarly traditions. It would be interesting to find out how those traditions change or interfere with other traditions.

The position of a country on the list of contributors, and the changes that may have occurred in it—what, if anything, can they tell us? Table 1 shows the numbers concerning the first nine countries (a totally arbitrary number), in decreasing order. Calculating the results, I was in for a number of surprises. It never occurred to me that this would be the distribution of contributing countries!

Country	Number of articles	Percent
1. Germany	33	12.0%
2. UK	32.5	11.8%
3. Belgium	27.5	10.0%
4. Finland	26	9.4%
5. Israel	23	8.3%
6. Spain	21	7.6%
7. US	13	4.7%
8. France	10	3.6%
9. Hong Kong	9	3.2%
	195	70%

Table 1. The first nine contributing countries

To be sure, even if one has formed a concept as to what would be desirable in the production of a periodical, an editor's work consists first and foremost in coming to grips with what is *available*; and not only due to time constraints either. Personal relations seem to be of utmost importance here. To be sure, we all have only a limited—and necessarily slanted—number of such relations, which supplies an explanation of sorts to the primacy of the first five countries on list: Germany (where I spent two sabbaticals and where I made many acquaintances "in the business"), the UK (especially since Kirsten Malmkjær joined the editorial team), Belgium (José Lambert and Lieven d'Hulst), Israel and Finland (which deserves a focused study).

The marginality of a number of countries seems significant too, especially when those countries represent real "powers" on an international scale and, above all, prominence in academia. First and foremost among the countries that remained almost invisible are the former Soviet Union and today's Russia; for rather obvious reasons, I should say, which are connected

with the overall position of the former power in the academic world such that its almost absence from *Target* (altogether 3 articles) is nothing but a manifestation of its general weakness. There are first signs that this is on the verge of changing again, most notably an International Conference which is being organized on "Language, Culture and Society", to be held in Moscow in September 2009.

Other countries I would mention briefly are Japan, Korea, Portugal, India and Turkey. In view of what we know about the role these countries have played in modern Translation Studies, we would have expected them to have a more massive presence in the international scene, including *Target*. One thing that might help improve the situation is having more contacts with scholars in those countries; on both the institutionalized and individual levels. Also, scholars in many countries need to become more daring and reach out beyond the borders of their own countries and languages. After all, this is what going international really means, and going international is a must for a discipline such as Translation Studies.

The place occupied by the United States of America is rather marginal, in spite of American scholars using English as the main language in their academic writing: It is only seventh on the list. This is hardly surprising, though, in view of at least two complementary factors: 1) the overall marginality of the US in the world of Translation Studies after, e.g., Nida, especially with respect to the discipline as conceived of in *Target*'s "ideological" platform, and 2) the aforementioned Eurocentricity of the journal and much of today's discipline, which for a long time acted as a barrier of sorts.

To be sure, there was no boycott involved in the marginalization of any country, like the one we witnessed from at least one other periodical in Translation Studies. In fact, when that boycott was first announced, back in 2003, I started nicknaming *Target* "the journal that boycotts no one". I hope this slogan—which was intended in all earnest—managed to make some difference! It is not even as if we didn't try to establish contacts with colleagues in other countries, because we did. It is only that—to the extent that manuscripts were submitted, in the first place—many of them tended to be rather dated in their approach, theoretical framework and methodology and/or poorly written.

It should also be emphasized that *Target* never aspired to become a venue for "star"-writers, despite the saying that "big names sell magazines". It most certainly did not earn its fame by "dropping names". Let me tell you another secret: it is a fact that quite a number of "names" had their articles sent back to them, but I have already explained why I believe I should hold my tongue in this matter. On the other hand, we have adopted a deliberate policy of encouraging new writers to submit their fruits of their research, not only doctoral students but younger people too, working on their MA theses. Many beginner-authors have enjoyed close coaching from the editors, trying

to bring an article to the required standard, and not on the language level alone. We are therefore justified in claiming that *Target* has contributed directly to the education of researchers in the field, for its own benefit as well as that of other journals.

We seem to have advanced somewhat in our observations. At the same time, we have been treating a twenty year period as one amorphous lump, which has probably resulted in obscuring our wish to trace processes of joining the list of contributing countries, moving up and down along the list, or totally dropping out of it. Table 2 brings some of the highlights in this last respect. For this purpose, the twenty volumes of *Target* were divided into five four-volume blocks, which is just another arbitrary number.

	Vols. 1-4 (1989-1992)	Vols. 5-8 (1993-1996)	Vols. 9-12 (1997-2000)	Vols. 13-16 (2001-2004)	Vols. 17-20 (2005-2008)
1.	Germany 15 art., 30.6%	Germany 8 art., 13.3%	Germany 7 art., 11.5%	UK 8 art., 13.3%	UK 8½ art, 13.9%
2.	Belgium 8 art., 16.3%	Finland 6 art., 10%	UK 7 art., 11.5%	Spain 7 art., 11.7%	Belgium 7½ art, 12.3%
3.	Canada 7 art., 14.3%	UK 6 art., 10%	Finland 6 art., 9.8%	Finland 7 art., 11.7%	Spain 6 art., 9.8%
4.	Israel 5 art., 10.2%	Israel 5 art., 8.3%	Spain 5 art., 8.2%	Israel 4 art., 6.7%	Canada 5 art., 8.2%
5.	UK 3 art., 6.1%	Belgium 4 art., 6.7%	Israel 5 art., 8.2%	Belgium 4 art., 6.7%	Finland 5 art., 8.2%
6.	Holland 2 art., 4%	Spain 3 art., 5%	Canada 4 art., 6.4%	Hong Kong 4 art., 6.7%	Israel 4 art., 6.6%
7.	Finland 2 art., 4%	USA 3 art., 5%	Belgium 3 art., 4.9%	France 3 art., 5%	Denmark 3 art., 4.9%
8.	USA 2 art., 4%	Austria 3 art., 5%	France 3 art., 4.9%	Germany 3 art., 5%	USA 3 art., 4.9%
	44 art., 89.8%	38 art., 63.3%	40 art. 65.6%	40 art., 66.7%	42 art., 68.8%

Table 2. Changing positions of countries in the list of contributors

All in all, there are only 13 different countries which have appeared at least once in the upper part of the list (first eight places): Germany, the UK, Belgium, Finland, Spain, Canada, Israel, Holland, Hong Kong, the US, France, Denmark and Austria. If we try to devise a "prominence index" for

the first 11 of these countries (giving, e.g., 8 points for first place, 7 for second, and so on, to one point for eighth place), this is what we get:

1. UK   33
2. Germany   25
3. Finland   25
4. Belgium   24
5. Israel   22
6. Spain   21
7. Canada   14
8. US   4
9. Holland   3
10. Hong Kong   3
11. France   3

Germany starts at the very top of the list: it occupies the first place with almost a third(!) of the articles published in the first four volumes—an all-time record which would never be equaled by any country in any other period. In other words, *Target* did not start off as a highly variegated journal but it certainly became one with the passage of time. Germany retains its first place in the second and third periods, but goes down considerably, to 13.3% and 11.5% of the overall production, respectively. It then drops down to the eighth place, below Hong Kong and France, with as little as 5% of the articles, and ends up in the lower part of the list. This trajectory seems very significant, and its implications certainly transcend *Target*. Apparently, Germany's position in the world of Translation Studies at large has gone down considerably (and consistently). Then again, the willingness of German scholars of the newer generation to publish in English seems not to have increased much. These findings are reinforced by the list of German scholars who did contribute to *Target,* most of them actually belonging to the old(er) generation; e.g. Wolfram Wilss and Hans J. Vermeer.

Spain shows an almost reverse tendency: it is not represented at all in the first period. In the second period it occupies the sixth place (with 5%), and then goes gradually up to the fourth place (with 8.2%), and finally to the second and third places (with 11.7% and 9.8% of the articles, respectively). As I have already said, this tendency shows clear signs of being continued.

Finland shows a zigzag trajectory. It starts rather low, in seventh place (with 4% of the overall production). It then climbs up to second place (with 10%), goes down to third (in two consecutive periods, with 9.8% and 11.7%, respectively), and finishes fifth (with 8.2%).

The UK starts fifth, with 6.1% of the published articles coming from there. It then climbs up to the third and second places (with 10% and 11.5%,

respectively), and ends up at the very top, with as much as 13.9% of the articles.

Canada, no doubt one of the leading countries in Translation Studies and which has a number of internationally oriented journals of its own, constitutes an interesting case in point. It hardly appears on the list, and when it does, especially in the last period, we have four Canadian articles constituting some 50% of a special issue on "Heterolingualism in/and Translation", a topic most pertinent to Canada as well as Belgium, which indeed occupies most of the rest of the issue in question (37.5%) (18:1 [2006]), and from where the guest editor comes.

As to the United States, it rarely ever appears in the top part of the list. Moreover, when it does appear, it occupies the seventh or the eighth places only (with as little as 4%, 5% and 4.9% of the production).

Another interesting comparison would concern the authors' affiliation vs. the way the paper version of the periodical gets distributed (unfortunately, in terms of subscribers and buyers only, and not actual readers, whose numbers can only be estimated). Table 3 lists the first ten countries in terms of distribution with respect to one particular volume of *Target*. As the actual figures constitute a commercial secret, only percentages are given.

	Country	**Percent**
1.	Holland	18.3%
2.	US	11.9%
3.	Belgium	9.2%
4.	UK	7.5%
5.	Germany	6.1%
6.	Spain	5.3%
7.	Italy	4.4%
8.	France	3.7%
9.	Israel	3.7%
10.	Finland	3.4%
		73.6%

Table 3: The leading countries in terms of distribution

All in all, 46 countries appear on the list of subscribers, which means that the number of different "passive" countries is slightly higher than the number of "active" ones. This is only to be expected. Moreover, in a sense, this is in keeping with the publisher's calculations concerning the journal's distribution we mentioned above. At the same time, countries that have English is a major language—Australia, Canada, Hong Kong, India, Ireland, New Zealand, South Africa, the UK, the US—account for only 26.3% of the distributed copies, which must be somewhat disappointing for the publishers.

Contributions	Percent	Distribution	Percent
1. Germany	12.0%	1. Holland	18.3%
2. UK	11.8%	2. US	11.9%
3. Belgium	10.0%	3. Belgium	9.2%
4. Finland	9.4%	4. UK	7.5%
5. Israel	8.4%	5. Germany	6.1%
6. Spain	7.6%	6. Spain	5.3%
7. US	4.7%	7. Italy	4.4%
8. France	3.6%	8. France	3.7%
9. Hong Kong	3.2%	9. Israel	3.7%
	70.9%		70.2%

Table 4: *Contributing countries vs. distribution (top of lists)*

Also, it is easy to see (Table 4, based on the juxtaposition of Tables 1 and 3) that the first nine countries on the two lists are not all that different, even though their order and percentages are not the same. The differences warrant an analysis which, at the moment, I cannot venture. Among other things, they may have something to do with the subscription rates being rather high for scholars in many countries. It would be interesting to compare those findings with the extent to which the online version of the journal is being accessed, where it is possible to pay only for what one actually uses.

Let us move to yet another observation of a sociocultural nature: It has often been claimed that translation has become a feminine occupation. This claim seems to be true for most cultures, especially in the last few decades. Does it have any repercussions for the status of Translation *Studies*? Is the discipline "feminine" too, or is it at least becoming one? And what can *Target* tell us, in that respect? Table 5 brings some information that is relevant for this question.

1:1	6 m. (66.6%)	3 f. (33.3%)	9		
1:2	4 m. (66.6%)	2 f. (33.3%)	6	10 m. (66.6%)	5 f. (33.3%)
2:1	5 m. (83.3%)	1 f. (16.7%)	6		
2:2	3 m. (60%)	2 f. (40%)	5	8 m. (72.7%)	3 f. (27.3%)
#3:1	3 m. (50%)	3 f. (50%)	6		
3:2	3 m. (60%)	2 f. (40%)	5	6 m. (54.5%)	5 f. (45.5%)
4:1	6 m. (75%)	2. f. (25%)	8		
*4:2	2 m. (33.3%)	4 f. (66.6%)	6	8 m. (57.1%)	6 f. (42.9%)
5:1	4 m. (66.6%)	2 f. (33.3%)	6		
5:2	4 m. (66.6%)	2 f. (33.3%)	6	8 m. (66.6%)	4 f. (13.3%)

6:1	5 m. (100%)	0 f. (0%)	5		
6:2	3 m. (60%)	2 f. (40%)	5	8 m. (80%)	2 f. (20%)
*7:1	5 m (41.6%)	7 f. (58.4%)	12		
*7:2	3 m. (37.5%)	5 f. (62.5%)	8	*8 m. (40%)	12 f. (80%)
8:1	6 m. (66.6%)	3 f. (33.3%)	9		
#8:2	4 m. (50%)	4 f. (50%)	8	10 m. (58.8%)	7 f. (41.2%)
*9:1	2 m. (25%)	6 f. (75%)	8		
*9:2	2 m. (28.6%)	5 f. (71.4%)	7	*4 m. (26.6%)	11 f. (73.4%)
10:1	5 m. (83.3%)	1 f. (16.7%)	6		
10:2	7 m. (77.7%)	2 f. (22.3%)	9	12 m. (80%)	3 f. (20%)
#11:1	3 m. (50%)	3 f. (50%)	6		
*11:2	2 m. (28.6%)	5 f. (71.4%)	7	*5 m. (38.5%)	8 f. (61.5%)
12:1	5 m. (62.5%)	3 f. (37.5%)	8		
*12:2	5 m. (41.6%)	7 f. (58.4%)	12	#10 m. (50%)	10 f. (50%)
13:1	9 m. (75%)	3 f. (25%)	12		
*13:2	4 m. (44.4%)	5 f. (55.6%)	9	13 m. (62%)	8 f. (38%)
14:1	4 m. (57.1%)	3 f. (42.9%)	7		
#14:2	3 m. (50%)	3 f. (50%)	6	7 m. (53.8%)	6.f. (46.2%)
*15:1	1 m. (20%)	4 f. (80%)	5		
*15:2	3 m. (42.9%)	4 f. (57.1%)	7	*4 m. (33.3%)	8 f. (66.6%)
16:1	4 m. (57.1%)	3 f. (42.9%)	7		
*16:2	2 m. (33.3%)	4 f. (66.6%)	6	*6 m. (46.1%)	7 f. (53.9%)
*17:1	1 m. (14.3%)	6 f. (85.7%)	7		
17:2	6 m. (85.7%)	1 f. (14.3%)	7	#7 m. (50%)	7 f. (50%)
#18:1	4 m. (50%)	4 f. (50%)	8		
*18:2	2 m. (33.3%)	4 f. (66.6%)	6	*6 m. (42.9%)	8 f. (57.1%)
19:1	5 m. (62.5%)	3 f. (37.5%)	8		
19:2	7 m. (53.8%)	6 f. (46.2%)	13	12 m. (57.1%)	9 f. (42.9%)
20:1	6 m. (75%)	2 f. (25%)	8		
*20:2	1 m. (10%)	9 f. (75%)	10	*7 m. (38.9%)	11 f. (61.1%)

* indicates female-author domination; # indicates equal share of female- and male-domination

Table 5: *Articles by men and women authors, according to issues and volumes*

You will have to believe me when I say that gender has never been a consideration in the procedures preceding acceptance (or rejection) of articles for publication. This notwithstanding, the findings are not uninteresting. Above all, they certainly show a significant change along the time axis, which must bear on the question we have just asked.

Thus, eleven of the first twelve issues (volumes 1-6, 1989-1993) were man-dominated. There was one single exception, volume 4:2 (1992; 2 m., 4 f.), but I can see no way of assigning any historical significance to this deviation from the dominant pattern. It certainly marks no change of orientation.

From volume seven on, the role of women-authors has been growing incessantly, and the numbers of male- and female-dominated issues become approximately the same. The last issue so far (20:2 [2008]) features nine women-contributors and only one man, and I cannot but wonder whether this marks yet another enhancement of the relative weight of women.

Again, it would be interesting to check whether the same pattern occurs in the numbers of men- and women-authors in the articles that were rejected. Also, eventually, the significance of the findings for *Target* will have to be confronted with the numbers revealed by other periodicals, collections of articles and conference programs and proceedings. Thus, for instance, the Festschrift in my honor, which was published a few months ago (2008), has a ratio of 16 women to 13 men and the Festschrift for Miriam Shlesinger (2008)—a ratio of 8 men to 9 women. By contrast, the proceedings of the 4th EST Congress (*Doubts and Directions in Translation Studies* [2007]) contains 21 articles by women and only 5 by men.

There are, no doubt, other parameters of potential interest for a sociological analysis of *Target*, or any other journal, as well as the discipline as a whole. However, I would like to leave some room for others to excel.

The implications of a sociological turn. Methodological and disciplinary questions

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Over the last two decades, Translation Studies has begun to open up to broader contexts, explicitly giving space to the reflection of cultural and social factors which not only condition the selection, production and reception of translation, but also shed light on the specific role of the agents involved in the translation process. In the history of Translation Studies, several scholars have pointed to the high degree of social contextualization of translation, without, however, providing a coherent framework for the study of translation as a social practice. Various attempts over the last decade to present such models—e.g. Gouanvic (2007), Hermans (1999: 120ff., 2007a, b), Simeoni (1998, 2007), Buzelin (2007) or Wolf (1999, 2006, 2007)—have had recourse to approaches developed in sociology, thus contributing to the conceptualization of what can be called a "sociology of translation". [1] It seems revealing that after the first period in the development of this sub-discipline, which particularly focused on the field theory of Pierre Bourdieu, we are now witnessing a strong focus on Niklas Luhmann's social systems theory. After a short glance at these contributions, I will present a series of stimulating studies coming from "outside" the discipline.

Sociological approaches: what's up?

In his recent book *The conference of the tongues*, Theo Hermans (2007b) draws extensively on Niklas Luhmann's social systems theory. Hermans is not so much interested in demonstrating that translation *is* a social system. He rather argues that the constructivist outlook of social systems theory means the theory assumes that there are systems. He therefore tries to "redescribe translation using the terms and perspective of social systems theory" (ibid.: 111), thus aiming for the description of translation as a social system not as an ontological proof, but as the deployment of a conceptual apparatus. In addition, he explicitly aims for a more self-reflexive Translation Studies.

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[1] This paper will not deliver a "state of the art" of the sociology of translation; for this purpose, see Wolf 2007 and several papers in Pym, Shlesinger, Simeoni 2008.

Hans J. Vermeer, too, reflects on Luhmann in terms of translation. In his *Luhmann's 'Social Systems' Theory: Preliminary Fragments of a Theory of Translation* (2006), he sets out to interpret Luhmann's social system theory in its application to translation, especially from a *Skopos* perspective. He understands a general translation system as a special type of social system, and explores the interrelations of the various entities involved in a translation "action" (translator, commissioner, source text author, reader, etc.), which/who, in turn, form a set of interdependent systems in the environment of the overall translation system. Vermeer's central assumption is that in order to conceptualize translation as a (social) system, we must go beyond Luhmann's theoretical tools. For this purpose, he suggests an analysis on three levels: the microcosmic level of microphysical elements (processes and events), the mesocosmic level of the "real world of human beings", and the macrocosmic level of memetics, which applies to the replication, spread and evolution of memes (ibid.: 5-7). His main goal is "to show the indefinite complexity of translation and, as a consequence, the translator's freedom and responsibility, when (s)he accepts a commission" (ibid.: 9).

Another attempt to apply the Luhmannian social system theory is Sergey Tyulenev's "Why (not) Luhmann? On the applicability of the social systems theory to translation studies" (forthcoming, 2009). He stresses that Luhmann's theory can help us theorize translation in a broader sense. For this purpose, he suggests that translation may be regarded within three paradigms: translation as a system in itself, translation as a subsystem within a larger system, and translation as a boundary phenomenon, i.e., it can be studied in the context of relationship between the social system and the environment. Within this last paradigm, Tyulenev particularly discusses the potential of Even-Zohar's *Polysystem Theory* and Annie Brisset's *A Sociocritique of Translation* for such a view on translation.

One of the most appealing works coming from outside the field of Translation Studies is that of Martin Fuchs, sociologist and anthropologist at the University of Canterbury, Christchurch, New Zealand. His most recent paper "Reaching out; or, Nobody exists in one context only. Society as translation" (Fuchs 2009) deals with social integration in society from a socio-anthropological perspective. He claims that social integration is based not on consensus but on difference, and that it takes place on the level of social interaction between integrative units through translation between their respective abstract or everyday languages or meanings, and between those meanings/languages and "concrete" practices. The different institutions, systems and milieus, discourses or social fields would not coexist and intersect if not through the mediation of translations. The notion of translation opens up the opportunity for a new understanding of social praxis, and of social life in general. This "social translation" approach is thus interested in the translation dimensions of social praxis. It might be compared with the

notion of translation as used in Bruno Latour's actor-network theory, which refers to mediations, displacements and assemblages not just between persons, but also between persons/humans and objects/non-humans, and to processes which are not just semiotic but also material (see e.g. Latour 2005).

Another fascinating approach worth mentioning is that of Boris Buden and Stefan Nowotny, who have been working on "cultural translation" from a philosophical perspective (see Buden 2003, and especially Buden and Nowotny forthcoming, 2009). Similarly to Martin Fuchs, they conceive of translation as a social relation and a field of social practices. Their claim is that when thought of in terms of social practices rather than of rendition, an investigation into linguistic and translational processes escapes reduction to the paradigm of communication, which precisely suggests pre-existing "linguistic communities" that enable communication, on the one hand, and "failures of communication" that necessitate the work of translators, on the other. Instead, it has to start from an analysis of *different modes of address* that are established on the grounds of a heterolingual condition. Again this foregrounds linguistic and translational processes as being based on a social relation, namely that between the addresser and the addressee. However, it also allows for an analysis of different regimes of addressing. What Naoki Sakai calls the "regime of homolingual address" (as opposed to heterolingual address, Sakai 1997: 2) can thus not only be examined in terms of its theoretical and practical presuppositions, but also in view of its direct political and social implications regarding the ways that it configures and shapes the interrelations between different subjects and subject groups.

In his article "Die Übersetzung von Bildern. Das Beispiel von Pierre Bourdieus *La distinction*", Ulf Wuggenig (2008) from Lüneburg University, Germany, discusses the pictures (including those on the book cover) of 12 translations of Bourdieu's seminal work *La Distinction*. He combines methodologies from Sociology, Visual Arts and Translation Studies—even if in applying the latter he still widely follows a loss-and-gain imperative. His analysis aims to look more closely into "transnational translation processes" (ibid.: 165) and reveals the culturally specific strategies of publishing houses in terms of the in-/exclusion and arrangement of the book's visual material. One of the main issues of his analysis is a discussion of the reasons for the "mortality" (ibid.: 177) of some of the pictures in the various translations. It remains to be studied whether they can be correlated with the "mortality" of some central ideas in the translations of Bourdieu's text.

As we can see from these various thought-provoking examples, there is much fresh air coming especially from outside the discipline, which of course is one more argument in favor of fostering transdisciplinary work. Differences in scholarly expectations, scholarly discourse and mental perception should not be a hindrance in promoting conjoint studies on both theoretical and empirical levels.

Negotiating research questions with (and within) Translation Studies

The view of translation—from varying perspectives—as a social practice entails specific questions which, among others, relate to the ethical and sociopolitical responsibility of the agents involved in the translation process. If these questions are pursued, it is paramount that we take account of the shifting meanings attributed to the concept of translation as adopted within Translation Studies but also in other disciplines, as we have already seen in the approaches developed by Fuchs, Buden and Nowotny and, to a certain extent, Wuggenig. Once it is realized that students studying translation are not to be educated for the market—as several sectors in the discipline claim—but primarily for society, with all the implications of that, we also realize that this claim has far-reaching consequences. One is the effect on the concept of translation; another is the effect on the research domain. I would like to discuss the first of these in more detail.

A recent "Communication from the Commission to the European Parliament" carries the title "Multilingualism: an asset for Europe and a shared commitment" (Europe 2008). The communication opens with the noble words "The harmonious co-existence of many languages in Europe is a powerful symbol of the European Union's aspiration to be united in diversity, one of the cornerstones of the European project. Languages define personal identities, but are also part of a shared inheritance. They can serve as a bridge to other people and open access to other countries and cultures, promoting mutual understanding". This aspiration sounds indeed like a challenging project. Undoubtedly there has been a lot of progress in the European Union in terms of minority languages; a striking example in this respect is the Macedo-Romanian language Aromunian, which would have continued to be seen by Greek authorities as a Greek dialect without the powerful intervention of the European Union and the subsequent recognition of Aromunian as a minority language with all its consequences. But what is the role of translation in this Communication? Quite—or not?—surprisingly, the term translation is primarily used in the chapter "languages and competitiveness" where it is meant to foster business relations, and secondly in the context of new technologies and media: "The media, new technologies and human and automatic translation services can bring the increasing of languages and cultures in the EU closer to citizens and provide the means to cross language barriers". And the chapter triumphantly closes with the words: "Finally, human translation is also of course a major way of accessing other cultures. As Umberto Eco said, 'The language of Europe is translation'".

What translation concept is meant here? Translation "for better understanding" between the EU citizens, of course—but how can this be handled when translation is seen as a mere instrument to guarantee communication from an obviously objective, unbiased perspective? Who translates what, for

which purpose, with which strategies? Such papers—and we can find many similar ones on the European Union's websites—create a mythical concept of translation, as the ultimate means to achieve a congruous co-existence of people with equal social and political rights. The everyday situation of migrants in the European Union is one of the shameful proofs of the failure of this translation concept.

Recently, the notion of translation has been used quite extensively in other disciplines (see e.g. Butler 2002, Bhabha 2004: 247f., Latour 2005, Renn 2006). I agree with Michael Cronin, who points out that the frequent use of translation as a metaphor is often accompanied by a lack of engagement with existing work in Translation Studies. Perhaps, he argues, this is partially due to the nomadic nature of the discipline: "It is not just the translating subjects of the discipline that are engaged in a nomadic practice as they translate; the discipline itself is nomadic in its disciplinary journeying from subject area to subject area" (Cronin 2000: 104). Umberto Eco, in one of his recent publications on theoretical and practical questions on translation, emphasizes that "rewriting[2] is certainly a case of interpretation, and is translation proper only in part, if not in the sense in which (on the basis of a critical interpretation of the original text) it has pretensions to conveying, not the letter of the original, but its 'guiding spirit' (whatever that means)" (Eco 2001: 117). And Harish Trivedi goes as far as to say: "Meanwhile, instead of a cultural turn in translation studies, we have on our hands a beast of similar name but very different fur and fibre—something called Cultural Translation" (Trivedi 2005: 255).

But is the danger as grave as that? Or hasn't the scenario sketched by those quotations become reality? Already in 2000—and not unlike Michael Cronin—Else Vieira stressed the "nomadic character" of the translation term:

> 'Nomadology' as an umbrella term subsumes translation and such cultural contacts as migration, colonization, education, the media, telecommunications, and the globalized economy. (Vieira 2000: 319)

Similarly, Lieven D'hulst critically discusses the "migration of concepts" and detects two possible paths: either "translation is a partial object of study for several disciplines, or a global object of study for one discipline that is a sort of 'interdiscipline' in itself" (D'hulst 2008: 222).

Consequently, if we see translation not least in the context of its social and political constraints, the question arises "who is the owner of the translation term?" I argue that banning a metaphorical variant of the translation notion—i.e. what has been called "cultural translation"—from the

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[2] Here, "rewriting" is not meant in André Lefevere's (1992) sense, but as a general metaphorical use of translation.

field of research of Translation Studies would ultimately mean rejecting any sort of interdisciplinary work in this respect. Interdisciplinarity, however, has been constitutive for the discipline from its very beginning. Once we take account of these two sets of problems—a better socio-political orientation of research and a re-definition of translation concepts—this plea must be taken seriously.

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Part 2
New Research in
Translation and Interpreting Studies

What Was So Hard About That?
Test Errors and Source Passage Challenges

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Descriptors of foreign-language reading ability, such as the U.S. Inter-agency Language Roundtable (ILR) reading levels and the Common European Framework of References for Languages (CEFR), are sometimes uses to select source passages for official and professional translation tests. However, little research has been done on whether these descriptors correspond to translation difficulties. This paper examines errors made in a small set of Japanese-to-English tests from the American Translators Association Certification Examination to determine whether the errors could be predicted from the reading level descriptors.

Keywords: CEFR, ILR, reading level, translation difficulty, translator errors, American Translators Association

Introduction

The short-passage translation test is a standard way of screening translators in the professional world. However, beyond the requirement that the material used for testing be authentic, little consensus exists on how to choose passages for such tests. An approach taken by some official and professional organizations is to use one of several existing systems for classifying foreign-language reading level difficulty (e.g. the Interagency Language Roundtable or the Common European Framework of Reference for Languages systems) as a way of selecting test passages. The assumption is that reading-level difficulty can be equated to translation difficulty, but this has yet to be demonstrated with analyses based on test data. In this paper, I will compare errors appearing in a set of Japanese-to-English tests from the 2004 American Translators Association (ATA) Certification Examination to determine whether the errors the candidates made were those that could be predicted from the reading level of the test passage. In other words, those taking the test will be indirectly asked: What was so hard about that passage?

For the analysis, I use the general (mandatory) passage from Japanese-to-English 2004 ATA certification examination (see the Appendix for the text and a possible translation) and six candidate translations. All translations were produced under approximately the same circumstances: In a proctored examination setting, candidates were required to produce handwritten translations of two passages of 325 to 400 Japanese characters (about 250

English words) within three hours. Paper references were allowed, but electronic resources and Internet access were prohibited. Candidates could not share references or consult other people (i.e., all test papers were the result of individual work). Information about the ATA Certification Examination can be found on the ATA website and will not be repeated here (ATA 2008). The passage will be evaluated in terms first of Interagency Language Roundtable (ILR) Skill Level Descriptions: Reading (ILR 2006), then in light of the Council of Europe Common European Framework of Reference for Languages reading descriptions (CEFR 2001).

Both the ILR and CEFR systems were designed to assess second-language proficiency and not the translation difficulties of a given text. However, ILR reading level is currently used to select texts for translation tests given by various agencies of the U.S. government and as been adopted as part of the passage selection guidelines for the ATA certification examination (ATA Graders 2008). Thus an assumption is being made by the examiners that reading-level difficulty somehow correlates with translation difficulty, an assumption that also underlies the recently developed ILR *Skill Level Descriptions for Translation Performance* (ILR 2006). To avoid confusion between reading difficulty as described in the ILR and CEFR systems and what might constitute a "translation difficulty", in the following discussion I will use the term "challenge" rather than "difficulty" when referring to translation. Difficulty is a notoriously relative concept. A challenge, such as jumping a one-meter fence, is there to be met or not. Challenges can also be said to separate those who can meet them from those who cannot, a concept that fits the screening purpose of professional examinations.

ILR Language Skill Level Descriptions: Reading

The ILR language skill level scales grew out of efforts by the U.S. State Department to develop tests to measure the language abilities of foreign-service officers beginning in the 1950s. The system measures the four language skills—speaking, reading, writing, and listening—on a scale (including plus values) of 0 to 5. Descriptions of translation skill levels were added in 2006 (ILR 2006).

Although the system was developed to measure language proficiency, several U.S. government agencies demand that entry-level candidates for positions requiring a second language pass a reading level 2 (minimum working proficiency) translation test and later an additional test at ILR reading levels 3 (general professional proficiency). Thus, despite the system having originally been designed to measure language proficiency, it has been used for a number of years to measure language performance (Child, Clifford, Lowe 1993 and Child 1998).

The description of reading levels has been further refined through the addition of text typologies (Child 1981) corresponding to the levels: orientation mode (level 1, with a one-to-one correspondence of language and content), instructive mode (level 2, straightforward information about the real world), evaluative mode (level 3, analysis and evaluation against "a backdrop of shared information"), and projective mode (level 4, extensive author input and shaping).

Superficially, these modes resemble the text types described by Reiss (2000) and the text functions set out by Nord (1997), but one should be careful about comparisons because the initial aim of a system to describe reading proficiency is obviously different from typologies created for translation or descriptive pragmatics. However, with that caveat in mind, the systems of Reiss and Nord can be used to critique Child's modes.

The "easiest" of Child's classification modes, "orientation," corresponds to Reiss's content-focused texts and Nord's referential function, but also to Nord's phatic function, which often demands a fair amount of transfer skill. Child (1981:100) considers phatic utterances easy to understand and/or produce because of their recurrent, *pro forma* nature, but instrumental translations of such phrases frequently require replacement with a phrase used in the same manner but with a different literal meaning or even omission when the target culture has no equivalent phatic category or the target situation does not require it.

In terms of author shaping and use of language, the evaluative and projective modes generally match Reiss's form-focused text, although Reiss only includes literary texts in her category. They are also fit well with Nord's expressive function, which insists on the sender orientation of such texts.

The mode of the general test passage under consideration is evaluative, with a point of view working toward a conclusion. The development of the topic is linear and organized in the form of problem–cause–result with supporting evidence. The sentence structure is reasonably complex, with insertion and qualification. The vocabulary is generally concrete, with several linking lexical chains. Viewed sociolinguistically, the passage does not create a wide cultural gap for this language pair, but some cultural background is helpful. The style is not highly individual or idiosyncratic, and the passage is well written.

Moving from mode to specific reading level, the passage is ILR reading level 3 (general professional proficiency). The text includes "hypothesis, argumentation and supported opinions" and requires some ability to "relate ideas and 'read between the lines' " (ILR 2006). While the structure of two of the sentences is somewhat complicated, both remain within the bounds of normal Japanese usage and do not reach the level 3+ requirement of "intentionally complex structures" (ILR 2006). One somewhat unusual term (駆り立ててきた) appears and two clichés (一挙に and 言うまでもない),

but no idioms and certainly none of the "low frequency idioms" of level 3+. Some cultural knowledge would be useful in analyzing the passage, but no deep knowledge is required.

   If we transfer these descriptions of reading text level into predicted translation challenges, we can assume that candidates will need to follow the following argument:

   − Up until the time of Masao Maruyama, the level of research on Japanese politics by Japanese scholars had not been high.
   − Maruyama changed that situation, but not completely.
   − Only recently have Japanese scholars produced genuine studies of contemporary Japanese politics.

The markers that candidates have reproduced the argument could include the following:

   − correct use of English tenses to indicate the time sequence;
   − demonstration that the second sentence is the explanation for the situation set out in the first sentence;
   − possibly replacement of これまで with "up to the time of Masao Murayama" or some other indication of a definite time.

Candidates might need some cultural background about Japanese views concerning foreign scholarship and the emperor system during the mid-twentieth century to sort out the second sentence, although I suspect that good grammatical and syntactic knowledge could compensate for lacunae here.

   The clichés and one unusual phrase would appear to present not challenges but more of an opportunity to show transfer and target-language writing skills.

CEFR

Although I do not know of any organization currently using the CEFR for selection of translation test passages, it is a logical system to consider both because of the range of languages it covers and because of the extensive research being done to validate the system. While the ILR scale was developed through intuition and experience, the CEFR was created using more statistically rigorous methods (2001: 217-225), suggesting that it might provide better descriptors of difficulty than the ILR system or at least better validated ones.

   In the levels set for Overall Reading Comprehension (2001: 69), level B1 essentially corresponds to ILR level 2: "Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory [not

defined] level of comprehension." Levels C1 and C2 are also compatible with, although not completely identical to, ILR levels 3 and 4.

The CEFR descriptors are further broken down into Reading Correspondence, Reading for Information and Argument, and Reading Instructions (2001: 69-71), a more nuanced approach than that of the ILR (Reading for Translation would be a welcome addition). If we consider the Japanese-to-English test passage in terms of both Overall Reading Comprehension and Reading for Information and Argument, it falls somewhere between levels B1 and C1. Because this system is entirely proficiency based (the CEFR descriptors apply to the language learner and not the text) and not a proficiency/performance hybrid like the ILR descriptors, it is difficult to extract the amount of detail about a text that one can achieve with the ILR levels, but a text at the B1/C1 level should have the following characteristics: complexity (not defined), possibility unfamiliar subject matter, a limited number of low frequency idioms, and both stated and implied opinion. These elements are consistent enough with the ILR system that we can say they predict the same translation challenges. Also, one can argue that the two systems validate each other to some extent, so that overlapping categories of description should be reasonably reliable.

Candidate Performance

The only information available about the candidates is that they met the ATA eligibility requirements for taking the certification examination. These include certification from another member of the Fédération Internationale des Traducteurs, 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 (ATA 2008). Information about whether people were working into their A or B language is not available.

As scored by the ATA grading system, one exam passed (fewer than 17 error points) (A), three were in the 18 to 25 point range (B-D), and two failed by more than 45 error points (E, F).

Responses to predicted translation challenges

A primary feature of ILR reading level 3 is the ability to follow a supported argument. All of the candidates except F appear to have done this. However, three candidates (A, B, and C) did not use English tenses correctly to indicate the time sequence in the passage. All three used the present perfect extensively, and C switched to the present when introducing the information about Maruyama's achievement. Unexpectedly, the two candidates who failed by the largest margin did the best with temporal cohesion. Candidates C and F did not present the second sentence as the reason for the situation in

the first sentence. Candidate D used the dummy subject "it was" as an inappropriate transition between the two sentences ("It was because excellent political scientists…").

All of the candidates omitted これまで, the time marker in the first sentence, which may have accounted for the subsequent tense problems. In 2004 the ATA examination presented no information about the source text or context for the translation. Happily, this situation has been corrected, but one wonders whether having Maruyama's dates (1914-1996) might have helped people produce more cohesive translations.

None of the candidates had trouble with the reference to the emperor system, and A, B, and C made the target language appropriate addition of "of Japan" or "Japanese." The phrase 学問の源泉が外国にあるという古来の学問的伝統 (the long-standing scholarly tradition that the fountainhead of scholarship was overseas) was more of a problem. The translation B gave was "the restraint placed on this [no antecedent] scholarly tradition, which has foreign origins, by the Japanese Emperor system". The text given in D read, "the old academic tradition that found sources of academic studies in foreign countries". E had "the traditional belief that any scholarly source should be found in foreign countries".

All of the candidates rendered cliché for cliché, which was certainly adequate for the purpose at hand. 駆り立ててきた invoked five different translations, all correct, and one omission (B). Campbell and Hale have suggested that different translations of a source text item is an indicator of textual difficulty (Campbell 1999; Campbell and Hale 1999), but later conclude that, "if subjects are faced with multiple choices this does not necessarily mean that the item in question is difficult" (Hale and Campbell 2002: 29). That the test takers were presented with a term which did not have an immediately obvious English equivalent does count as a challenge in our sense of an obstacle to be overcome—finding a suitable target term may have slowed them down and required additional cognitive processing—but the fact that this challenge was successfully met confirms Hale and Campbell's finding that a term without an immediately obvious target equivalent cannot be universally defined as a translation difficulty.

Responses to unpredicted translation challenges

In discussing why the test passage was at ILR reading level 3 and not 3+, we noted that the text contained two somewhat complicated sentences (sentences 2 and 4) that we did not rate as "intentionally complex". However, three candidates (B, E, and F) had difficulty sorting out the connections in sentence 2 and two candidates (E and F), the links in sentence 4. This could indicate that the sentences were more complex than we thought or that sentences with the degree of modification and insertion seen in the test

passage are appropriate for a general profession level test. Based on this tiny sample, as well as other experience, I am inclined toward the latter explanation. The candidates who had trouble with both sentences were also those who failed by the most points and so the sentences with this level of complexity can be seen as proper screening challenges. Therefore, in passage selection for screening test, fairly complicated complex and compound sentences should be noted as translation challenges and some effort should be made to find texts that include such sentences.

The term 思想史 (history of ideas/thought) was an unexpected challenge. Candidate C translated it as "history of ideology" while E opted for "philosophical history". Ideally, terminology as a test challenge should be linked to research skills, an area of professional competence that most organizations would want to evaluate. On an examination restricted, as this one was, to paper sources only, recognition of terminology becomes more a test of general (or perhaps specific) knowledge, which may not be relevant to evaluating a translator's professional skills.

Conclusion

While no real conclusions can be drawn from such a small sample, this very preliminary study suggests that systems for classifying reading difficulty of texts for foreign language learners, and the ILR system in particular, are useful in identifying challenges in passages for translation tests. The challenges identified by the criteria for ILR reading level 3 do seem to be the items that the test takers found difficult, in that they generally failed to follow the argument of the passage. Beyond the obvious advantages of providing criteria to select passages of equivalent difficulty across languages and over time, the salient point is that the system provides a means of identifying the challenges a passage presents. Such identification should guide not only passage selection, but also passage evaluation. Error marking in the absence of predetermined challenges often becomes a line-by-line search for grammatical and equivalence mistakes. Starting with passage-level challenges, such as identifying links in an argument with their associated cohesion patterns, should help focus evaluators' attention on the translated passage as a whole and to determine what they are marking before they pick up their red pens.

Another advantage of connecting a reading level system to selection of translation passages is that the process of matching the descriptors to the text forces one to read in a different manner, which could be the start of "reading for translation". This, as Juan Sager has noted, is a different process than other types of reading (1994: 111-113). Using reading levels to focus student attention on potential translation challenges would give identification of reading levels pedagogical, as well as testing, utility.

Appendix: Japanese-to-English General Passage from the 2004 ATA Certification Examination with Possible Translation

日本人研究者による日本政治研究の水準は、これまで、少数の優れた研究があったとはいえ、全体として高くはなかった。学問の源泉が外国にあるという古来の学問的伝統に、天皇制による束縛、さらには、政治学者の近代化・民主化への関心が重なって、優れた政治学者を政治的先進国の政治の研究に駆り立ててきたからである。日本政治の研究はこれら学者の余技か、政治評論・文明批評として行われることが多かった。丸山真男の業績は、日本政治の研究水準を一挙に高めるとともに、才能のある政治学者の目を日本に向けることに貢献したことは言うまでもないが、いわゆる丸山学派の人たちの分析対象は主として思想史であって、現代日本政治の科学的研究に及ぶことが少なかった。日本政治の研究のレベルが一般的に高まり、日本政治専攻者の数が増えるようになったのは、ごく最近のことである。最近話題になった政治学書の多くは、現代日本政治を対象とした本格的研究である。

Apart from a few excellent studies, up to the time of Masao Maruyama [これまで "this time" literally] the general level of research on Japanese politics by Japanese scholars was rather low. This was because restrictions resulting from the emperor system and the interest of political scientists in modernization and democracy, coupled with the long-standing scholarly tradition that the fountainhead of scholarship was overseas spurred [駆り立ててきた] the best scholars to study the politics of politically advanced countries. For the most part, these scholars studied Japanese politics as a hobby or in the form of political or cultural commentary. Needless to say, the achievement of Maruyama was that he raised the level of research on Japanese politics virtually overnight and also helped direct the attention of talented political scientists to Japan. However, the members of the so-called Maruyama school primarily focused on analysis of the history of ideas [思想史] and rarely produced scientific studies of contemporary Japanese politics. The overall improvement in the level of research on Japanese politics and the increased number of scholars specializing in that field is an extremely recent development. Many of the writings on political science that are current topics of discussion are genuine studies of contemporary Japanese politics.

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Eye tracking translation directionality

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The paper reports on a study investigating directionality in translation processes by means of eye tracking. The following hypotheses are tested: (1) in both directions of translation, processing the TT requires more cognitive effort than processing the ST; (2) L2 translation tasks on the whole require more cognitive effort than L1 tasks; (3) cognitive effort invested in the processing of the ST is higher in L1 translation than in L2 translation; (4) cognitive effort invested in the processing of the TT is higher in L2 translation than in L1 translation; and (5) in both directions, students invest more cognitive effort in translation tasks than do professionals. The hypotheses are tested through a series of experiments involving student and professional subjects who translate two comparable texts, one into their L1 (Danish) and the other into their L2 (English). The following data from the translation tasks are analyzed: gaze time, average fixation duration, total task length and pupil dilation, all of which are assumed to be indicative of cognitive effort. Only the first hypothesis is found to be wholly confirmed by our data; the remaining hypotheses are only partially confirmed, that is, confirmed by some indicators and not by others, or confirmed for only one group of subjects.

Key words: directionality, translation processes, eye tracking, cognitive effort, gaze time, average fixation duration, pupil dilation, pupillometry.

Introduction

Three areas of research converge in this study: research on translation processes, eye-movement research, and research on translation directionality. Research on translation processes has been conducted for more than 20 years, focusing on various issues and using a variety of research methodologies (two key volumes dealing with methodological issues are Alves 2003, and Tirkkonen-Condit and Jääskeläinen 2000; for a good overview, see Jääskeläinen 2002). Most recently, scholars have started to use eye tracking as a methodology for research on translation processes, including O'Brien 2006 and Jakobsen et al. 2007, applying insights from eye-movement research to study translation. At the same time, Translation Studies has

broadened its scope to become less prescriptive, less Eurocentric in its approach. Some practices that Western translation theorists had traditionally considered to be simply "wrong" have recently become hot topics of research. One of the issues researchers have thus started focusing on has been the issue of directionality—whether translation is done into the translator's first language (L1 translation) or from that first language into the second (L2 translation). This issue is becoming increasingly important in the globalizing world, as professional translators are increasingly called upon to do L2 translation, particularly but not exclusively in those settings that use a "language of limited diffusion". Directionality has thus been the topic of two forums and their subsequent proceedings (Grosman et al. 2000; Kelly et al. 2003). Attempts have also been made to isolate the differences between the two directions of translation with L2 translation training purposes in mind (e.g. Pavlović 2007). This study continues along the same lines, using eye tracking to investigate the differences between L1 and L2 translation processes of students and professionals. The aim of the study is therefore to see what insights eye tracking has to offer to our knowledge of translation processes with particular regard to translation directionality.

Assumptions and hypotheses

We are assuming that the observable, measurable data that can be gained from eye tracking are indicators of unobservable cognitive processes happening in the subjects' mind during the translation tasks. In this assumption we rely on previous research on eye movements, a good overview of which is Rayner 1998. We are furthermore assuming that the data related to the subjects' focus on the source text (ST) section of the screen are indicators of ST processing (reading, comprehension), while those data related to the subjects' focus on the target text (TT) section of the screen are related to TT processing (production, revision).

   We thus used four kinds of data obtainable from eye tracking in order to gain insights into the cognitive processes of our subjects. The following data were used:

a)   "gaze time", that is, the total time a subject spent focusing on a particular (ST or TT) section of the screen;
b)   "average fixation duration", which is based on the gaze time value and the total number of fixations;
c)   "total task length", that is, the total time it took the subjects to complete the given translation task;
d)   "pupil dilation", dilation of the subjects' pupils during the task.

All of the above are assumed to be indicators of the subjects' cognitive effort in the given translation task.

With these assumptions in mind, we formulated the following hypotheses:

1. In both directions of translation, processing the TT requires more cognitive effort than processing the ST;
2. L2 translation tasks on the whole require more cognitive effort than L1 tasks;
3. Cognitive effort invested in the processing of the ST is higher in L1 translation (where the ST is an L2 text) than in L2 translation (where the ST is an L1 text);
4. Cognitive effort invested in the processing of the TT is higher in L2 translation (where the TT is an L2 text) than in L1 translation (where the TT is an L1 text);
5. In both directions of translation, students have to invest more cognitive effort in translation tasks than do professionals.

Research design and methodology

In order to test the above hypotheses, we created the following research design. The central part of the research was a series of experiments in which the same subjects were asked to translate two texts, one into their L1 (Danish) and one into their L2 (English). Both source texts were accompanied by a realistic task description (brief). The subjects' gaze behavior was recorded by an eye tracker, and their translation processes recorded by Translog (see below for details of both methodologies). The order of the tasks was reversed for different subjects in order to counter the possibility of "retest" or "acclimatization" effect influencing the data. The subjects were additionally given short warm-up tasks prior to the two main tasks to help them get used to the experimental setting, the computer, the eye tracker, and so on. The two tasks took place on the same day, after a short break.

Source texts

One of the main challenges of this research was to find two source texts that could be considered comparable. Finding comparable texts is a tall order even when they are written in the same language. For the purposes of this study, the two source texts obviously had to be in two different languages, Danish and English, which made comparability even more difficult to test.

Having the subjects direct their gaze at places other than the ST or TT would have made data analysis too complicated. For this reason, the texts we used in the experiments could not be so difficult as to require the use of external resources. The texts we selected were thus non-domain specific (non-technical), and they both belonged to the same genre: they were two reviews from reputable newspapers, of books dealing with a political topic.

The review of Olav Hergel's *Flygtningen*, written by Lars Bonnevie, appeared in *Weekendavisen* on March 17, 2006. The review of *A Russian Diary* by Anna Politkovskaya, written by Thomas de Waal, was published in *The Sunday Times* on April 1, 2007. The articles also appeared in the online versions of the newspapers. We shortened both reviews to around 250 words, and made some minor changes to make them more comparable.

In addition to length and genre, texts can be compared in terms of readability. There are many methods and formulae for measuring readability (the relative ease with which a text can be read) among them, the Kincaid formula, the Flesch reading ease formula, the Fog index, and so on. Problems arise, however, when these tools (which are freely available on the Internet) are used to compare texts written in different languages, as is the case in studies involving directionality of translation. To what extent are the grades obtained by the various formulas comparable across languages? Björnsson (1983), the author of the Lix formula (see Bedre Word 2007), compared readability of newspapers in 11 languages, and the results indicate that for texts of the same genre from comparable newspapers the scores varied widely from language to language. Luckily for the authors of this study, English and Danish were found to get very similar scores, so that the Lix formula could be applied to both our source texts. The formula measures word length and sentence length to arrive at a difficulty assessment ranging from (below) 25 to (over) 54. According to this formula, our two texts belong to the same readability category; namely *medium* level of difficulty. The score for the Danish text was 40 and for the English text 41.

We additionally tested our source texts by means of SMOG, a formula developed by McLaughlin (1969, 2007; see also Trottier 2007), which uses syllable count and sentence length to measure difficulty. According to this formula, our texts were again rated the same degree of readability (12). According to the SMOG scale, full comprehension of the two texts presupposes that the reader has at least 12 years of schooling.

Test subjects

A total of 16 subjects participated in the study. Of these 16 subjects, eight were final year students of translation and eight were professional translators. All subjects had Danish as their L1 and translated primarily into English as their L2.

The subjects' L1 and L2 competences were tested by means of Dialang (www.dialang.org), a language-assessment application based on the Council of Europe's (2001) *Common European Framework of Reference*. Data on the subjects' experience in translation was also elicited.

The presence of *Brownian motion* (see below) in our experiment contaminated the data to such an extent that 50 percent of our data had to be discarded. This left us with four final-year students of translation and four

professional translators, which arguably still is a sufficient pool of data for statistical analysis.

Eye-tracking equipment

The tracking of our test subjects' eyes was carried out with the Tobii 1750 eye tracker (www.tobii.se), which is a remote tracker that allows unrestrained head movement. For our type of translation-oriented experiment, unrestrained head movement was deemed essential because we wanted to imitate a translation situation that resembles a translator's normal work environment as much as possible. By using this type of eye tracker instead of a tracker that relies on supporting the test subject's head and thereby obstructing head movement, we achieve a relatively higher level of ecological validity. The main disadvantage of using a remote eye tracker is, however, that the level of eye tracking quality in terms of spatial accuracy is lower (up to 1 degree of inaccuracy) than that of a head supported tracker, e.g. the EyeLink tracker (www.sr-research.com), which has an inaccuracy of between 0.15 and 0.5 degrees. However, despite the reduced spatial resolution, ecological validity was considered more important than accuracy, and a remote eye tracker, such as the 1750, is thus the most suitable type of tracker on the market for our type of naturalistic study.

Eye tracking data analysis and settings

Research shows that the mean fixation duration during silent reading is around 225 milliseconds (Rayner 1998:373). At the same time, Rayner notes that there is considerable variability between readers, which means that fixations can last anywhere from under 100 milliseconds to over 500 milliseconds during silent reading (1998: 376). Therefore, to include a maximum of gaze data directly related to the translation task, the lower fixation threshold that we used to discriminate fixation from non-fixation was set to a temporal resolution of 100 milliseconds and a spatial resolution of 40 pixels. This means that what we consider to be fixations representing reading must consist of a sequence of at least five gaze samples[1] that are located within a radius of 40 pixels from each other.

Having located our fixation threshold, ClearView, which is Tobii's data analysis software, can now analyze the raw tracking data recorded by the eye tracker. ClearView allows the experimenter to extract basic numerical values from the eye-tracking session, among those the total number of fixations during a translation and the total amount of time spent gazing at predefined

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[1] Cf. Tobii 1750's 50 Hz sampling rate, which equals a gaze sample recorded every 20 milliseconds (i.e. 50 gaze samples each second).

spatial areas of the screen (areas of interest or AOI). For our study of directionality in translation, it was relevant to define two AOIs: an ST AOI and a TT AOI. The expanse of these two AOIs was based on the principle that the potential gaze area which could be directly related to either the ST or the TT should be included into the respective AOIs, so naturally, the ST AOI would include the ST area of the screen and the TT AOI would include the TT AOI of the screen leaving the remaining parts of the screen unassigned.

With ClearView we are able to calculate three of the four values that we use as indicators of cognitive effort, namely: (a) total gaze time, (b) average fixation duration, and finally (c) total task length. We now have three sets of data for our two AOIs.

ClearView does not contain a tool that analyses (d) pupillometric values, i.e. pupil dilation. These values had to be extracted from ClearView's exported data-log files by manually identifying where in the log file the relevant task starts and ends, as suggested by O'Brien (2006: 191).

Indicators of cognitive effort

The four values we use as indicators of cognitive effort are described below. Three of these indicators (a, b, d) are directly related to the test subjects' gaze and pupil behavior while one (c) is related to the overall time it took to complete the task.

(a) Total gaze time

Total gaze time is the combined duration of fixations alone. This means that saccades and the amount of time spent looking away from the screen do not serve as basis for calculating this measurement. Relative distribution of gaze time at ST and TT may be considered an indicator of the distribution of attention and thus an indicator of cognitive effort.

(b) Average fixation duration

The average fixation duration indicator, which is based on total gaze time and the absolute number of fixations, is an indicator of cognitive effort in that an increase in average fixation duration is considered synonymous with increased cognitive effort.

(c) Total task length

The total amount of time it takes to complete a translation task is considered synonymous with increased cognitive effort in that we equate processing time with cognitive effort.

(d) Pupil dilation

Finally, relative change in pupil dilation is considered an indicator of change in cognitive effort. Based on research by Iqbal, Adamcyzk, Zheng and Bailey, O'Brien assumes that the higher percentage change in pupil dilation, the more cognitive effort is expended in the processing of a TM match (2006: 191). For the purposes of this study, we have adopted and modified this assumption, so that we assume that higher percentage change in pupil dilation is synonymous with more cognitive effort being invested into a given translation task.

Problems with data analysis

Fifty percent of the data that we collected with the eye tracker had to be discarded. This 50 percent contained a high level of *Brownian motion*, which is eye-tracking gaze data that are rich in noise and artifacts. This noise may be detected in ClearView's dynamic playback of the eye-tracking session and is characterized by many abnormally short fixations (<200 milliseconds) and erratic vertical saccadic-like motions linking the fixations. This behavior is misrepresentative of *true* gaze data, which consists of primarily horizontal gaze paths (in linear reading) and average fixation durations of at least 200 milliseconds. The source of Brownian motion in our experiments is unknown; however, data from this study and a comparable study by Jakobsen et al. (2007) using some of the same test subjects suggest that Brownian motion most likely is not subject-dependent but rather equipment-dependent. In the Jakobsen et al. study, one test subject exhibited distinct Brownian motion while no Brownian motion could be detected in her recording from this study.

Other data protocols

The recording of the test subjects' keyboard activity was done by the process monitoring software application Translog (www.translog.dk). Translog logs all keyboard and mouse activity which can then be analyzed offline alone or in parallel with other protocols such as TAPs, eye tracking protocols, EEG protocols. With the purpose of the present paper in mind, however, Translog data will not be subjected to analysis.

Findings

Hypothesis 1

Our first hypothesis, that the processing of the TT requires more cognitive effort than the processing of the ST in both directions of translation, was confirmed by all three relevant indicators. In L1 and L2 tasks alike, the subjects spent considerably more time (81.2 percent more in L1 translation and 118 percent more in L2 translation) gazing at the target AOI than they did at the source AOI (Table 1). Their average fixation duration values were higher by 53.1 and 55.1 percent respectively (Table 2). The pupil dilation values were also higher for the target AOI in both tasks (2.4 and 2.6 percent higher respectively; see Table 3).

	L1	L2
ST	212798	173790
TT	385497	378840

Table 1. Gaze time (mean values)

	L1	L2
ST	258	247
TT	395	383

Table 2. Average fixation duration (mean values)

	L1	L2
ST	3.37	3.42
TT	3.45	3.51

Table 3. Pupil dilation (mean values)

While Tables 1-3 compare the mean values, Table 4 shows individual data for all eight subjects and the results of a statistical analysis (paired t-tests). As we can see from Table 4, all p-values are well below 0.05, which means that our first hypothesis was confirmed in a statistically significant way.

L1 task	gaze time		av. fixation duration		pupil dilation	
	ST	**TT**	**ST**	**TT**	**ST**	**TT**
subject 1	547686	620968	331	438	3.1	3.15
subject 2	165545	389075	209	390	4.12	4.22
subject 3	159318	273951	219	305	3.4	3.47
subject 4	176778	309164	265	567	3.51	3.59
subject 5	228392	442833	229	304	2.74	2.81
subject 6	153394	217014	230	235	3.38	3.42
subject 7	134235	422356	259	548	3.44	3.53
subject 8	137033	408614	245	513	3.31	3.41
p-value (< 0.05?)	0.000859077		0.004387401		0.000027503	

L2 task	gaze time		av. fixation duration		pupil dilation	
	ST	**TT**	**ST**	**TT**	**ST**	**TT**
subject 1	354239	504581	303	404	3.16	3.18
subject 2	167989	385183	193	298	4.17	4.3
subject 3	162843	246993	213	295	3.6	3.65
subject 4	175172	455901	253	542	3.61	3.64
subject 5	120542	266096	252	302	2.73	2.89
subject 6	163913	297685	242	247	3.34	3.44
subject 7	140221	346209	251	566	3.5	3.6
subject 8	105400	528070	250	534	3.28	3.42
p-value (< 0.05?)	0.000962781		0.009184741		0.00171975	

Table 4. t-tests for Hypothesis 1

Hypothesis 2

We further hypothesized that L2 translation tasks on the whole require more cognitive effort than L1 tasks. This hypothesis was only partially confirmed, by two of the four indicators of cognitive effort (task length and pupil dilation), of which only the pupil dilation data showed statistical significance in favor of L2 tasks (see Table 9). For both students and professionals, L2 tasks on average lasted longer than L1 tasks (0.9 percent more for students and 2.8 percent more for professionals; see Table 7). Pupil dilation values were also higher in the L2 tasks, for both groups of subjects (2.5 percent higher for students and 0.6 percent higher for professionals; see Table 8).

As far as the average fixation duration is concerned (Table 6), the hypothesis was confirmed for professional subjects, whose protocols showed 5.6 percent higher values in their L2 tasks. The protocols of students, however, showed 7.9 percent higher values in the *opposite* direction. As a result, the total values were in fact slightly (in a statistically insignificant way) in favor of L1 translation. Also surprisingly, gaze time values were higher in L1 translation for both groups of subjects (7.7 percent higher for students and 8.9 percent higher for professionals; see Table 5).

	Students	Professionals	All
L1	660621	535968	598295
L2	613225	492034	552630

Table 5. Gaze time (mean values)

	Students	Professionals	All
L1	343	320	333
L2	318	338	327

Table 6. Average fixation duration (mean values)

	Students	Professionals	All
L1	959517	819618	889568
L2	968505	842686	905595

Table 7. Task length (mean values)

	Students	Professionals	All
L1	3.57	3.25	3.41
L2	3.66	3.27	3.47

Table 8. Pupil dilation (mean values)

Hypothesis 3

Thirdly we hypothesized that in L1 translation the processing of the ST is more demanding in terms of cognitive effort than it is in L2 translation. The reasoning behind this hypothesis is that in the former task, the ST is a text in the subjects' second language, which should be more difficult to process than the L1 ST from the latter task.

ST + TT	gaze time		av. Fixation duration		task length		pupil dilation	
	L1	**L2**	**L1**	**L2**	**L1**	**L2**	**L1**	**L2**
Stud. 1	1168654	858820	384	354	1496403	1198588	3.12	3.17
Stud. 2	554620	553172	300	246	807794	855309	4.17	4.23
Stud. 3	433269	409836	262	254	915293	978915	3.43	3.62
Stud. 4	485942	631073	416	398	618578	841207	3.55	3.62
Prof. 1	671225	386638	266	277	1067437	907888	2.77	2.81
Prof. 2	370408	461598	232	245	869125	1058486	3.4	3.39
Prof. 3	556591	486430	403	408	671995	594705	3.48	3.55
Prof. 4	545647	633470	379	392	669916	809664	3.36	3.35
p-value (< 0.05?)	0.472802096		0.354158407		0.809423976		0.035329603	

Table 9. t-tests for Hypothesis 2

Surprisingly enough, this hypothesis was not uniformly confirmed either. Only one of the relevant indicators, gaze time, yielded expected values (22 percent and 23.2 percent higher gaze time values in L1 tasks for student and professional subjects respectively; see Table 10). However, when the t-tests were done on the data, the difference in favor of L1 translation was not found statistically significant (see Table 13).

	Students	**Professionals**	**All**
L1	262332	163264	212798
L2	215061	132519	173790

Table 10. Gaze time (mean values)

Average fixation duration values were expectedly higher in L1 translation when it came to the student group (11 percent), but not in the case of professionals. For the latter group, the values were in fact 4.2 percent higher in *L2* translation (see Table 11). The total score was slightly in favor of L1 translation, but not in a statistically significant way (see Table 13).

	Students	**Professionals**	**All**
L1	273	238	258
L2	246	248	247

Table 11. Average fixation duration (mean values)

As far as the pupil dilation values are concerned, the professional group showed the expected results, albeit barely so (0.3 percent difference in favor

of L1 translation), while the student data in fact suggest a 2.8 percent greater cognitive effort in L2 translation (see Table 12). The overall difference in favor of L2 translation is statistically insignificant (see Table 13).

	Students	Professionals	All
L1	3.53	3.22	3.37
L2	3.63	3.21	3.42

Table 12. Pupil dilation (mean values)

ONLY ST	**gaze time**		**av. fixation duration**		**pupil dilation**	
	L1	**L2**	**L1**	**L2**	**L1**	**L2**
Stud. 1	547686	354239	331	303	3.10	3.16
Stud. 2	165545	167989	209	193	4.12	4.17
Stud. 3	159318	162843	219	213	3.40	3.60
Stud. 4	485942	175172	265	253	3.51	3.61
Prof. 1	228392	120542	229	252	2.74	2.73
Prof. 2	153394	163913	230	242	3.38	3.34
Prof. 3	134235	140221	259	251	3.44	3.50
Prof. 4	137033	105400	245	250	3.31	3.28
p-value **(< 0.05?)**	0.106607715		0.558054882		0.120428573	

Table 13. t-tests for Hypothesis 3

Hypothesis 4

Our fourth hypothesis stated that L2 TT production requires more cognitive effort than L1 TT production. Only one of the three relevant indicators confirmed this claim, namely the pupillometric indicator (Table 16), which showed a 1.7 percent higher value for average pupil dilation in the L2 translation task compared to the L1 translation task. When a t-test was done on the pupil dilation data, the difference in favor of L2 translation was found to be statistically significant (Table 17).

However, the remaining two indicators showed the opposite: both gaze time and average fixation duration values were on average *lower* in L2 translation, in spite of the mean values for the professional group being slightly higher (Tables 14 and 15). Neither difference in favor of L1 translation was found to be statistically significant (Table 17).

As we can see, these findings do not provide consistent evidence that TT processing requires more effort in L2 translation than in L1 translation.

	Students	Professionals	all
L1	398290	372704	385497
L2	398165	359515	378840

Table 14. Gaze time (mean values)

	Students	Professionals	all
L1	413	378	395
L2	377	390	383

Table 15. Average fixation duration (mean values)

	Students	Professionals	all
L1	3.61	3.29	3.45
L2	3.69	3.34	3.51

Table 16. Pupil dilation (mean values)

ONLY TT	gaze time		av. fixation duration		pupil dilation	
	L1	**L2**	**L1**	**L2**	**L1**	**L2**
Stud. 1	620968	504581	438	404	3.15	3.18
Stud. 2	389075	385183	390	298	4.22	4.3
Stud. 3	273951	246993	305	295	3.47	3.65
Stud. 4	309164	455901	567	542	3.59	3.64
Prof. 1	442833	266096	304	302	2.81	2.89
Prof. 2	217014	297685	235	247	3.42	3.44
Prof. 3	422356	346209	548	566	3.53	3.6
Prof. 4	408614	528070	513	534	3.41	3.42
p-value (< 0.05?)	0.875037204		0.3224893		0.011099053	

Table 17. t-tests for Hypothesis 4

Hypothesis 5

Our fifth hypothesis stated that students of translation need to invest more cognitive effort in a translation task of either direction compared to professional translators. The rationale for this hypothesis is that students have not developed strategies and skills that will effectively help in reducing the amount of time and effort needed to complete the translation task. Our

study confirmed the hypothesis for three of the four indicators, as illustrated in Tables 18-20. Students gazed at the AOIs 23.3 percent and 24.6 percent more (in L1 and L2 translation respectively) than did professionals. The task length indicator also confirms our hypothesis: students spent 17.1 percent more time translating the L1 text and 14.9 percent more time translating the L2 text compared to professional translators. Similarly, the pupillometric data suggest that students invest more cognitive effort in the translation tasks, as their pupils were 9.8 percent more dilated in L1 translation and 11.9 percent in L2 translation compared to the professionals' data. The difference in the values for the last indicator was not statistically significant (Table 22).

	L1	L2
Students	660621	613225
Professionals	535968	492034

Table 18. Gaze time (mean values)

	L1	L2
Students	959517	968505
Professionals	819618	842686

Table 19. Task length (mean values)

	L1	L2
Students	3.57	3.66
Professionals	3.25	3.27

Table 20. Pupil dilation (mean values)

In contrast to these three indicators, the final indicator, average fixation duration, only provides partial confirmation of our hypothesis (see Table 21). In L1 translation, the average fixation duration is 7.2 percent longer in students than in professionals, but in L2 translation it is reversed, and the professionals' average fixation duration is 6.3 percent longer than the students'.

	L1	L2
Students	343	318
Professionals	320	338

Table 21. Average fixation duration (mean values)

Total values S vs. P	gaze time		av. fixation duration		task length		pupil dilation	
	stud.	prof.	stud.	prof.	stud.	prof.	stud.	prof.
L1	2642485	2143871	1362	1280	3838068	3278473	14.13	12.87
L2	2452901	1968136	1252	1322	3874019	3370743	14.65	13.10
p-value (< 0.05?)	0.008964971		0.949844573		0.033701446		0.065469196	

Table 22. T-tests for Hypothesis 5

Conclusions

To summarize our findings, only one of our five hypotheses has been wholly confirmed by the data we have collected in this study. As we can see from Table 23, our first hypothesis, that cognitive effort invested in the processing of the TT is greater than that invested in the procession of the ST in both directions of translation, has been confirmed by all the relevant indicators: gaze time, average fixation duration and pupil dilation.

The second hypothesis, that L2 translation tasks require more cognitive effort than L1 translation tasks, has not been confirmed by all four indicators. L2 tasks did last longer and showed an increase in pupil dilation for both student and professional subjects in comparison with L1 tasks, but the remaining two indicators, gaze time and average fixation duration, failed to confirm this hypothesis. At this stage of our research it is difficult to explain the discrepancies between the various indicators of cognitive effort when it comes to L1 and L2 tasks on the whole. Student data, in particular, are ambiguous in this respect. It seems that for students, who are equally inexperienced in both L1 and L2 translation, both directions of translation might be just as demanding in terms of cognitive effort. This coincides with introspective data reported on in Pavlović (2007: 169), where more students actually found L2 translation (subjectively) easier than L1 translation. It is certainly intriguing to find that L2 translation may not necessarily be "more difficult" than translation into L1, as is widely assumed.

It is also widely assumed that ST processing requires more cognitive effort in L1 translation (where the ST is an L2 text) than in L2 translation and, conversely, that TT processing requires more cognitive effort in L2 translation (where the TT is an L2 text) than in L1 translation. When we tested these two related hypotheses, we again found that our data did not provide conclusive evidence to prove the claims. It seems that ST processing in L2 translation can be just as demanding as in L1 translation. Again, this is a finding that coincides with that reported in Pavlović (2007: 160), where the subjects' concurrent verbalizations in collaborative translation protocols suggested that the construction of ST meaning is as important in L2 translation as it is in L1 translation.

Our final hypothesis, that students require more cognitive effort for the same translation tasks than do professionals, was mostly (but not completely) confirmed. One of our indicators, average fixation duration, in fact displayed higher cognitive effort-related values for professionals.

Indicators: Hypotheses:	Gaze time	Av. Fixation duration	Task length	Pupil dilation
1. L1& L2: TT > ST	+	+	N/A	+
2. L2 task > L1 task	-	-	+	+
3. ST L1 > ST L2	+	+	N/A	-
4. TT L2 > TT L1	-	-	N/A	+
5. L1&L2: Stu > Pro	+	-	+	+

Table 23. The hypotheses / indicators matrix

Our findings would seem interesting in that they challenge traditional assumptions about L1 and L2 translation. However, it would be premature to draw any definitive conclusions from them, for a number of reasons.

First of all, our pool of data was relatively small (eight valid test subjects in all). With such a small sample, any free variable can cause havoc in the data. The statistical tests in particular might have suffered from this limitation. If we add to that the fact that we used highly sensitive equipment that is still insufficiently tested in translation research, it becomes obvious that much more data are needed before we can make even tentative generalizations. Another cause for concern may be the (in)comparability of the source texts. Other texts (and of course, other language pairs) should be used in future studies to corroborate our findings.

In spite of all the limitations of our conclusions, we believe that the findings from our study are intriguing enough to invite further research on the topic of directionality in translation processes, as well as further research on other translation-related topics that will make use of eye tracking.

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The *as-if* game and literary translation

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The paper takes up one of the findings of a PhD project by the author on Explicitation and Translator Style. It presents a more detailed analysis, demonstrating the potential vital link between manual analysis of translation corpora and their automatic and semi-automatic analysis in disclosing individual translator style in literary translation. The phenomenon under analysis is translation shifts involving the presentation of fictional facts as subjectively perceived by fictional characters or the narrator on the cline between semblance and reality, an issue essential to the construction of fictional worlds, whether in non-translated or translated texts.

Key Words: translator style, literary translation, automatic and semi-automatic analysis of parallel corpora, explicitation, implicitation, as-if shifts

Introduction

The study builds on a particular finding arrived at as a by-product of a PhD research project focused on explicitation and individual translator style in literary translation (Baker 2000), a pilot study that has been published in *Translation Research Projects 1* (Kamenická 2008).

Methodologically, the present study will be concerned with showing how "manual" and computer analyses of translation corpora can benefit from each other, especially how manual, small-scale analysis can provide stimuli for automatic and semi-automatic analysis (and vice versa). This lends support to the argument that even in the age of advanced corpus methodologies, methods rather demanding in terms of time and labour do not lose their value as a natural counterpart.

The paper explores how individual translators explicitate the subjective and mediated nature of perceptions of reality in fiction using what will be referred to as "as-if shifts".

The PhD project that was at the origin of the present research compared the individual styles of two Czech translators of modern fiction working from English into Czech. That research looked at their explicitational and implicitational behaviour, contrasting their approaches to translation at the level of explicitation and implicitation across their professional careers, and yielding some hypotheses about the role of explicitational and implicitational behaviour in translator style in general.

Serving as a starting point for the research in as-if shifts, our reference to the thesis itself will have to be very brief and rather elliptical.

Manual analysis as a starting point

The corpus on which the first project was based consisted of samples of parallel English/Czech text 5,000 words each, taken from 9 novels and their translations for each of the two translators. The translations were spread over more than 15 years of the translators' more or less simultaneous professional careers. Manual analysis of these samples aimed at identification and classification of occurrences of translation-inherent explicitation and implicitation revealed the two translators as two distinct explicitational types.

Quantitatively, this distinction was reflected in the plicitation quotient, defined as 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.

$$\text{Plicitation quotient} = \frac{\text{tr-inh implicitation}}{\text{tr-inh explicitation}}$$

The first translator, Antonín Přidal, was found to use explicitation and implicitation in a very balanced manner throughout his career—his plicitation quotient was slightly higher than 1 (1.10 ± 0.30; <0.66; 1.53>), which amounts to saying that he used implictation even slightly more often than explicitation. This balance was characteristic of different subcategories of explicitation and implicitation based on the Hallidayian metafunctions of language, too. For instance at the level of characters' discourse, which proved to differentiate the two translators substantially, Přidal's use of the three dominant types of explicitation—experiential, interpersonal and textual—was extremely balanced. Přidal was very flexible in working with meaning potential and used a wide variety of explicitational and implicitational strategies; he hardly ever explicitated metaphors and his numerous implicitations formed a cline with translation omissions on the other end of the scale. His omissions were easy to interpret as stemming from motivated decisions. On the whole, Přidal's explicitation profile was characterized by variety, context-sensitiveness and divergence.

The other translator, Radoslav Nenadál, whose style provided inspiration for the research we will soon be concerned with, was consistent in preferring explicitation throughout his career. His mean plicitation quotient was radically different from Přidal's, 0.31 ± 0.13, and his plicitation quotients for the individual translations were all in an interval not overlapping with

Přidal's: <0.15; 0.60>. He tended to strengthen the interpersonal component of the explicit texture, especially at the level of characters' discourse, but in narrator's discourse, too. In the light of the small number of implicitations in his translations, this shift appeared rather significant. In contrast to Přidal, Nenadál's approach to characters' discourse upheld explicit communication of interpersonal meanings at the cost of experiential meanings. Nenadál tended to opt for some specific types of explicitation repeatedly and explicitated metaphors quite often. His translation omissions were quite frequent, too, but the motivation seemed much less clear than with Přidal. Nenadál's use of explicitation and implicitation showed him to be a more or less convergent type of translator (Kamenická 2007).

One type of explicitation Nenadál resorted to repeatedly was shifts using the Czech equivalent of "as if" to render what were often figurative meanings in the ST:

(1)   ST: It was a nice day for bodies. There was a sensual anticipation about, an assurance of marvels shortly to be manifest. (*Dog Soldiers*)

      TT: It was a beautiful day for human bodies. There was the air of sensual anticipation, <u>as if</u> some marvels were certain to manifest very soon. [back-translation into English, here and throughout]

(2)   ST: Then they went away, all of them, and he was alone. The mists cleared a little and he looked about him. (*Hurry On Down*)

      TT: Then they went away, all of them, and Charles was alone. <u>It was as if the mists had</u> cleared a little in front of him and he looked about.

Generally speaking, these explicitations are concerned with spelling out what was presented as reality in the ST to communicate a particular *perception* of reality in the TT.

Apart from these, there were also similar explicitations that were not marked by the use of the Czech equivalent of "as if"; they involve other lexical items betraying the translator's concern with rather meticulous distinguishing between reality and semblance:

(3)   ST: The physical shock snapped his condition of semi-paralysis, and with that moment <u>his agonizing parturition</u> was over. (*Hurry On Down*)

TT: The physical shock snapped his condition of semi-paralysis, and
with that moment <u>his agony reminding of/resembling parturition</u>
was over.

(4)   ST: Science is the New Muse—it's as plain as the nose on your face.
Couple science with a general leveling of taste everywhere, and
<u>the demise is inevitable</u>. (*Set This House on Fire*)

TT: Science is the New Muse—it's as plain as the nose on your face.
Couple science with that general leveling of taste everywhere
you look, and <u>you will view this demise of art as inevitable</u>.

What seems important about Nenadál's insistence on identifying perceptions
of reality for what they are in the narrative structure of the literary text is the
implied subjectivity—the perception is attributed to an observer with more
explicitness than it was in the ST. This often means that the focalizer's
presence becomes more tangible. The effect of such a shift then naturally
depends on the relation between this focalizer's point of view, which can be
referred to as a "local point of view", and the narrator's point of view.

The numbers of occurrences of these shifts in the Nenadál subcorpus
are indicated in Table 1.

Publication date	Novel	Author	No. of as-if shifts
1968	*To Have and Have Not*	Hemingway	3
1973	*Set This House on Fire*	Styron	3
1978	*Hurry On Down*	Wain	9
1982	*Dog Soldiers*	Stone	3
1984	*Sophie's Choice*	Styron	3
1987	*The World According to Garp*	Irving	1
1987	*The Grapes of Wrath*	Steinbeck	1
1990	*Falconer*	Cheever	0
1991	*The Long March*	Styron	5
	Total		28

Table 1. Occurrences of as-if shits in the Nenadál corpus

The numbers of occurrences of this particular type of shift may seem not too
high, but the figures gain significance when we realize that none of the
sections by the other translator contained any such shift. They seem to be a
more or less permanent feature of the translator's style, relatively independ-
ent of the ST style.

As-if shifts and fictional semantics

The effect of these "as-if shifts" will be discussed in this paper, including shifts featuring other lexis foregrounding the distinction between semblance and reality in the TL, as in examples (3) and (4). These might of course be interpreted in terms of classic stylistics of fiction, i.e. in terms of changing the "distance" between the narrator, the characters, and the reader, depending on the particular narrative point of view.

Reference will nevertheless be made to another theoretical framework, whose potential seems not fully recognized and unexploited in literary translation studies yet—the theory of fictional worlds. This opportunity will also be used to refer specifically to the contribution to the theory of fictional worlds by Lubomír Doležel, an outstanding literary scholar of Czech origin who has worked at universities in the United States and Canada since 1965 (*Heterocosmica* 1998).

The principle at the very core of the theory of fictional worlds is that fictional texts are performative speech acts endowed with the ultimate illocutionary force capable of bringing about a radical change in the world, namely creating a possible world with its fictional facts distinct from the actual one (Doležel 1998: 150). The concepts constituting the axis of Doležel's fictional semantics are the twin concepts of extension/intension and extensional/intensional function, structuring his theory into extensional and intensional semantics.

Boiled down for the sake of briefness, extension is "the meaning constituent of a linguistic sign that directs the sign toward the world" (1998: 136) and extensional meaning can be expressed in a formalized metalanguage based on normalized rules for paraphrase. Text intension, which is in a sense a much more complicated concept, refers to the aspect of text meaning expressed by texture, i.e. the exact wording of the text (1998: 282). In other words, intensional meaning is the meaning component that slips through paraphrase and is affected by any change of the texture (including translation). While extensional meaning is aesthetically neutral, it is at the level of intensional meaning that aesthetically effective meaning is achieved.

It is necessary to stress that *fictional worlds are extensional entities* constructed by the author of the text constitutive of the fictional world and reconstructed by the reader through the texture of the fictional work (1998: 38). The translator of a fictional text is thus doubly involved with fictional-world reconstruction. In contrast with fictional worlds as such, *fictional existence is an intensional phenomenon*, Doležel takes care to stress, and according to him, "[t]o exist fictionally means to exist in different modes, ranks, and degrees" (1998: 147) and indeed, this ontological depth is found to underlie the aesthetic appeal of a plot.

This probably suggests where I am heading: even having introduced Doležel's fictional semantics perhaps much too sketchily, we can see that Nenadál's as-if shifts transform fictional existence in a major way.

(5)   ST: Jazz, the music not of fusion but of fission, <u>was</u> a constant explosion in my face, and when it ceased, to allow the record-changer to softly whir and plip-plop, the silence was eerie and burdensome, and I recall wondering at the tone of this gathering, which from the outset had the mingled features of despair, hostility, and the deplorable inertia of a meeting of southern Baptist young people. (*Set This House on Fire*)

       TT: Jazz, fragmenting rather than synthetic music, <u>was giving me the impression of</u> exploding into my face all the time, and when it ceased and the record-changer's soft whir of disc turning was heard, an eerie and burdensome silence spread [in the room] and I recall well wondering about the mood of this gathering, which from the outset had been drowning in a mixture of despair and hostility, reminding of the deplorable inertia of a meeting of southern Baptist young people.

In Doležel's intensional semantics of fictional worlds, fictional texts grant fictional existence to fictional entities by the procedure of authentication, which can be formally expressed by the intensional authentication function. It is an essential task of intensional fictional semantics to study under which conditions fictional entities introduced through the texture, whatever they may be, become fictional facts. This is accounted for by the so-called authentication function. Fictional worlds as re-constructed by Nenadál seem to incorporate an increased number of fictional entities whose status as fictional facts is claimed by the characters and narrators of the constitutive texts with much less certainty than in the STs.

Towards semi-automatic corpus analysis: a pilot study

We recall that in the original corpus, the distribution of as-if shifts (1a) correlated with some characteristics of translator style such as a general preference for explicitation over implicitation, explicitation of metaphor and convergent translator style in general, (1b) did not correlate with the other translator style characteristics such as prolific use of implicitation, and (1c) the presence/absence of these shifts as well as the other characteristics of translator behaviour were relatively stable throughout the translators' careers. Further, (2) a large majority of as-if shifts can be easily retrieved by automatic corpus search using the as-if node in the TL and subjecting the parallel concordances to a subsequent sorting-out. All of the above make the

as-if shift a potential candidate for semi-automatic analysis of larger corpora of literary texts with a view to analyzing translator style. One important additional benefit that as-if shifts provide is that (3) they are easily analyzable within the immediate context of the parallel concordance line.

Although diagnosing a translator's approach to employment/avoidance of explicitatory as-if shifts is bound to provide a one-sided view of the translator's style, it seems a worthwhile undertaking this since it amounts to tapping textual spots where intensional meaning plays a major role in the ST.

The spin-off project therefore focuses on the potential of studying explicitatory as-if shifts in literary translation corpora. The relevant characteristics of as-if shifts in the parallel (ST/TT) corpus were the frequencies with which as-if nodes (including nodes based on similar lexis) appeared in the ST and in the TT and the dominant types of these occurrences in the ST and the TT, presupposing that overall shifts between types and frequencies would be indicative of the particular translator style.

For the purpose of estimating how much this kind of analysis can reveal about the translator style, a small ad hoc corpus consisting of the parallel texts of five novels by different authors and their Czech translations was created based on the K2 corpus, developed at the Department of English and American Studies, Faculty of Arts, Masaryk University, Brno, Czech Republic. The novels/novel translations forming the corpus are listed in Table 2.

ST author	Novel title	Translator	
Louise Erdrich	*Love Medicine*	Translator A	Alena Jindrová
L. M. Silko	*Ceremony*	Translator B	Alexandra Hubáčková
Joseph Heller	*Catch XXII*	Translator C	Miroslav Jindra
Ken Kesey	*One Flew Over the Cuckoo's Nest*	Translator D	Jaroslav Kořán
Kingsley Amis	*Lucky Jim*	Translator E	Jiří Mucha

Table 2. Ad hoc corpus used to test as-if shift search

Table 3 lists the numbers of explicitatory as-if shifts, i.e. occurrences where a zero as-if (or similar) node in the ST unit has been explicitated in the corresponding TT unit, per 100,000 words and puts them into the context of the frequency with which as-if nodes occur in the ST (Idiomatic use of as-if nodes was excluded from the count).

ST/TT	As-if shifts per 100,000 words	As-if ST occurrences per 100,000 words
Erdrich	**12.2**	**112**
Silko	4.4	87
Heller	6.9	**55**
Kesey	**0.9**	71
Amis	5.5	96
Nenadál corpus	*62.2*	

Table 3. As if shifts vs. as-if ST occurrences in the corpus

It is interesting to note that even in the context of the other five novels, Nenadál's use of as-if shifts is still very significant, exceeding the incidence in the other texts several to many times. Does it mean that as-if shifts in the new corpus were insignificant?

It can be seen, for instance, that the translation containing the highest number of as-if shifts was that of *Love Medicine*. This figure must nevertheless be interpreted in the context of the overall frequency of occurrence of as-if nodes in the source text, which was the highest in the corpus, too. Although the translator of *Love Medicine* tended to use these shifts often, in doing this she employed a textual feature that had a strong presence already in the ST. Rather than adding her own style feature to the text, the translator of *Love Medicine* went along with a feature of the author's style, avoiding an exaggeration of it, as the figures in the relevant line of Table 3 show. Surveying the list of as-if-type node ST occurrences in *Love Medicine*, it is easy to see that comparisons are indeed an integral part of the poetics of the novel, whose multiple narrators indeed see the world they live in through as-if lens:

(6) ST: <u>As if</u> the sky were one gigantic memory for us all. *(Love Medicine)*

(7) ST: I <u>felt like</u> my mind was coming off its hinge, flapping in the breeze, hanging by the hair of my own pain. *(Love Medicine)*

(8) ST: Although the day was overcast, the snow itself reflected such light that she was momentarily blinded. <u>It was like</u> going underwater. *(Love Medicine)*

A radically different situation arises in the translation of *Catch 22* by Joseph Heller, the novel where explicit comparisons (searchable by means of as-if nodes) played the least role (55 as-if node ST occurrences per 100,000 words). In addition, a few examples of these ST "as-if situations", as the

occurrences of as-if type nodes in the ST may be referred to, are enough to show that their function in the ST was very different from as-if situations in *Love Medicine*:

 (9)   ST: A door opened at the other end of the room and Colonel Cathcart stepped into the basement <u>as though</u> from a closet. *(Catch 22)*

(10)   ST: They looked at me <u>as if</u> I had, at that very moment, walked in the door. *(Catch 22)*

(11)   ST: Then passion overtook them. She hung on to him <u>like</u> they were riding the tossing ground, her teeth grinding in his ear. *(Catch 22)*

The Czech translation of *Catch 22* happens to be the text with the second highest frequency of as-if shifts in the corpus, while its ST has the lowest number of as-if node occurrences. The use of comparisons is not typical of the ST, which makes the relatively high frequency of occurrence of as-if shifts (even if it is much lower than in the Nenadál corpus) even more significant and worth a closer examination. In the case of *Catch 22*, the list of parallel concordances is very revealing. Although idiomatic uses of as-if nodes in the TT were first excluded from the count as distorting the overall figure by reflecting some possibilities naturally available in the target language (their TL repertoremic rather than textemic nature) while, in fact, failing to explicitate, it was easy to see that specifically this "distortion" was typical of the translator of *Catch 22,* unlike the other translators, who hardly ever used idiomatic as-if shifts. Quoting a few examples might be useful:

(12)   ST: […] hastening across the intersection <u>guiltily</u> *(Catch 22)*

       TT: […] <u>as if</u> to escape fire (stock comparison in Czech)

(13)   ST: Luciana was <u>gone</u>, dead, probably; if not yet, then soon enough. *(Catch 22)*

       TT: "Luciana <u>seemed to have disappeared from Earth's surface</u>; she might not have been alive any more; and if she was, she was bound to die very soon.
             (stock comparison in Czech)

(14)   ST: Then, just when that was blowing over, there was the matter
               of Clevinger's plane disappearing so mysteriously <u>in thin air</u>
               with every member of the crew […] *(Catch 22)*

        TT: And when he seemed to start to recover more or less, there
               was the affair concerning Clevinger's plane, which disap-
               peared so mysteriously including all the men on its board, <u>as
               if swallowed by the skies</u>.
               (stock comparison in Czech)

In addition to the 6.9 non-idiomatic as-if shifts per 100,000 words, the
parallel text of *Catch 22* contains as many as 18 idiomatic as-if shifts (stock
comparisons) per 100,000 words. This finding stands out as an important
feature of the individual translator style of Miroslav Jindra, the translator of
Catch 22, and gains significance in the light of the fact that Jaroslav Kořán,
another translator whose work was included in the corpus and who has been,
like Miroslav Jindra, known for the fresh and idiomatic language of his
translations, used stock comparisons much less often (3.5 occurrences per
100,000 words).

     The method used here may be refined by extending the search to other
nodes indicating potential explicitatory shifts framing figurative meanings as
similes. Examples of these other TL nodes for translation from English into
Czech may be the Czech adjectival form of "as if" (*jakoby*) or the Czech
equivalents of "similar" (*podobný*) and "připomínat" (*resemble*). Research
into as-if shifts between particular languages may help add other nodes
belonging to the repertoire.

Conclusion

The study presented here is to be viewed as a pilot study, evidencing, among
other things, how even in the age of advanced corpus methodologies, manual
analysis of small corpora can provide stimuli for semi-automatic analysis
across larger corpora. Another, more specific purpose of the study was to
gauge the benefits of studying explicitatory as-if shifts in literary translation
corpora. Using the method, the significance of these shifts as a style
characteristic of a particular translator (Nenadál) has been confirmed on the
background of other translators' work. It has been demonstrated that this
search technique may show some translators (such as Jindrová, the translator
of *Love Medicine)* employing as-if shifts in accordance with the ST author's
broad use of simile as a figurative device, and others (such as Jindra, the
translator of *Catch 22*) giving preference to the use of non-explicitatory
idiomatic as-if shifts (stock comparisons), while as-if shifts played no major
role in the styles of other translators (those of Silko, Kesey and Amis). The
analysis proved to be fast and provided enough information to asses the

significance of the identified trends. As such, it is easily applicable to even larger corpora. Further research in this area might be concerned for instance with (a) testing the consistency of identified trends for individual translators, and (b) testing the correlation between proneness to use explicitatory as-if shifts and other characteristics of individual translator style.

The value of the proposed automatic corpus search seems to be especially its potential to overcome the problems involved in studying literary translations via corpora. This study is complicated, among other things, by phenomena such as the complexity of metaphorical meaning structures and instances of authorial creativity in literary texts. Manual analysis of small-scale samples of text is extremely labour-consuming while the representativeness of these samples remains an issue. Studying the role of explicitatory as-if shifts using automatic search and quick post-search assessment can be viewed as a way to supplement small-scale analysis with a technique for exploring phenomena at the heart of literary text as viewed as truly *literary*.

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Translation agents and networks, with reference to the translation of contemporary Taiwanese novels

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Translation is a socially regulated activity: the translation actors, their individual social impact, and their relations can be influential upon the final translation product. This article explores the agency of translation actors and networks with respect to literary translation production by adapting two sociological theories: Actor-Network Theory (ANT) and Bourdieu's concepts of capital. The study pays particular attention to the role of social agents and networks in the translation of a lesser-known literature in a dominant culture. The case study is of translations of contemporary Taiwanese novels in the United States after the 1980s. Translator-led and subvention networks are identified through the examination of paratexts and extratexts. Emphasis is placed on the subvention network formed by agents in both the source and target cultures. This network may be effective in translating and exporting lesser-known literature, particularly with respect to the text selection and the possibility of publication. However, the subvention network has its limitations with respect to producing translations that conform to the target culture's expectations.

Key words: translation flows, networks, Taiwanese literature, actor-network theory, Bourdieu, sociology of translation.

Introduction

From the traditional perspective of literary translation, researchers typically focus on one aspect of translation production: the translator's role in the production process and their agency in textual transformation between the source text and the target text. Since the "cultural turn" in the 1990s, while the translator's mediation still remains central, Translation Studies has extended study from the micro-textual to the macro socio-cultural context. That is, researchers are not confined to the textual equivalence postulate but increasingly explore the involvement of broader contextual factors that condition the translation production (Bassnett 2002).

This broadened perspective not only sheds light on the importance of cultural factors in translation, but also opens up other methods of analyzing the translation production process by considering the power relations of

social agents or institutions underlying the translation activity itself (Bassnett & Lefevere 1990, Hatim 2001, Gentzler 2002, Bassnett 2002). From this perspective, translation is a partially manipulative textual process, and this view places the translation process in a "continuum […] [with] all kinds of textual and extra-textual constraints upon the translator" (Bassnett 1998: 123).

The "cultural turn" has provided research with new insights. First, it has allowed researchers to include more agents in the models of translation production, moving from the notion of the translator as a lone artisan to translation production as a result of cross-cultural teamwork (Tymoczko 2003: 196-199). Some scholars have mentioned the role of other agents in translation production, including editors, publishers, institutions, readers and authors (Tahir-Gürçağlar 2003).

Second, the emphasis on cultural factors has given way to the social contexts conditioning translation production. Recent scholars have begun to view translation as a meaningful social action conducted by a wider range of agents, in addition to the translator (Buzelin 2005, Jones 2009). Translation is a socially regulated activity; the translation agents, their individual social impact, and their relations can be influential in the creation of the final translation product. Bearing these implications in mind, the application of sociological theories can provide a suitable framework for the exploration of neglected areas in Translation Studies, since sociology studies the context of action and analyzes the structure of relationships as constituted by interactions (Abercrombie, Hill, & Turner 2006).

Against this background, this article explores the production of literary translations by adapting Actor-Network Theory (ANT) and Bourdieu's concepts of capital. The study pays particular attention to the influence of social agents and networks on the translation of lesser-known literature in a dominant culture. It asks to what extent translation agents and networks can enhance the visibility of a lesser-known literature. We also explore how the agents and networks are reflected in the final translations. Our case study is the translation of contemporary Taiwanese novels in the United States after the 1980s.

Method

The data were mainly collected from a survey of the paratexts and extratexts. The term "paratext" refers to the surface fragments that cover all the textual material that introduces a text proper, such as the cover, author's name, title, blurb, table of contents, preface, introduction, publishers—literally all the material that surrounds the text and forms a book; "extratext" refers to material outside the book, such as letters, interviews, book reviews, which in all consist of the intertextuality of any text (Kovala 1996, Pym 1998). As

Toury points out, a discourse is formed around the translated text, which may indicate collective trends and intentions (Toury 1995: 65).

Two types of translation networks—translator-led and subvention networks—are identified through examination of the paratexts and extratexts. The translator-led network and its translation activity are discussed first. Then the emphasis is placed on the subvention network. The translation series "Modern Chinese literature from Taiwan" published by Columbia University Press, which is sponsored by the Chiang Ching-kuo Foundation for International Scholarly Exchange in Taiwan, is the core of the study. The discussion is supported by analysis of selected translated novels and a study of the agents involved in this translation series via interviews.

Theoretical framework

Bourdieu's concept of capital

Translation is the result of a meaningful social action conducted by the social agents, suggesting that it is bound up with social contexts (Wolf 2002: 34). As Pym (1998: ix) points out, "[t]hrough understanding human agents, we can understand how a certain translation is produced, and how might this affect the translation". Some translation scholars have foreseen the usefulness of sociological theories and concepts to probe the impact of translators as social agents. Bourdieu's theory has been of particular interest. His theoretical concepts have firstly been used to assess the deterministic nature of some major translational theories, for instance, Even-Zohar's polysystem theory and Toury's theory of translation norms, which have been criticized for their lack of consideration for the agents involved in the translation process, and a more agent-oriented type of research is called for (Buzelin 2005, Hermans 1999). Scholars have used Bourdieu's sociology in order to avoid the depersonalization of translation production (Buzelin 2005: 203). Concepts such as habitus, capital and field are explored and applied to study the translators' social involvement in the process of production (Simeoni 1998). Similarly, we shall emphasize the concept of "capital". Bourdieu's "capital" is not confined to the traditional sense of economic capital; his concept can include immaterial and "non-economic" forms such as cultural capital, social capital and symbolic capital (Bourdieu 1990, Browitt 2004). Cultural capital refers to the educational background or professional position of the social agent; social capital means that this social agent has a network of valued relations with significant individuals and institutions; symbolic capital can be the social agent's prestige or social honor (Wolf 2002: 37-38).

Actor-Network Theory

Some translation scholars (Simeoni 1998, Wolf 1997, 2002) recognize the usefulness of Bourdieu's concepts with respect to issues of agency. However, Bourdieusian approaches tend to reduce the agent to the translator, and only consider agency from the individualistic perspective (Buzelin 2005: 215). When more mediators are included in the research, Bourdieu's theory lacks the clear link required to connect people together, and it does not have the strength to examine an agency consisting of multiple different kinds of actor. This missing link can be supported by Latour's Actor-Network Theory (ANT), which has been applied in Translation Studies only very recently (Abdallah 2005a, Buzelin 2005, Jones 2009).

ANT provides a theoretical model to examine how a network of contacts links different actors and produces a project (Latour 1987). ANT allows researchers to observe how each of the influential factors is connected and thus forms a network while an artifact is being produced. In ANT, the "actors" can be both people (such as the translator, the editor, the publisher) and artifacts (e.g. the source text and the translation). The existing actors "recruit" or "introduce" new actors into the network; the more powerful actors can recruit more actors. In other words, the network can continue to develop and enable the researcher to examine the complex artifact-production process, which is in a state of continuous motion and change (Abdallah 2005b).

It may be argued that ANT provides a useful framework for examination of production as a process of negotiation and tension between actors. In my opinion, ANT can complement the Bourdieusian approach and function as a practical tool for the translation researcher to gain a more empirical view of translation production processes involving multiple agents. Most importantly, it asks how various agents with different social power interact with each other and develop the network.

Case Study

Translations of Taiwanese novels in the United States provide us with a case study to examine the agency of the translation actors as well as the network. We are interested in the translation activity that has been carried out over the last three decades. Translation as a cross-cultural movement can take two forms: importation and exportation. In cultural exportation, the translation of the lesser-known culture and its literature is initiated by the source culture in order to enhance the visibility of its literary voice in the West (Liu 2006). The translation of Taiwanese literature falls into this category.

However, since Anglo-American culture still remains dominant in comparison to other cultures, any translation activity initiated by the source culture is never an easy task. As mentioned earlier, there are two models of

cultural exportation in terms of translating Taiwanese novels in the United States: the translator-led network and the subvention network. The subvention network, with agents in both the source and target cultures, particularly the former, is more effective in translating Taiwanese literature.

Translated books in the United States

By and large, translated foreign literature has a small market and low reception in the United States. Venuti has argued that very few translations are published in English. For example, since the 1950s the number of translations has remained at between 2 and 4 percent of the total book production; in 1990, while American publishers brought out 46,743 titles, merely 1380 were translations, around 3% (Venuti 1995:12). According to *Publishers Weekly* in 2001, only 6% of all the translations worldwide are translated from foreign languages into English, and this figure is still considered to be a generous estimate. On the other hand, in 2001 about 50% of all the translations worldwide were from English into other languages (Wimmer 2001). Venuti argues that "English has been the most translated language worldwide, but it isn't much translated into" (Venuti 1995: 14), and signals a narrow market for translations in America.

The translation of Chinese novels is similar to the low reception of other translated literatures in the United States. The market demand for the literature written in Chinese from both Taiwan and China in general is very marginal. The percentage of translated novels from Taiwan does not even amount to 0.5% of the publication market in the United States (Yen 2003). In addition, the general American readers' lack of interest further impedes the translation and publication of Chinese novels. As Goldblatt, a well-known American translator of Chinese literature, points out, American readers only read translated Chinese books when they are interested in China's culture and situation (Goldblatt 2007). Most readers who read or purchase translations are university scholars and libraries (Crewe 2007, Goldblatt 2007).

The low reception and limited readership result in modest profits, which means that there is even less encouragement for the publisher to translate and publish foreign literature. Profit-oriented trade publishers lack interest in little-known foreign authors whose work cannot stimulate profitable sale figures. In similar fashion, university presses are cautious of the non-profitable translation market (Wimmer 2001). This situation demonstrates the difficulty faced by the translation agents and networks when attempting to translate and publish Taiwanese novels.

The translator-led network in translating Taiwanese novels

In one type of network, the translation of Taiwanese novels is generally initiated or led by the translators themselves, who are often the experts in Sinology, as is the case of Göran Malmqvist, Howard Goldblatt, and John Balcom. The text selection and translation are mainly based on personal interest or enthusiasm for the original work. For example, Goldblatt, who has translated over 30 novels from both Taiwan and China, points out in my interview (2007) that he selects and translates the works based on two factors: the work that he likes, and the books recommended by acquaintances for translation or co-translation. Above all, the work has to be of interest to him (Goldblatt 2007). In terms of text selection, it goes without saying that the range of translated novels, authors and literary genres is generally more limited in the translator-led network.

Apart from text selection and translation, the translators have to contact the publishers. According to the translators' statements in news articles and interviews, this process can be both hard work and time-consuming. The translators often have to translate a few chapters or the entire book as sample before approaching the publishers. The publishers may reject the translator's request when they are either not interested in the sample translations or they do not see the profit-making potential of these translations, which means that the translators' time and effort could have been in vain (Balcom 2007, Goldblatt 2007, Yen 2003).

Goldblatt recounts his and other translators' experiences of such circumstances. After translating one of his favorite works by Taiwanese author Chun-ming Huang, he attempted to contact publishers that might be interested. Finally, Indiana University Press agreed to his offer and published the translation. In another case, in 1986 Chi and Ing translated a work by Hai-yin Lin, a well-known female writer in Taiwan, and they approached more than twenty publishers in America, 18 of which turned down the request, and the remainder did not reply at all. It was not until 1990 that a university press based in Hong Kong (not in America) agreed to publish the translation (Goldblatt 2007, Yen 2003).

In the translator-led translation network, the translator initiates the activity without the participation and support of other actors from the source culture. The influence of the target-culture actor, the publisher, is at the maximum, with its profit-making orientation. The possibility of publishing the translation is thus low and the translators run the risk that their efforts will be in vain. The translations of Taiwanese novels may be published within the wider American culture, but the translator-led network remains entirely dependent on the actor situated within the target culture. Without the participation of actors from the source culture, the effect of enhancing the visibility of the translated Taiwanese literature in the United States is only minimum and far from effective.

The subvention network in translating Taiwanese fiction

Let us turn to the main focus of this article: the subvention network. The establishment of a translation series of Chinese Literature from Taiwan subsided by the Chiang Ching-kuo Foundation (CCKF) has improved the situation of translated Taiwan novels in the United States. The formation of this network was initiated by the source-culture agent and involved further agents situated in both the source culture and the target culture. The agents studied in this network are the translator, the editorial board members, the publishers, and the sponsoring organization.

The network formation began in 1997. David Wang, a professor at Columbia University, was carrying out research in Taiwan at the time. During his stay in Taiwan, he invited the Swedish Sinologist Gŏran Malmqvist to give a speech at the Academia Sinica. The Deputy President of the Chiang Ching-kuo Foundation escorted Malmqvist and raised the idea of promoting Taiwanese literature worldwide through the establishment of a specific translation series in English (Wang 2007).

As one of the important organizations making an effort to support studies and research on Taiwan, particularly in the United States (Brown 2004: 2), the CCKF decided to provide a budget to launch and support a project for Taiwanese literature in English in order to promote the literary voice of Taiwan[1]. Wang pointed out in his interview with me is that he was then invited by the CCKF to preside over the project for the translation series. Since he is from Taiwan and therefore appreciates the abundant repertoire of contemporary Taiwanese literature, he agreed to take on the responsibility for running the translation series project (Wang 2007).

The translation series project meant that it was necessary to have a publisher in the United States. Wang expressed the idea of establishing the translation series to Ms. Jennifer Crewe. Apart from teaching at Columbia at the time, Wang had served on the publications committee of Columbia University Press (CUP) for a number of years, and it trusted his judgment (Wang 2007). In addition, Crewe claimed that Professor Wang was able to secure funding for the series from CCKF (Crewe 2007). Wang's cultural and social capital, that is, his professional experience and working relation with CUP, as well as his connecting role between CUP and CCKF, thus ensured CUP's participation in this translation project. The financial capital of CCKF further reinforced CUP's willingness to publish the translation series. For a

[1] The CCKF was established in 1989 and is headquartered in Taipei. It has four regional review committees in America, Europe, and Asia Pacific. Currently, it has two international centers for sinological research: the CCKF Center for Chinese Cultural and Institutional History at Columbia University, and the CCKF International Sinological Center at Charles University in Prague (Chiang Ching-kuo Foundation for International Scholarly Exchange).

university press, profit may not be a priority, yet seeking financial support from other organizations is crucial to the business (Givler 2002: 112). According to Wang, Crewe, the associate director and editorial director responsible for the Asian Humanities section of the Columbia University Press, agreed to Professor Wang's request (Wang 2007). CUP's decision to participate in the translation project and establish a series for literature from Taiwan was thus not straightforward. The capitals of the agents (Professor Wang's social and cultural capital, and CCKF's financial capital) were important.

Wang's social capital enabled him to recruit more agents with different types of social power to form the network. My interview and other articles indicate that Wang invited professionals to form the editorial board. Having had a good personal relationship with Professor Pang-yuan Chi, an important figure in promoting the translation of Taiwanese literature over last three decades in Taiwan, Wang invited her to join the board. In addition, the Sinologist Gőran Malmqvist was invited to join the team. Wang states that Malmqvist's cultural capital, his academic reputation in Chinese literature, could enhance the credibility of the series.

The editorial board mainly works on the early stages of the translation production process, that is, the text selection and the seeking of suitable translators. In terms of text selection, under the CCKF's sponsorship the editorial board members are given the freedom to select the text for translation (Wang 2007). The most important criterion directing the editorial members' text selection is to widen the availability of literary works by including more diversified groups of writers and literary genres (ibid).

Once the texts are selected, the board members invite suitable translators. Similar to the formation of the editorial board, the agents' social capital plays a part in inviting the translators. For example, my interview showed that Goldblatt, with whom Wang had been acquainted before the establishment of the series, was invited by Wang to translate (Goldblatt 2007). Similarly, Chi invited other translators to participate based on her personal relation with them (Du 2007, Liu 2007, Wu 2007). It can be argued that the agents on the editorial board have exercised major power in enabling the formation of this subvention network. Some of the translators who participated in the translation project are well-known and experienced; both the editorial board and the publisher believed that the participation of these translators would enhance the credibility or reputation of the series (Goldblatt 2007, Wang 2007).

Since the translation series has been supported by a secure fund and established as a plan to promote contemporary Taiwanese literature, the publication of the translations has become steady and consistent since the launch of the project in 1997. The press has been continually publishing one to two translations a year, with quality book presentations annually or biannually (Columbia University Press, Website). In other words, Taiwanese

literature has a more stable and better opportunity of being published and received in the United States. The higher frequency of publishing indicates a greater probability of the works drawing the target culture's attention.

For instance, *Three-Legged Horse* by Ching-wen Cheng (1999) has not only been reviewed by several major publications like the *New York Times Book Review*, *Publishers Weekly* and the *Kirkus Review*, but also won the 1999 Kiriyama Book Prize. *Notes of a Desolate Man* was reviewed by the *San Francisco Chronicle*, as Best Book by the *Los Angeles Times Book Review*, as a Notable Book by the *New York Times Book Review*, and in addition, the translation won the National Translation Award of the American Association of Literary Translators (Chang 2000; Columbia University Press, Website). *Frontier Taiwan: An Anthology of Modern Chinese Poetry* has been reviewed as Best Books by the *Los Angeles Times Book Review*. *Indigenous Writers of Taiwan: An Anthologies of Stories, Essays and Poems* won the 2006 Northern California Book Award for Translation (Balcom 2007). Some of these review publications have over a hundred new books in their waiting list, so it is not easy to be selected and reviewed. The examples given can be viewed as a fairly fruitful result produced by the translation network. They also indicate a certain break-through for the exportation of modern Taiwanese literature in America.

By and large, my case study of the subvention network and its transla-tion agents reveals the translation to be a result of social causation. As Wolf points out, "[t]ranslation is the result of cultural, political and other habits of the social agents who participate in translation and of the various forms of capital involved" (Wolf 2002: 41). In addition, our case study also shows that the translation production is a process of conversation, influence, and cooperation or complicity (Pym 2007, Jones 2009). The financial capital of CCKF enabled the initial establishment and regular publication of the translation series, most importantly the subvention to the publisher and the translators. The social capital of the editorial board members is an important element in inviting further actors to join the network. The symbolic capital of the translators contributes to enhancing the reputation of the series.

In Bourdieu's theory and Actor-Network terms, the effectiveness of this network is mainly underpinned by cooperating with the individual's social power, or in Bourdieu's term, the capital. The network might not have yielded the fruitful results without the power of any one of the main actors; however, an individual actor's capital can only be brought into full play by working together within the network. As Jones points out, "[w]ho holds more or less power within the network is less important than whether the network forms and performs efficiently and effectively" (Jones 2009: 320). The financial capital of CCKF is crucial to the network formation, yet without the social and cultural capital of other actors, such as the editorial board members, it might not be easy to locate translators with sufficient symbolic capital or a publisher with cultural capital.

The agency of the subvention network and actors

The above discussion indicates that the subvention network and actors with different capitals can work together to translate and export literature more effectively. Nevertheless, this subvention network and its associated agents still aims to produce readable translations that can be found acceptable by the target culture. Venuti has pointed out the general requirement of translations in American culture:

> A translated text […] is judged acceptable by most publishers, reviewers, and readers […] when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text. (Venuti 1995: 1)

This transparency is an illusory effect engendered by the translation agents to ensure easy "readability". It is achieved by applying current usage, maintaining continuous syntax, and fixing a precise meaning (ibid). The study of meta-textual material demonstrates that the main translation agents in this subvention network are aware of the target culture's expectations, and then they apply their awareness to the translation. Mostly, the translators wish to produce a translation faithful to the source author and culture and acceptable to the target reader and market at the same time. However, the target reader is one of their top considerations, and a translation that is accessible to the readers is the main concern for most translators. The translators interviewed tended to apply the target-oriented translation, that is, to bring out the meaning and the spirit of the story or novel in the language that is familiar to the readers rather than stick to the form or style of the source text (Balcom 2007, Chang 2000, Du 2007, Goldblatt 2007, Wu 2007).

The translation of Li Chiao's classic epic trilogy *Wintry Night* (2001) shows how the translation methods can work. *Wintry Night* contains three books: *Wintry Night, Desolate Village*, and *Lonely Lamp.* The time frame of the novel spans more than half a century of Taiwan's history. The author draws on the historical material and reality of Taiwan, depicting the fortunes of the Pengs, a family of Hakka Chinese settlers, across three generations, from the 1890s to around the 1940s, that is to say, from just before Taiwan was ceded to Japan as a result of the Sino-Japanese war through the Second World War. The novel is imbued with historical and cultural material; it goes without saying that this poses difficulty for the translation agents because the original work is distant from its target recipient both historically and culturally (Kovala 1996). The consideration of the target reader is firstly reflected in the translator's introduction:

> Because Li Qiao's saga is so imbued with the culture and history of Tai-
> wan, the series editorial board felt that an introduction to explain its cul-
> tural and historical background for readers with little or no knowledge of
> Taiwan was essential. The editors also felt that adding an introduction
> was preferable to encumbering the text with footnotes. (Balcom 2001: 2)

The first function of this introduction is to construct the context: the
communication may fail "because the audience, […], lacked important
contextual information necessary for deriving the contextual effects which
were part of the message" (Gutt 2000: 165). Second, the introduction aims to
avoid excessive footnotes in the translation, which would disturb the reading
reception of the readers.

   The translator's agency is also evident in the culture-specific items,
which may include the following items: proper nouns such as name of
characters and toponyms, historical and religious figures, traditional festival,
food, organizations, customs, and material artifacts (Franco Aixelà 1996,
Newmark 2001). Let us see some examples of this:

(1)   另外也到**關帝爺**和**萬善爺**那邊求取兩張「平安符」給產婦燒灰服

   用**.**

   Literal translation:
   They also went to <u>Guan Ti Temple, the God of War </u>and <u>Temple of
   Myriad Benefits</u>, to ask for two "talismans" which are burnt; and the
   pregnant woman is expected to drink the ashes with water.
   Actual translation:
   They were also charged with obtaining from <u>the temple</u> there two pa-
   per talismans of the kind that are burned and the ashes swallowed by
   women in labor.

The first example here is the translation of deity figures. The more generic
term "temples" has replaced Guan Ti Temple, the God of War and Temple
of Myriad Benefits. These culture-specific terms are somewhat neutralized
through the universalization strategy. The replacement of the cultural
specific term by a more generic term reduces foreignness in the translation.

   The author also gives detailed geographical descriptions of the settle-
ment process and the environment of the settlers:

(2)   經過龜山渡口的平原，是鶴仔崗和五谷崗，再過去，由蔴薈寮到

   隘寮腳，是平坦的盆地

   Literal translation:
   The plain passed through the Tortoise Mountain is Hezai Gang and
   Wugu Gang. Then, a flat basin extends from Maji Liao to the foot of
   Guard Post.

Actual translation:
A basin extended from the foot of Tortoise Mountain to Guard Post.

This example shows that the detailed geographical description in the original is condensed and simplified in the translation. The strategies of deletion and simplification are used by the translation actors to reduce the effect of foreignness. The inclusion of detailed geographical description may be unimportant to comprehension of the story.

Another example shows the translator domesticating the source-culture item:

(3)   蕃薯 (fan-shu)
       Literal translation: Sweet potato
       Actual translation: potato

蕃薯 (fan-shi), sweet potato, is a staple food, especially in early times when life was difficult in Taiwan. The easy-growing sweet potato replaced white rice and meat, which were considered luxury foods and only eaten on special occasions such as Lunar New Year's Eve. In the novel, 蕃薯 (fan-shu) is not translated according to its meaning, but is translated as potato. This example suggests absolute domestication: the food that is common and has a special function, particularly during difficult times in the source culture, is substituted by the staple food in the Western world.

These examples contest Venuti's (1995) argument an extreme foreignization strategy should be adopted to maintain the source text's linguistic and cultural peculiarity in order to enhance the visibility of the translator and the lesser-known literature. Our case study suggests that such a contention is too idealistic to implement in real-world practice. When attempting to bring literature to Western audiences through a subvention network initiated by the source culture, agents find it more realistic and practical to produce translations that can reduce the unfamiliarity of the source text and become more readily acceptable by the target culture.

Conclusion

We set out to explore to what extent the agency of translation actors and networks can enhance the visibility of a lesser-known literature in a major culture, and how this agency is reflected in the final translation. It can be argued that the subvention network, formed by agents who are in both the source and target cultures and who have individual social power, can be effective in translating and exporting a lesser-known literature, particularly with respect to text selection and the possibility of publication. However,

this subvention network has its limitations that it produces translations that still conform to the target culture's expectations.

Our study also has wider implications. In terms of literary translation practice, this subvention network suggests the usefulness of translation activity in crossing the spatial boundary, or the usefulness of an "intercultural" translation agency in the transmitting culture. In Translation Studies, attention is often paid to the translation activity that merely takes place in a single space, either within the source or target culture. By contrast, this study suggests that literary translation in practice is not simply sited on one "border" (Pym 2003). Rather, this network implies the "intercultural nature" of literary translation, which is an act carried by translation actors from both cultures. In other words, the analysis of the people and the network implies that research into literary translation is no longer confined to a restricted space.

The second implication of this study is that translation has the potential to enable the internationalization of the internal literary and cultural experience by translating literature into a global language, namely English (Jones & Arsenijević 2005: 87). Literary translation has become a useful tool for identity recognition and cultural transmission, especially when a culture that is perceived as weak or small attempts to export its literature to the dominant culture (Cronin 2003, Even-Zohar 2000, Tymoczko 1999, Venuti 1995). Literary translation is a manipulative tool used by translation actors situated in the source culture to translate its literature into a major language, which may create a channel through which other cultures can be reached (Zauberga 2000: 51). In this situation, the translation actors' agency is concerned more with realistic and practical aspects, that is, how to communicate the source text in a way to make it engage a wider audience and hence enhance the source culture's voice.

Finally, my case study shows that when a lesser-known culture wishes to translate its literature and promote its image more systematically and effectively in the dominant culture, sufficient financial support, overseas connections, good interpersonal relations as well as cooperation are particularly important to achieving the objective. It can be argued that the intercultural network in the globalized era may typically "extend domestic structures of literary power into the international arena" (Jones & Arsenijević 2005: 87).

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"...here, in this world, I am utterly useless and redundant." Roles of Translators in Scandinavian-Czech Literary Translation 1890-1950

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This paper investigates the circumstances and implications of power relations in the process of cross-cultural literary mediation in terms of the distribution of roles in the translation process. Based on a case study of Scandinavian-Czech literary translation in 1890-1950, it provides an analysis of the "sets of roles" individual translators would typically have in the changing cultural, social and political environments of the era. The paper suggests that there is a direct proportion between the power and influence individual translators potentially have and the pressure put on them in order to restrict their personal power and influence.

Keywords. Roles of translators, distribution of power, Czech translation, history of translation, translation and politics, minor languages.

Introduction

The rise of postcolonial studies has provoked a deeper interest in the position of minor cultures and language entities. Aside from the much favoured issues concerning the dominance of the Anglophone culture, (see for instance Venuti 1995, Cronin 1996, Bandia 2006) we have recently seen a number of studies focusing on other linguistic and cultural situations. [1] However, what has been given little attention yet, oddly enough, is the relation between two equally (or similarly) minor cultures and the peculiarities of their situation. It seems reasonable to presuppose that translation practices have a number of specific and unique features in this context, concerning for instance the roles of translators. Translating from a minor language area to another minor language area may strengthen the position of translators as experts and give them more freedom in terms of choice of

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[1] The relation between a small and large culture in non-English context has been studied for instance by Meylaerts who focuses on the French-Flemish situation in Belgium employing Bourdieu's notion of habitus (Meylaerts 2006). Another example is a study of translation of Finnish literature into German in 1920s and 1930s, see Kujamäki 2006.

texts, translation method, and the overall intercultural communication. At a closer look however, the picture gets somewhat grim, as it becomes evident that a multitude of phenomena need to be taken into consideration, such as the specific historical situation, the everyday practice of text manipulation, as well as the issues of power and politics. In this paper I shall outline the dynamics of the distribution of roles in the translation process with specific regard to Scandinavian-Czech literary translation from 1890 to 1950.

The process of transferring a text from one culture to another involves a number of actions, only one of which is the translation. A text, once written and published, needs to be chosen for translation, translated by a contracted translator, edited, published, distributed, and hopefully read. Many decisions must be taken. As a matter of rule, the responsibility is delegated to several people. But who are all these people? Who has the power, authority and will to decide what, how and by whom will be translated? Who decides if, where and how the translation will be published? Who decides how the translation will be used? Moreover, what are the reasons, the politics behind these decisions: Why is such and such a decision taken? And most importantly: What is the position of translators among all these people?

Naturally, as we are going to see, in the course of time, different questions come to the foreground and gain importance, that is: not all of these questions are equally relevant at every single moment, in some moments some of these questions are virtually fruitless while others need to be asked and answered. Particular historical "sets of roles", or operational territories, of translators are undoubtedly a result of a myriad of diverse causation factors. I shall argue, though, that each epoch has its dominant causation factor(s) that can be observed, *inter alia*, at the crossroads of interests on different levels of the mediation act. The promotion of interests goes hand in hand with power management and politics. In my view, politics is closely connected to decision-making, and it deals with the possibility to take part in the decision-process which ensures that one's views and interests will be taken into consideration. Thus, I shall focus on the possibility for a translator to take part in the process of decision-making.

Most translators perform other activities besides translating. This is especially true of literary translation, which only exceptionally can provide a person with decent living. And it is all the truer of literary translation in a minority culture context, where there are usually few translations and low print-runs. These translators frequently earn money in different profession. On the one hand, economic independence from the publishing may be an advantage for the translator, since "'translation as a profession', at least as understood as full-time long-term employment, could paradoxically restrict the ability of translators to challenge power structures" (Pym 1998: 164). On the other hand, these non-professional "independent" translators may well be dependent on other power structures in the framework of their principal activity, perhaps with an impact on the translation activity.

Personal politics

To begin with, the 1870s and 1880s saw an unprecedented rise of influential literary production in Scandinavia, where authors such as Ibsen, Bjørnson or Strindberg gained international acclaim, especially in Germany.[2] Although a decent number of works appeared in Czech translation, it was only in the 1890s that Scandinavian literature saw a breakthrough in Czech. Of course, we should bear in mind that at that time the Bohemian lands were part of the Austro-Hungarian Empire, Prague being a somewhat small provincial town in comparison to Vienna or even Budapest. German was commonly spoken and written side by side with Czech, resulting in (1) numerous second-hand translations using German as the most natural mediating language and (2) a reduced need of translations into Czech.

Translators were few and they were pure enthusiasts. They had a regular job, for instance a post office clerk, a teacher or a university professor, and translation was a leisure-time activity. In the very start they would not know any Scandinavian language and they translated via German. They would gradually learn a Scandinavian language by comparing the original and a German translation, and through travelling to Scandinavia. In the beginning the choice of texts was based on the German reception of Scandinavian literature. Very soon, however, the situation changed.

In his correspondence with Bjørnstjerne Bjørnson, Hugo Kosterka (1867-1956), undoubtedly the most active and influential Scandinavian-Czech translator of 1890s, is very open about his reasons for translating, describing the translation process as well. He describes the *Vzdělávací bibliotéka* (*Educational Library*), the publishing project of a group of students at the beginning of 1890s who are seeking to participate in the "tough reform age" and are aware of "the fear of the old people for the new and world-shaking ideas, they are afraid of confiscations, but they are ready to go on, undaunted" (Kosterka 1890a). The goal of the *Vzdělávací bibliotéka* is "to spread information amongst students and others and especially to promote new ideas concerning humanity". (Ibid.) So far they have published Tolstoy's *Крейцерова соната* (*The Kreutzer Sonata*) and Mills' *The Subjection of Women*. Bjørnson's *Det nye System* (*The New System*) is supposed to come next, and then his *En Hanske* (*A Gauntlet*): "issue of women is currently given much attention here because the very first female grammar school in Austria has recently been opened [in Prague]" (Ibid.) Moreover Kosterka mentions a magazine on theology they publish and he asks Bjørnson whether he has written anything on freedom of religion (Kosterka [undated]).

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[2] For a rough outline of the overall European context see relevant chapters van Hoof 1991; for the German context, where the reception was with no doubt strongest worldwide, see Bruns 1977, Baumgartner 1979, Gentikow 1978.

Generally speaking translators in this particular group (1) sought contact with authors and asked them for help with choice of texts, (2) read German, Scandinavian and French magazines in order to get a better overview, and (3) tried to follow domestic affairs in the target system and contribute to the discussions with their translations. The motivations for translating a particular work were not as much aesthetic as educational, humanistic and ideological. Stories of individual translators, however, show that the reasons are more intricate. What might seem like a strategy of Kosterka's and a personal political attitude expressed through his translation activity is the strategy and the politics of a group. Although Kosterka was an active participant in the group, gradually he became involved in other translation projects, working for several small publishing houses, literary magazines, etc. The range of genres and authors he chose to translate is very wide and includes everything from Ibsen to Emily Flygare-Carlén, a popular Swedish author. In the letter he says his "efforts and ideals often break down from external causes" and sometimes he finds it impossible to find an appropriate publisher, and later on he started a small publishing house for more exquisite authors such as Kierkegaard (Kosterka 1890b). Throughout his life, however, translating remained just a leisure-time activity for him, as he worked as post office clerk, later a post office manager.

Hugo Kosterka—and stories of other translators of this era provide a similar picture—followed what I call *personal politics*. His role was more of a general literary and cultural mediator than simply a translator. He chose what he thought was interesting or amusing; he made first attempts to communicate with authors, ask for advice, and get their authorization, he decided how and by whom the translation would be published: he was the key decision-maker. Nevertheless, his translation and publishing activity was, especially in the beginnings, somewhat amateurish. Similarly the impact of his work was probably rather limited. I am not saying that Scandinavian literature was not read. It was read, and it was embraced very warmly by lots of students and intellectuals (including Tomáš Garrigue Masaryk who would become the first Czechoslovak president in 1918). But these intellectuals did not need a Czech translation, as they were used to reading in German.

Publishers' politics

At the turn of the century, translations from Scandinavian languages were usually published either in instalments in literary magazines or by numerous small publishing houses. The distribution of books was largely based on a subscription system, which provided publishers with certain economic stability. Importantly, the First World War led to the break-up of the Austro-Hungarian Empire and the establishment of independent Czechoslovakia, Prague becoming her self-confident political and cultural center. The

interwar period then saw significant changes in publishing and translation practices. The main shift was towards professionalization, which went hand-in-hand with the consolidation of the book industry. The subscribers went to the front in 1914, and many publishing houses, small or large, ran into serious financial trouble and went bankrupt.

The surviving publishing houses were those with a strong position on the market. Similarly the newly established ones were economically healthy. All these publishing houses were well managed and demanded greater discipline from their translators. The shift can be seen clearly in the ever more carefully formulated translator-publisher contracts. In the 1890s, a hand-written contract between a translator and a publisher would typically consist of a couple of sentences on a sheet of paper stating the basics facts and requirements. In the 1920s and 1930s, the pre-printed, several-page-long contracts included details concerning the use of language and the make-up of the text. Contracts from after 1930 very often define the obligatory use of normative grammar and orthography:

> The manuscript shall be handed in to the editor [...] without any philological mistakes and shall require no further corrections. If in doubt, the author-translator shall check the latest edition of *Pravidla českého pravopisu* [Czech Orthography Rules] published by *Státní nakladatelství* as well as the journal *Naše řeč* [Our Language]. In the case of necessary corrections, these shall be made by a language expert at the author-translator's expense. (DP [undated])

We can clearly see three new elements: in-house editors, in-house linguists and prescriptive linguistic rules. In the pre-war period the publisher and the translator were typically two persons: the publisher and the translator. Now, while the translator remained a person, the publisher became a large institution employing a number of experts and advisors. Now it was the publisher who decided what and by whom will be translated, and to certain extent also how it would be done. The publisher employed editors to choose the works and to contract the translator, and linguists to keep an eye on the linguistic quality of the translation. As for the minority literatures, however, the linguists and editors were often translators themselves, such as Emil Walter (1890-1964), Doctor in German Philology, who started translating from Danish and Swedish in 1913, then became editor of a large publishing house in the beginnings of 1920s, before he moved to Stockholm as cultural attaché in mid 1920s.

Who were the translators now, what was their role, and how did they participate in the decision-making? Besides the older pre-war generation, which had to adapt themselves to the new system, the young translators were often recruited from universities. They were mostly young philologists. None of them made a living from translation, however. Translation remained a hobby. Interestingly, two women who became translators from the

Scandinavian languages into Czech were daughters of translators from these languages; they inherited the profession, as it were, which underlines the fact that one of the major reasons for translating from these languages was an emotional relation to the respective cultures, sometimes developed from early childhood.

Even though translators still had the possibility to promote some works of their choice, the editors and the publisher made the final decision. An experienced translator and an expert on Scandinavian literature might have helped choose a work for translation, but usually it was the editor who did this job and communicated with authors and foreign publishers, now ever more often through international literary agents. Translators had become craftspeople who were supposed to make a rough translation that would afterwards be rendered suitable for print. We read in a letter from Josef Knap, editor of a major publishing house and writer, to Hugo Kosterka:

> We would be very pleased if you could manage this [six-volume novel *Juvikfolket* (*The People of Juvik*)]. It will be a rather tedious and exhausting job as it will be published part by part in rapid succession, but this should not be a problem for you as you are so industrious. Moreover, you would not need to translate in detail and the translation could progress swiftly, as Dr. [Emil] Walter has agreed to review and prepare it for print. (Knap 1932)

In this particular case, the editor was another translator from Scandinavian languages (and with the rights he had to reformulate the text, the authorship of the translation may be at stake), but very often the revision was made by an in-house editor without any knowledge of the source language.

As we have mentioned, during the interwar years the translation activity became professionalized. Translation was established as a profession not in terms of monoprofessionalism (translators still had to make their living from other activities), but in terms of ever more clear-cut (1) distribution of roles in the translation process, (2) delimitation of powers the translators and other actors had at their disposal and (3) formulation of the restrictions all participants were supposed to follow. The translators' roles, potentially numerous in the pre-war era, were now reduced to the basic, though crucial one: translating.

Intermezzo: National politics

About one third of the population in the Czech lands being German-speaking in that time, the accession of Hitler in 1933 and his introduction of the politics of *Lebensraum*, including territorial claims in Czechoslovakia, were felt as imminent danger to Czechoslovakia. Hitler's propaganda, combined with ubiquitous threat, was gradually gaining ground in Western Europe, whereas the Czechoslovak international position was becoming worse and

worse. In this situation, on the eve of the Second World War, a new actor came into the field of Scandinavian-Czech translation, and he came from the outside: he was the professional politician.

In 1936, when the Czechoslovak government saw that peace treaties with superpowers might not guarantee peace and territorial integrity of Czechoslovakia and that the international image of Czechoslovakia was deteriorating, they decided to conclude bilateral cultural agreements with other small democratic countries, and they began in Scandinavia. These cultural agreements were a mere page long, contained a dozen briefly formulated points on cultural cooperation, while the main aim was to make culture and education travel smoothly across borders. Such cultural agreements were a novelty at that time; it was for instance the very first cultural agreement in Norway.[3] In the respective countries, these agreements were promoted on the grounds of the previous reception of Scandinavian culture, above all Scandinavian literature, in the Bohemian lands. Politicians began to build bridges on the basis of the existing translations. The work of translators and other persons who cooperated in translations was now used by politicians to achieve their goals. This suggests that translation is not exclusively a fact of the target culture: anything that is translated can be used "against" the source culture at any moment. Now translation became a means of promotion of *national politics*; it was politicians who decided how translations would be used. Translators were ascribed, after the fact, a new role, namely that of diplomat and political agent. Translators and their translations from a minor cultural and language area, possibly overlooked at the turn of the century, perhaps interesting for publishers in the 1920s and 1930s, were reckoned with by politicians from now on.

International politics

Pre-war politicians had never put pressure on the production of translations and on the activities of translators; they did not interfere in any part of the translation process: they only used what had been done. The war and especially post-war period saw a major shift: politicians actually began to organize the translation process.

Right after the war, the situation seemingly got back to the pre-war state. Although they faced paper shortages, the strong publishers and their editors again contracted translators; translations were again corrected by linguists. The choice of texts followed the pattern introduced in 1930s: publishers cooperated with scholars, experts in the Scandinavian literature such as Gustav Pallas (1882-1964), who came with suggestions, and the final

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[3] For Norwegian-Czechoslovak Cultural Agreement see RA: UD1924 7183, G27, D, 1/37.

decision was made by the publisher and the editor-in-charge. The biggest publishing houses even sought cooperation on the international level. In 1948, however, with the communist putsch in Czechoslovakia, all publishing houses were confiscated, becoming state-owned and state-managed. The choice of works for translation was now driven by international politics and by incidents in international politics. The major actors were professional politicians and persons delegated by these politicians.[4]

The selection criteria were defined politically on a supranational level. There were two basic criteria:

(1) Aesthetic qualities being irrelevant, the literary work was supposed to express a positive attitude to work and to the situation of time. A refusal of an undesirable translation proposal read for instance: "Paper shortages and ever higher quality requirements for our publishing scheme compel us to choose works which not only meet certain artistic quality criteria, but which at the same time furnish young people with a positive attitude to work and the current situation" (MF 1949). Already in summer 1946, the issue of paper shortages had most probably been solved, and from then on the argument was merely used as a reinforcement of a decision taken on more general structural levels (cf. Janáček 1998).

(2) The international political situation and the general political attitudes of the author of the original work were also key. A negative remark concerning the Soviet Union made by the author of the original or by important persons of the cultural and/or political life in the source-text country rendered the author and/or a group of authors untranslatable into Czech, no matter what the literary work was actually about. In her book *Back to the Future*, Sigrid Undset depicts her flight from Nazi-occupied Norway, her journey across the Soviet Union and her experience of the Second World War. Among other things, it is a fervent condemnation of the Nazi and Communist regimes in Germany and the Soviet Union respectively. The book was first published in English in the United States in 1942, while she was in exile there. When the famous author returned to Norway right after the war, the Soviet embassy in Norway protested against the publication of the book in Norwegian. The act of publication was seen as an act of hostility (Ørjasæter 1996: 343-345). The tension as a result of the final publication of the book, fuelled by protests against the 1948 Communist putsch by a number of Norwegian authors, made it impossible to publish translations of any work by Sigrid Undset, including both her historical novels, her socially critical novels (actually favourable to the ideology and aesthetics of social realism) and literature for children. We read in a letter from Gustav Pallas to Hugo Kosterka:

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[4] The general principles of the Czechoslovak cultural politics as well as the goals and positions of the main actors are in detail described in Knapík 2006.

> [...] yesterday I discussed further steps in publishing the complete works by Sigrid Undset with the director of Vyšehrad publishing house, Dr. Fučík. I told him you intended to translate some of her older works such as *Fru M. Oulie*, *Fru Waage*, and some stories. Dr. Fučík asked me to convey that he cannot guarantee he will publish these works in Czech translation. If yes, then only much later, taking into account the existing tension between a number of Scandinavian writers and us. I ask you, therefore, not to commence the work, and if you have already begun, please do not continue. The next volume will be the children's series *Lykkelige dager*, then perhaps *Vige-Ljot* og *Vigdis* and maybe *Vidmund Vidutan*. My daughter would translate these, but it is not at all certain whether this will happen. (Pallas 1948)

None of the works mentioned in the letter were published. Although the 20th Congress of the Communist Party of the Soviet Union in 1956 gave an impetus to a gradual revision of some of the strict policies, it was only in 1963 that Undset's novels were published again.

Hugo Kosterka, aged 81 in February 1948, made efforts to have several his translations published, and he continued translating. When he died in 1956, his personal archive included five translations of novels that remained unpublished. His last translation, published in 1950 with an enormous print-run (the shortage of paper was obviously no problem in this case), was the memoirs of Martin Andersen Nexø, a famous Danish Communist novelist, who dispraised Jan Masaryk, the son of Tomáš Garrigue Masaryk, social-democratic Minister of Foreign Affairs as well as a symbol of the democratic opposition to the Communist Party politics. Right after Masaryk's death by an unexplained fall from a window at the Prague Castle in March 1948, A. M. Nexø, who believed it was a suicide, said Masaryk was "constrained to act in dignity [...]. In committing suicide he atoned for all the iniquities of social democrats we have witnessed" (NTB 1948).

Similarly Emil Walter, the cultural attaché in Stockholm and an active translator of both contemporary Scandinavian literature and Old Norse texts including the *Eddas*, refused loyalty to the new political representation and he resigned from his position in protest. He remained in exile in Sweden. More than a decade later, in a letter to his Norwegian friend, Professor Olaf Broch, he summarized his current personal and professional position. He was aware of the fact that he would never be allowed to enter his homeland and see his relatives and friends, and as for his translations he writes:

> I have discontinued my translations of Old Norse literature because there is no chance of publishing them. But I have not stopped studying this great literature. Mr. [Halldór] Laxness offered me to arrange the publication of these texts in Bohemia three years ago. I refused his *bona officia*. He tried to describe my retreat from the position of attaché as an inconsiderate and precipitous act, he tried to pave the way for my reconciliation

with Bolshevism [...]. He did not succeed. I had to protest against his accusation, as it were, that I had acted imprudently [...] (Walter 1959)

By the turn of 1950s, translators had lost any chance to influence significantly what would be translated. Most of them had no chance to translate (and publish) at all. Based on what translators did, they had about four options: (1) conform to the new system (as a rule it was only a small number of young translators who did so), (2) discontinue their work, (3) emigrate (that is, discontinue their work), (4) die (that is, discontinue their work).

By way of conclusion

Looking closely at the biographies and archives of several individual translators, I have tried to outline the dynamic distribution of the roles of translators in the specific minority context of Scandinavian-Czech literary translation in 1890-1950. Although literary translation between minor literatures might seem to provide translators with greater freedom and power concerning all levels of the translation process, since they are the exclusive experts on the source culture, literature as well as language, we have seen that this is very often not the case. At any one time, they had particular "sets of roles" at their disposal, and these sets were constantly negotiated and renegotiated. Previous work or experience did not guarantee future publication opportunities. Continuously, all translators had to come to terms with (1) the current social and cultural situation of the homeland, (2) the current practices of the publishing industry, and (3) the current political situation both nationally and internationally. There were frequent changes in the dominant factors that co-determined the possibility of translators (co-) deciding on different levels of the translation process.

This historical outline suggests a power-relational aspect in negotiating a translator's position in the process of translation and intercultural mediation: the more power and influence translators potentially have, the higher pressure is being put on them to yield ever more power and territory. As long as the translation activity had modest influence, translators had vast freedoms and their sets of roles were potentially large. As Scandinavian literature gained popularity and the translators' work became more influential, publishers hurried to participate in the success. They renegotiated the sets of roles of translators and took over many of the jobs some translators were used to do. When it came in handy, the cultural capital built up by translators and other actors of the translation process over years was used by politicians for an international promotion of national politics. Later on, the values the translation and publishing activities brought in from the outside ran into contradiction with the ideology of the newly established supranational totalitarian regime. Ultimately translators, editors as well as publishers were deprived of their roles. Moreover, the (mis)behaviour of a number of

Scandinavian authors, resulted in most Scandinavian literature being banned, and it took almost a decade before the regime partially revised the extreme closedness toward these (and all Western) literatures.

One result of these changes was expressed by Emil Walter in 1959: "How sad to realize that here, in this world, I am utterly useless and redundant" (Walter 1959).

This paper is part of a dissertation project on the history of Scandinavian-Czech literary translation in 1890-1950 with regard to minority context, power structures, politics and personal involvement.

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RA—Riksarkivet—National Archives, Oslo

LA PNP—Literární archiv Památníku národního písemnictví, Praha—Museum of Czech Literature, Literary Archive, Prague

Translating literary heterolingualism.
Hijo de hombre's French variations

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Could the Aristotelian notion of ethos help improve our understanding of both literary heterolingualism and its afterlife in translation? This paper proposes a first investigation into this question through an analysis of the three French versions of the novel Hijo de Hombre by the Paraguayan Augusto Roa Bastos (1917-2005). The original's heterolingualism will be seen not only as a set of linguistic forms, but also as a discursive strategy. The complex stratification of source and target texts is shown to be a striking illustration of Roa Bastos's "poetics of variation". The re-enunciation by each translator's narrator negotiates the relation to alterity from a new specific viewpoint.

Keywords: Augusto Roa Bastos, multilingualism, ethos, "poética de las variaciones", re-enunciation, Postcolonial Studies

Introduction

Ethics is a longstanding issue in literary translation studies. In a lecture given in 1813, Schleiermacher opposed two kinds of translation, distinguished by their orientation: translation can either bring the target reader to the source text, or bring the source text to the target reader, by making it look familiar (Schleiermacher 1999). Nowadays, postcolonial theories of literary translation discredit domesticating ethnocentric translation and promote the kind of foreignizing translation that forces the target language to welcome the source text. Postcolonial studies have also introduced a new paradigm in translation theory for at least two reasons. First, as Susan Bassnett and Harish Trivedi put it in their introduction to the collective volume *Post-colonial Translation; Theory and Practice,* with the postcolonial consciousness "the close relationship between colonization and translation has come under scrutiny" (Bassnet and Trivedi 1999: 5). Second, the focus on multilingual texts, characteristic of the "postcolonial scenography" (Moura 1999: 129), has blown apart the traditional dichotomy of source text versus target text, as well as many other structural notions such as fidelity and equivalence. Samia Mehrez puts it as follows:

> The postcolonial texts, frequently referred to as "hybrid" or "métissés" because of the culturo-linguistic layering which exists within them, have

succeeded in forging a new language that defies the very notion of a "foreign" text that can be readily translatable into another language. With this literature we can no longer merely concern ourselves with conventional notions of linguistic equivalence, or ideas of loss and gain which have long been a consideration in translation theory. For these texts written by postcolonial bilingual subjects create a language "in between" and therefore come to occupy a space "in between". (Mehrez 1992: 121)

In other words, the time has come to elaborate new models for translation. It seems self-evident that such a new start implies a continual interplay between theoretical models and practical case studies.

Our proposal consists in using the Aristotelian notion of *ethos* in order to describe the way literary heterolingualism builds an image of the enunciator and to characterize strategies of translation. Translation is thus conceived as an act of re-enunciation within which the voice of a new enunciator as to be taken into account. This will be achieved through the empirical study of the Paraguayan novelist Augusto Roa Bastos's novel *Hijo de Hombre* and its three French translations. We shall first describe the poetics of heterolingualism (Grutman 1997) that characterizes the novel, raising specific problems for translation. We shall then present each translation strategy. Finally, we analyze the way Roa Bastos has integrated these translations into his creative project. His "poética de las variaciones" (Roa Bastos 1985) will allow us to sketch a new model of translation.

Hijo de hombre, a literary attempt to account for a diglossic situation

The plot

Hijo de hombre was first published in 1960 in Buenos Aires. It is the first part of a trilogy, later completed with *Yo, el Supremo* and *El Fiscal*. *Hijo de hombre* recreates Paraguay's history from the dictatorship of José Gaspar de Francia in the early nineteenth century through the Chaco war. The story focuses on two villages, Itape and Sapukai, and on several protagonists with extreme symbolic density. The re-reading of the Chaco war as a popular revolt involves a fragmented form that explodes the hegemonic discourse of the mainstream historiography.

The sociolinguistic context

Reflection on the narrative form of *Hijo de hombre* is inextricably linked to the question of language. Paraguay is the only officially bilingual country in Latin America. Nonetheless, the two languages have a very complicated diglossic relationship. Whereas Spanish dominates most of the writing, Guaraní is commonly spoken by most of the population and is the main

language in rural areas. This situation of linguistic contact has produced a third code, "jopará" (mixing), a Guaraní with significant vocabulary borrowing from Spanish (De Canses 1987; Melia 1969). Roa Bastos has written numerous articles about the need for recognition of Guaraní as a language of culture (Roa Bastos 1967, 1978). His own fictional work attempts to integrate the Guarani "absent text" (Roa Bastos 1991) into Spanish writing. In this respect, *Hijo de Hombre* plays a major role (Courthès and Lagarde 2001), since its heterogeneity figures the complex linguistic situation of his country. In a note written in Toulouse in 1982 and appearing as an introduction to later editions of his novel, Roa Bastos explains:

> *Hijo de hombre*, la primera novela de la trilogía mencionada, me permitió precisamente profundizar esta experiencia de búsqueda en el intento de lograr la fusión o imbricación de los dos hemisferios lingüísticos de la cultura paraguaya en la expresión de la lengua literaria de sus narradores y poetas; dos universos lingüísticos de tan diferente estructura y functionalidad. (Roa Bastos 1982: 17)

Textual strategy

To give a glimpse of Roa Bastos's heterolingual poetics, we shall comment on the first paragraph of the novel. This incipit has a major pragmatic function, since it establishes the pact with the reader. As such, it is a crucial standpoint for observing the author's strategy:

> Hueso y piel, doblado hacia la tierra, solía vagar por el pueblo en el sopor de las siestas calcinadas por el viento norte. Han pasado muchos años, pero de eso me acuerdo. Brotaba en cualquier parte, de alguna esquina, de algún corredor en sombras. A veces se recostaba contra un mojinete hasta no ser sino una mancha más sobre la agrietada pared de adobe. El candelazo de la resolana lo despegaba de nuevo. Echaba a andar tantaleando el camino con su bastón de tacuara, los ojos muertos, parchados por las telitas de las cataractas, los andrajos de aó-poí sobre el ya visible esqueleto, no más alto que une chico.

> – ¡Guá, Macario!

> Dejábamos dormir los tropos de arasá junto al hoyo y lo mirábamos pasar como si ese viejecito achicharrado, hijo de uno de los esclavos del dictador Francia, surgiera ante nosotros, cada vez, como una aparición del pasado.

> Algunos lo seguían procurando alborotarlo. Pero él avanzaba lentamente sin oírlos, moviéndose sobre aquellas delgadas patas de benteveo.

> – ¡Guá, Macario Pitogüe!

> Los mellizos Goiburú corrían tras él tirándole puñados de tierra que apagaban un instante la diminuta figura.

> – ¡Bicho feo..., feo..., feo!

> – *¡Karaí tuyá colí..., güililí!...* (Roa Bastos 1960: 11).

Most of the Guaraní lexicon refers to Paraguayan realities, such as

- Flora: "tacuara" designates a kind of bamboo with a big trunk that grows in Paraguay. "Arasá" is a guava tree, named in Spanish "guayabo".
- Fauna: "Pitogüe", the Great Kiskadee, is one of the most common birds in Paraguay. Its name is onomatopoeic of its call. The Spanish term occurs in the text the previous line: "benteveo".
- Clothes: "aó-poí " is the traditional hand-embroidered Paraguayan shirt.
- We also find two Guaraní idiophones and interjections: "Guá" expresses fear or surprise, "güililí" is a mockery.
- A specific lexical item appears in the last line: "Karaí" originally designated a person with magical or spiritual powers. It meant something like "the biggest leader". During the colonial time, the word lost some of its signification and was used to address the Conquistadores. It became a local equivalent for the Spanish "Don" or "Señor".

In a very enlightening article, Bareiro Saguier (1994) analyzes Roa Bastos's linguistic strategy as follows:

1. First, Roa Bastos smoothes out the disruption produced by the insertion of Guaraní terms by incorporating their explanation within the text, without rupture.
2. Second, the author moulds the Spanish sentence in the syntactic frame of the Guaraní language, respecting its agglutinative and affective structure and avoiding the rational links specific to the European languages
3. Finally, the use made of diminutives, interjections, puns and loan translations conveys a deep feeling of oral language.

These three strategies are perceptible in our passage. Together, they make it possible to go beyond code-switching, traditionally described as an asymmetrical relation between an "embedded language" and a "matrix language" (Myers-Scotton 1995). In addition to the syntagmatic insertion of L2 elements conforming to the traditional matrix-frame model, Roa Bastos

plays on the paradigmatic stratification to alter L1 from inside, letting L2 be heard beneath L1's surface.

However accurate this linguistic description might be, it does not satisfactorily account for what is at stake in literary heterolingualism. Literary heterolingualism is not a mere set of linguistic forms but a discursive negotiation with alterity. It is the result of a process of differentiation through which both the self and its other come into being. As such, it requires not a static but a dynamic description in terms of strategy. When code-switching from Spanish to Guarani, especially the way he chooses to do so, *Hijo de Hombre's* narrator positions himself with respect to other discourses. Whereas direct speech tends to identify the foreign tongue with someone else's voice, the rest of the narration shows a close intimacy with words and syntactic patterns completely integrated within the text. On the one hand, the narrator seems to reassert the boundaries of his own discourse while on the other hand he shows great permeability to the other and the foreign tongue. This uncertainty, frequent in postcolonial writing, may be identified as Bhabha's "hybridity": that "'third space' which enables other positions to emerge" (Bhabha 1990: 211). But in this precise case the fuzziness of the discourses' boundaries is an indication of the fact that the narrator is not reliable, a foretaste of his assertion on the next page: "Mi testimonio no sirve más que a medias". Miguel Vera, the homodiegetic narrator of this first chapter, is a traitor who betrayed the very heroes whose life (and death) he is narrating, as the reader happens to discover in VI, 2. The way languages are put into contact in the text has something to say about the narrator's figure.

At this point we may borrow from Aristotle the notion of *ethos*. In Aristotle's art of persuasion, the term *ethos* designates the image of self built by the orator in order to exert an influence on the audience. As explained by Ruth Amossy:

> This is accomplished not only by what the orator says about his or her own person (it is often not good to talk about oneself) but through the way he or she says it; through the style of speaking. In other words, ethos is built on the level of enunciation process as well as on that of the utterance. (Amossy 2001: 8)

How can translation handle this tie-in between heterolingualism and the construction of *ethos*? Roa Bastos's novel, acclaimed worldwide, has been translated into several European languages. The French adventure has been particularly rich and complex.

The three French translations

2.1 Jean-François Reille, Le Feu et la Lèpre, Gallimard, Paris, 1968, p.13.

La peau et les os. Dans l'assoupissement des après-midi calcinés par le vent du nord, on le voyait, courbé vers la terre, errer à travers les rues. Bien des années ont passé, mais je me le rappelle. Parfois il se reposait contre une borne et alors, collé au mur lézardé, ce n'était plus qu'une tache parmi les autres. Le flamboiement de la canicule l'en décollait. Tâtant le sol du bout de son bâton, il se remettait en marche, avec ses yeux morts voilés par la cataracte. On distinguait déjà le squelette sous ses haillons. Il n'était pas plus grand qu'un enfant.

– Hé! Macario!

Nous laissions s'endormir nos toupies de bois pour regarder passer ce petit vieillard rabougri qui était le fils d'un esclave du dictateur Francia, comme s'il s'agissait d'un être d'un autre âge.

Il y en avait qui le suivaient pour essayer de le mettre en colère. Mais il continuait à avancer, sans avoir l'air de les entendre et avec la même lenteur, sur ses petites pattes d'oiseau, comme le petit chanteur des bois que nous appelons *pitogüé*.

– Hé! Macario *Pitogüé*!

Les jumeaux Goïburu lui couraient après en lui jetant des poignées de poussière derrière lesquelles s'estompait un moment la grêle silhouette.

– Hé! Vilaine bête!

– Vieux monsieur déplumé...mé...mé...mé!

The title of this first French translation, *Le Feu et la Lèpre* (*Fire and Leprosy*), is very far from the original (*Son of Man*). Far from being anecdotic, this first discrepancy is revealing of the entire translation strategy, characterized by complete deafness to the source text. The first sentence, divided into two, does not respect the rhythm of the original. Most of the Paraguayan realia in the source text have vanished, together with the Guarani terms that named them. "Tacuara", "arasá", "aó-poí ", "Guá", and "*güililí*" are quite simply omitted. The Guaraní terms in the dialogue are translated into French equivalents and nothing indicates the original code-switching. The only remaining Guaraní word is "*pitogüe*". The use of italics isolates the foreign word instead of integrating it into the rest of the text. The term is introduced by a relative clause in which we find a strange first-person pronoun "we": "as the little wood singer we call *pitogüe*". By employing the first-person pronoun, the translator betrays a desire to belong to the author's group, at the very moment he shows his complete misunderstanding of the culture and creative project of the author.

Using Lawrence Venuti's terminology, we can say that this translation is both "transparent" and "domesticating". It is transparent because it gives

the reader the feeling of reading a text directly written in the target culture. It is domesticating because the reader confronts a text where cultural and linguistic particularities have been systematically erased.

2.2.. Iris Gimenez, Fils d'Homme, Belfond, Paris, 1982, p.25.

> La peau et les os, arqué vers la terre, il errait d'ordinaire à travers le village dans la torpeur des siestes calcinées par le vent du nord. Bien des années ont passé, mais de cela je me souviens. Il jaillissait à tout bout de champ, d'un coin de rue, d'une galerie noyée d'ombres. Parfois il s'adossait à un enclos à n'en devenir qu'une tache de plus sur le torchis du mur lézardé. L'embrasement de la canicule l'en détachait à nouveau. Il repartait, tâtonnant sur le chemin de son bâton de bambou, les yeux morts, scellés par le voile des cataractes, les haillons d'*ao-poi* posés sur le squelette déjà apparent, pas plus grand qu'un enfant.

> – Hou, Macario!

> Nous laissions tourner les toupies de goyavier près du trou et nous le regardions passer comme si, chaque fois, ce petit vieux racorni, fils de l'un des esclaves du dictateur Francia, eût surgi devant nous comme une apparition du passé.

> Quelques uns le suivaient, s'efforçant de l'agacer. Mais lui avançait lentement sans les entendre, se déplaçant sur ces pattes grêles d'oiseau pitoguë!

> – Hou, Macario Pitoguë!

> Les jumeaux Goiburu lui couraient après en lui jetant des poignées de terre qui estompaient un instant la silhouette minuscule.

> – Pitoguë, pistolet... laid...laid!

> – Emplumé...déplumé!

This time the French title is a literal translation of the Spanish one. The first sentence of the text finds its own rhythm again. The Guarani *realia* are also back, albeit through a French translation of the Guaraní terms. "Ao-poi" is marked by italics and loses its diacritical marks to integrate the French system of accents. "Pitogüe", introduced by the single tag "bird", appears three times. The repetition is an equivalent for the variation in the original. The dialogue is all translated into French and the equivalents found by the translator succeed in conveying at least the mockery.

Iris Gimenez's translation is a good example of a compromise strategy that tries to bring the source text and the target reader together, negotiating

between respect for the letter and the limits of the French public's linguistic repertoire.

2.3.. François Maspéro, Fils d'Homme, Seuil, 1995, p.17.

> La peau sur les os, courbé vers la terre, il errait à travers le bourg dans la torpeur des midis calcinés par le vent du nord. Bien des années ont passé, mais je ne peux l'oublier. Il surgissait de n'importe où, d'un coin de rue, d'une galerie obscure. Parfois il allait se tapir contre un muret pour n'être plus qu'une tache parmi d'autres sur le torchis lézardé. La brûlure du soleil l'obligeait bientôt à se relever. Alors il repartait en explorant le chemin de son bâton en bambou, les yeux morts recouverts par les taies de la cataracte, les haillons d'aó-poí[1] collant au squelette déjà visible, pas plus grand qu'un enfant.
>
> – Ouh! Macario!
>
> Chaque fois, nous laissions tourner les toupies de goyavier près du trou pour regarder passer ce petit vieux parcheminé, fils d'un esclave du dictateur Francia, qui surgissait devant nous comme une apparition du passé.
>
> Certains le suivaient pour essayer de le provoquer. Mais lui marchait lentement sans les entendre, en déplaçant ses échasses grêles de pique-bœuf.
>
> – Ouh! Macario Pitogüe[2]!
>
> Les jumeaux Goiburú couraient derrière, en lui lançant de la terre qui noircissait un instant sa silhouette minuscule.
>
> – Sale bête... sale bête...
>
> – *Karaí tuyá colí..., güililí!...* Homme emplumé sans plumes!
>
> [1] Toile blanche. [2] *Pitoguë*, en guarani, est le nom de l'oiseau dit pique-bœuf.

This third version proposes several interesting solutions. First, the italics, in conformity with the original, mark none of the Guaraní terms. Secondly, the dialogue is bilingual: the French reader discovers first the Guarani exclamation, then its French equivalent. The way François Maspéro includes implicit adjunctions shows his deep understanding of the original's strategy. But the most striking aspect of this version is the presence of footnotes. Footnotes have the merit of providing necessary information to the reader and underlining the translation as a translation. The major inconvenience with footnotes is that they tend to turn the fictional text into an ethnographic document (Malingret 2002: 100). In this precise case, the footnotes present

another problem, since the information given is erroneous. "Aó-poí" is not a mere "white cloth" as is said in the first note, and the Paraguayan "pitogüe" has nothing in common with the African "ox-pecker" of the second note. The interchangeability of Latin American and African realities betrays a risk of facile exotism.

Towards a new model for translation?

"La poética de las variaciones"

The real originality of this translating adventure lies in the fact that Roa Bastos has integrated the French versions of his novel into the creative process. Roa Bastos has deplored the first translation, which, in his terms, spoilt the novel. At the same time, he acknowledges that this translation, as bad as it is, made him conscious of the deficiencies of his own linguistic strategy:

> Pourtant, comme c'est le cas pour *Fils d'Homme*, une traduction malheu-reuse peut parfois rendre d'excellents et imprévisibles services. En pre-mier lieu à l'auteur lui-même. Les erreurs et limitations de la première traduction française m'ont révélé mes propres limitations et erreurs d'auteur.
>
> J'avais, moi aussi, mal "traduit" le monde secret de la réalité qui s'exprime en guarani : ce "texte" premier de l'oralité qui est le fondement de l'espagnol paraguayen comme langue parlée et comme langue litté-raire. (Roa Bastos 1982:15)

In 1982, Roa Bastos, considered *persona non grata* in Paraguay, settled in Toulouse, France, where he decided to release a new translation that would actually be a new version of *Hijo de Hombre*, albeit in French. The French version by Iris Gimenez is in fact a new text: a chapter is added, many others are rearranged, and the paratext has expanded (Ezquerro 1993; Moreno 1994). According to Roa Bastos himself, this second version of the novel is meant to replace the original text:

> Ainsi le roman *Fils d'Homme* est dans la présente traduction une œuvre totalement nouvelle non seulement en elle-même – comme traduction –, mais aussi en relation à l'original espagnol-paraguayen. Dorénavant, ce roman devrait varier ou se réécrire – c'est-à-dire se lire – à partir de cette traduction française, unique original originaire autorisé par l'auteur. (Roa Bastos 1982:17)

Three years later, in 1985, Roa Bastos published the Spanish translation of the French text. The chronology of the text is as follows:

– 1960. *Hijo de Hombre* (1), Buenos Aires: Losada.
– 1968. *Le Feu et la Lèpre* (translated by Jean-François Reille). Paris: Gallimard.
– 1982. *Fils d'homme* (translated by Iris Gimenez) = *Hijo de Hombre* (2). Paris: Belfond.
– 1985. *Hijo de Hombre* (2). Madrid: Alfaguara.
– 1995. *Fils d'homme* (translated by François Maspéro). Paris: Seuil.

This complex genesis is a striking illustration of Roa Bastos's poetics of variation. This poetics, theorized in numerous articles and prefaces, is at once a creative principle and an ethics of creation. Its fundamental assertion is that the text is a living being that changes when read or translated:

> Un texto, si es vivo, vive y se modifica. Lo varía y reinventa el lector en cada lectura. Si hay creación, ésta es su ética. También el autor – como lector – puede variar el texto indefinidamente sin hacerle perder su naturaleza originaria sino, por el contrario, enriqueciéndola con sutiles modificaciones. Si hay una imaginación verdaderamente libre y creativa, ésta es la poética de las variaciones. [...] Esta poética de las variaciones que subvierte y anima los "textos establecidos", forma los palimpsestos que desesperan a los críticos sesudos, pero que encantan a los lectores ingenuos. (Roa Bastos 1985: 16)

The "poética de las variaciones" considers the text as a palimpsest, that is, a sedimentation of layers in constant modification. How can the reader be responsible for these modifications? Roa Bastos's conception of the living text is a theory of literary communication: he considers the text as the product of a situation of enunciation. The variations result of shifts from one situation to another: like Pierre Menard (Borges 1962), the reader produces an entirely original text because each reading constitutes a specific contextualization.

Translation as re-enunciation

Borges's short story was not written for the benefit of translators, nor was Roa Bastos's "poética de las variaciones". Yet the consequences for the translating process are obvious. Translating does not merely consist in transposing one language into another: it implies a total recasting of the original, the modification of each parameter of the original enunciation. As Rachel May puts it, "what a translation *does* is to reconstruct the work at all levels, from bottom to top and from top to bottom" (May 1994: 1). Identifying translation as an act of re-enunciation might seem obvious but it is not seriously attempted, probably because the text is seldom seen as an

utterance. Brian Mossop has sketched the following schema to represent translation as re-enunciation (Mossop 1983: 246).

1.3 Here is a diagrammatic representation of my proposed alternative:
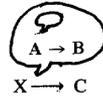
I will call this *Model 2*, and it may be read as follows: X reports in writing to C what A has written to B. (The texts ''x'' and ''y'' of Model 1 are now represented through the convention of the cartoonist's bubble—the inner and outer bubbles respectively.)

The logical consequence of this perspective is that the translator, being an enunciator, leaves some marks of his presence within the new text (Folkart 1991: 17). Some of these marks can only be detected by comparison with the source text while others are discernible in themselves (Hermans 1996). In our case study, those marks are for example: the mention of the translator's name, the addition of paratext especially in the visible form of footnotes in François Maspéro's translation, the strange occurrence of the first-person pronoun "we" in Jean-François Reille's version, etc. However, translations tend not to manifest the fact that they are re-enunciations so as to better "pass" as the original (Folkart 1991: 217). Erasing their own marks is the surer way for the translator to perform invisibility. What if these marks or traces were precisely the basis for a different model of translation?

From ethics to ethos

The notion of *ethos* is seldom applied to translations and when it is, it is in the sociological sense (Flynn 2007). We suggest that the articulation of both perspectives, the language-related and the institutional one, could benefit the theory as well as the practice of translation. Whereas ethics tends to focus exclusively on the text, neglecting the translator as person (Pym 1997: 19), *ethos* could account for both the text and its enunciator. While the ethics of translation (Venuti 1998) relies on a polemic moral axiology (Carbonell i Cortés 2004), the notion of *ethos* permits the characterization of translation as discursive strategies. Just as narrators construct images of themselves by putting the languages in contact, so do translators position their own *personae* when re-enunciating the text. This of course implies admitting the existence of a "*translator*'s narrator" (Schiavi 1996: 9) sketching the translator's own "self" as distinct form the original's narrator. In Clem Robyns's terms:

> in order to study the role that translation plays in the dynamics of self-definition, the focus of attention has to be shifted from individual texts or linguistic features in translation (however "contextualized" the analysis

may be) to interference between discourses and discursive structures and
strategies. (Robyns 1994: 406)

There is no such a thing as a simple dichotomy between domesticating and
foreignizing translations. Clem Robyns distinguishes four prototypical
stances: *imperialist, defensive, trans-discursive* and *defective*. In each case,
the conception of identity underlying the discursive strategy is ideological.
In Roa Bastos's example, we can argue that none of the three translations
has a similar *ethos* to the source text: while the original narrator performs a
trans-discursive strategy, that "neither radically opposes itself to other
discourses nor refuses their intrusion", Jean-François Reille opts for an
imperialist attitude ("otherness is denied and transformed"), Iris Gimenez for
a *defensive* one ("otherness is acknowledged but still transformed") and
François Maspéro adopts an ethnological *defective* strategy ("stimulates the
intrusion of alien elements that are explicitly acknowledged as such", here
with an explicit pedagogical aim).

Conclusion

The notion of *ethos*, especially if we accept to consider both the pragmatic-
intradiscursive *ethos* and the sociological-institutional *ethos* as complemen-
tary, could open new perspectives for the study of heterolingualism and its
afterlife in translation. A further examination should show how literary
multilingualism deconstructs the "serious, stable, 'central' self" (Baumlin
1994: xix), thus updating the rhetorical notion. If the relation to otherness
turns into an internal alterity, then *ethos* can account for constitutive
heterogeneity.

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Translation for dubbing into Spanish and Catalan: Criteria and traditions

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The task of dubbing from English into Spanish and Catalan needs to be studied by comparing the different methods used for the cinema and television. Films have their own code and their peculiar use of language: very often expressions which would be awkward in real life seem natural in the stereotyped context of a film. Translators into Catalan, mainly influenced by the rules and guidelines provided by TV3, have clear indications as to what to do when faced with certain recurrent problems, but in Spanish translations we do not find the same emphasis on correctness or one sole source to decide on the best solution. The main focus of interest in this area lies in the translation of colloquial expressions, first in deciding which can or cannot be described as colloquial and then determining their use. This is a project which is part of work being carried out by a group of researchers at Vic University.

Keywords: dubbing, standard register in films, styles of address in Catalan and Spanish.

Introduction

The language used in films is not spontaneous speech but an artistic creation, a script. On the other hand, it is also meant to imitate real spoken communication. The ambivalent nature of film texts is thus the first problem to be taken into account. Scripts also conform to genre stereotypes such as those of the western, and they have to follow or establish some kind of relation with the rules tradition has settled on. The American cinema industry, which each year distributes hundreds of films throughout the world, knows that the language in their products has to be understood by a very diverse range of people with different linguistic and cultural backgrounds. This is the reason why the standard register is usually chosen instead of the colloquial or more literary registers.

This study draws its conclusions about translation from dubbed films available on DVD. Even though that means working with the final product, we must bear in mind that the final responsibility for that product is collective: "it is very important to insist on the process of adjustment, because during that stage the decisions which most affect the translation of

the script are taken. We should remember that the translation the translator produces is only a draft for the work of the adjuster" (Agost 1999: 124).

The standard language in fiction scripts is translated following different criteria depending on whether the target language is Spanish or Catalan. In the case of Catalan it is even different if the film is to be exhibited in cinemas or on television. Cinema is obviously an industry and has to look for profit, but public television has a social responsibility that cannot be ignored. This is even so in the case of a minority language that is seeing its social use tragically descending and has not achieved real stability. TV3, the Catalan public television, provides linguistic guidelines for translators in its *Red Book* (*Llibre vermell*) in order to offer the viewer the kind of language that its linguists think is appropriate. One of the first important points in these guidelines is the attention translators are to pay to the different linguistic registers, even though there is no clear line that divides the lexis into standard or literary language for example, or from spoken or written language for that matter.

Languages are so wide and varied that we cannot give advice for every problem that may arise in translation, and that is not the aim of the Catalan television network. The guidelines certainly give some homogeneity to audiovisual products but they also have a political meaning: "The rules for dubbing can be understood as an expression of the values and mentality of the culture of the target language […], but also as an expression of the relations of power between the two cultures" (Ballester 1996: 210, cited in Palencia 2004: 16).

Two examples of the use of register

Let us now look at an example of the wrong use of lexis in film translations. In the film *Capote* (2005), the characters of Truman Capote and his friend Harper Lee are interviewing the girl who discovered the dead bodies of the Kansas family that had been killed. Harper Lee asks about a friend of hers who is a suspect:

HARPER LEE: How's Danny been?
GIRL: Pretty shattered.

Translation into Spanish:

HARPER LEE: Cómo se siente Danny?
CHICA: Bastante destrozado.

Translation into Catalan:

HARPER LEE: En Danny cóm està?

NOIA: Força aixafat.

The translation into Spanish is correct, but the word "aixafat" the translator into Catalan has chosen is not likely to be used by a teenager today ("afectat" would probably be better). As we do not have statistics on use of every word this may be a matter of opinion, but even if this rendition is not incorrect it centers the attention of the viewer on the unexpected word and it breaks the verisimilitude. This happens again in another example where the sheriff's wife is apologizing for her husband's attitude:

- Sorry, he's upset.

Spanish: Lo siento está alterado.

Catalan: Està molt trasbalsat.

The word "trasbalsat" is rather literary and is used in the written register more than in spoken discourse (a suggestion may be "nerviós"), although this depends on one's experience with language and may be open to debate.

What is the aim of the Catalan translation here? Is it just to reproduce the original film or is it also a tool to reinforce and spread Catalan lexical items that are somehow not used enough? Perhaps words like "trasbalsat" ought to belong to common use. In fact, the media have been fundamental in the recovery of the Catalan language and words like "segell" (stamp) or "bustia" (letter box), which were not used at the beginning of Spain's recent democratic period, are now parts of common speech. Translation for dubbing is then linked to linguistic policies which, on the other hand are continuously changing[1]. This is true not only of the Catalan language, but also with respect to Spanish, albeit in a less controlled way.

Spanish has its Royal Academy (the *Real academia de la lengua*) as a source of guidance and producer of rules. Translators for dubbing consult it, as may any other writers. However, Spanish is spoken by millions of speakers in different countries and it allows many varieties without this endangering the good health of the language. This makes translators more relaxed about the use of grammatical and lexical variation, which may suit a character better, than is the case for translators into Catalan, who are conscious of the difficult situation of the language.

Are we thus to be continuously saving the Catalan language or, for the sake of verisimilitude and spontaneity, can we feel free to reproduce mistakes if they are necessary? What if this effort for correctness is making

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[1] An example of this in the Catalan television is the use of foreign accents in Catalan (e.g. Mexican) which have now been omitted and changed for the standard.

viewers change channels or chose the Spanish DVD rather than the Catalan one?

The language in films that want to be successful has to be simple, stereotyped and clear. Very often Catalan translations display an excess of vocabulary and a richness of expression that misleads the viewer and is not appropriate, even though the result may be beautiful texts. We can see an example of this in the translations for *Star Wars III. The Revenge of the Sith* (2005):

PALPATINE: I can fell your anger.

PALATINE: Puedo sentir tu ira.

PALATINE: Et noto la fortor de la ira.

In Spanish we have a better translation because it is closer to the source text and it has a similar number of syllables. In this film, when scenes do not show a close-up, the Catalan translation tends to use longer sentences than the Spanish one and this makes the language lose its intensity:

PALPATINE: I am the Senate.

PALPATINE: Yo soy el Senado.

PALPATINE: Sóc jo qui mana al Senat.

However, translations into Catalan are not the only ones to favor the literary register. In fact, sometimes they are better than the Spanish, as in the case of *The Legend of Zorro* (2005). Here we have an example:

ELENA: I had a wonderful time.

ELENA: M'ho he passat molt bé.

ELENA: Ha sido una jornada sublime.

Again, the literary register involves sentences that are longer than those in English. On the other hand, the Catalan language seems to have trouble reproducing the colloquial or vulgar register or the jargon of young people. In the Catalan version of the Spanish film *Yo soy la Juani* (2006) we see that all the expressions used in young people's code are just phonetic adaptations of the Spanish:

No me mola: no em mola.

Me clapo: em clapo.

Me estás vacilando? M'estàs vacil•lant?

This shows that the influence of Spanish on Catalan is very strong in young people's speech, while the literary register enjoys good health and is quite rich in comparison. In a way, the emphasis on being correct has triumphed but the Catalan language has lost, since it needs its popular register just as much as it needs the formal and literary lexis.

Forms of address in Spanish and Catalan

Another interesting field of study is the change in meaning and social use of certain words and expressions. An example of this is the choice between the different styles of addressing people as "usted" or "tú", which differ in Spanish and Catalan. This is always a significant decision as we only have the word "you" in English for most uses, leaving aside cases when we find surnames and names instead of "usted" and "tú", which is a kind of equivalent. In the film *Star Wars III. The Revenge of the Sith* (2005) the Catalan translation uses "vostè" or "vos" in many instances that do not coincide with the Spanish "usted" or "vos" in the film, so the meaning of these forms of address is no longer equivalent. In Catalan "vostè" still seems to convey respect and deference towards the other; in Spanish "usted" points to social distance and aggressiveness.

In 1992 Garrido observed the ambiguity of meaning in the use of "tú" and "usted: "The two options (inequality and equality) and their concomitant effects (courtesy, distance, insult or proposal of familiarity) can be explained taking into account that in the use of styles of address there are inferences which the listener has to make, from contextual information about the kind of relationship between the speakers" (1992: 1063). But even though many signs made Garrida think that "tú" would prevail over "usted" in the long run, he foresaw the possibility that the two form of address might be retained: "As social mobility and egalitarian ideology spread, the address system tends to equality. […] In the egalitarian dimension there is a tendency towards the use of 'tú', which can be explained as the reanalysis of address" (1063). On the other hand, "the tendency towards the generalization of the use of 'tú' could be reversed, and the double option system may be kept before the innovative single-option one" (1064).

Let us consider an example of the uses of different forms of address in *The Revenge of the Sith* (2005) in Catalan and Spanish:

SOLDAT: Quan us he fallat?
OBI-WAN: Molt bé, llavors seré jo qui hauré de procurar no destruir tots els droides abans que arribeu vosaltres.

SOLDADO: Le he fallado alguna vez?
OBI-WAN: Muy bien, pues seré yo quien procure no destruir a todos los droides antes de que lleguen ustedes.

Even though this example might be ambiguous in the Catalan translation because Obi-Wan is talking to a group of men and therefore in the plural, in other dialogues it is quite clear that he addresses the soldiers as "tú" while in Spanish he uses "usted/ustedes". Obviously, Master and soldiers have fought together on previous occasions and are joking about their fighting skills, which makes the use of "usted" even more significant as a mark of social distance.

There is an added difficulty in this Star Wars film due to the use of "vos", which in Spanish is ruled more by time factors than other considerations (e.g. films set in the sixteenth or seventeenth centuries). The only indications found in TV3's *Red book* advice us not to use "vos" in films set before the sixteenth century and to be especially careful to translate "you" as "tu" in epics set in ancient Rome. But in *The Revenge of the Sith* (2005) we find instances where the use of "vos" has to do with personal relationships and, very often, the dialogues show asymmetric examples that do not coincide with the typical young/old or superior/inferior pairs. While in Catalan the antagonist (Lord Sidious) addresses Master Yoda as "vos", in Spanish he uses "usted" and this is meant to show lack of respect and aggressiveness.

YODA: M'han dit que un nou deixeble teniu, Emperador, o potser us hauria de dir Darth Sidious?
SIDOUS: Mestre Yoda, encara sou viu!

YODA: He oido que un nuevo aprendiz teneis, Emperador, o debería llamaros Darth Sidious?
SIDIOUS: Maestro Yoda, ha sobrevivido!

The asymmetry is not the same in these two Latin-based languages. In Spanish Anakin and Obi-Wan address each other as "tú" because, even though one is the Master and the other the apprentice, they are equal in importance since Anakin knows himself to be special. On the other hand, in Catalan Anakin shows respect for his Master through the use of "vos" and this emphasizes his effort to be humble:

ANAKIN: Obi-Wan, que la força us acompanyi.
OBI-WAN: Adéu amic, i que t'acompanyi a tu.

ANAKIN: Obi-Wan, que la fuerza te acompañe.
OBI-WAN: Adiós amigo mío, que la fuerza te acompañe.

Although these differences may not seem very relevant, they are important for the drawing of the characters and therefore for verisimilitude and credibility. Fodor (1976) has described two types of synchrony other than the phonetic one: synchrony of content or of ideology, which consist on the coherence between the text and the plot, and synchrony of character, which deals with the relation between the sound of the voice and the movements of the actor or actress. The kind of study we are undertaking involves these two last synchronies or at least may be thought of as an extension of either one or the other.

Film translations can thus tell us a lot about the target language and, in our case, also about the differences and similarities between two closely related languages: "In translation and dubbing, translation itself is subject to transference that is not only linguistic but also cultural" (Palencia 2000: 5).

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Professionally oriented translation teaching in a modern-language faculty. An exploratory case-study

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Professionalism has become a major trend in translator education in universities, even in contexts not primarily geared towards translator-training. The present paper discusses a study carried out during a profession-oriented workshop offered in a modern-language faculty at post-graduate level, with the aim of testing its appropriateness, effectiveness and impact on participants. Although all three research objectives were attained with overall positive results, some drawbacks lead to the conclusion that similar learning opportunities should be offered only as accessories to translation courses strongly geared towards education.

Keywords: translation teaching, translator training, professionalism, modern-language faculties.

Introduction

In recent years, the academic world has responded to the increasing demand for language mediation services with an unprecedented proliferation of training opportunities in translation (cf. Schäffner and Adab 2000: vii, Nord 2005: 209). This has partly happened in contexts not primarily geared to Translation Studies or translator training, like modern-language faculties. In these settings, translation has traditionally been taught as a language-teaching, learning, and testing device, with a predominantly philological and contrastive approach. Throughout the 1970s and 1980s, under the influence of Communicative Language Teaching, translation was strongly criticized and sometimes rejected altogether as counter-productive to the acquisition process (Malmkjær 1998: 4, Colina 2002: 2). Around the mid-1990s, it was revalued in view of recent developments in Translation Studies, where translation was being conceptualized as essentially an act of communication. The advocates of translation teaching in language curricula suggested that this exercise could indeed be profitable for language-proficiency enhancement if focus were placed on its communicative dimension and on aspects characterizing professional practice (Fraser 1996, Sewell 1996). Moreover, they claimed that this approach could also help develop transferable and vocational skills (Klein-Braley 1996). This stance has gained prominence as more and more language teachers have become aware of the professional

relevance translation can have for their students as well (Ulrych 2005: 4). Although translation has continued to be taught for language purposes, this awareness has led to the setting up of special courses within the existing curricula, presenting translation as a skill in its own right and with a view to developing job-oriented abilities.

A similar situation obtains at the Faculty of Foreign Languages and Literatures at the Catholic University of Brescia, Italy. Here translation has always been and is still largely taught for language acquisition and consolidation purposes within linguistics courses. Since the 2006-2007 academic year, however, the English Department has offered a specific two-semester course in Translation Theory and Practice for postgraduate students, with the aim of teaching translation as the main learning outcome, and more specifically as 1) a field of scientific research, 2) a situated act of communication, and 3) a professional activity.

In order to meet these goals, the course was organized around three components: an introduction to Translation Studies and its most relevant developments since the 1960s (15 contact hours), an applied 45-hour module of L1- and L2-translation exercises tackled with a functionalist approach (Nord 1997), and an intensive 20-hour module aimed at familiarizing students with professional translation. For this last component, we opted for a project-based workshop, centered on the scaffolded and collaborative undertaking of an authentic commission, along the lines of the model suggested by Kiraly (2000). We assumed that this instructional format would be viable for our environment. However, since it represented a first-time experiment, we proposed to test our assumption through an exploratory study. In what follows we will discuss the results of this investigation and the conclusions we were able to draw.

Setting the scene: The profession-based workshop

The decision to implement the workshop was not taken uncritically. First of all, we were familiar with the "education vs. training" debate in translation pedagogy and with the objections raised with respect to Kiraly's method (cf. Mossop 2003, Bernardini 2004, Kelly 2005, to name but a few). Second, we feared that our workshop could prove "out of place" since our faculty is oriented not towards translator training, but rather towards the preparation of language experts in the literary, business-managerial and media-related fields. Moreover, our students would be in their advanced stages of academic education but still inexperienced with respect to "extra-mural" translation. We thus considered the possibility that this lack of pedagogical progression would lead to surface learning only. We also had doubts about our students' expectations and prospects regarding their professional life.

The choice to opt for this instructional model was motivated by the following reasoning. Firstly, we claimed that professional translation need

not be considered a competence entirely alien to the profile of the language experts that our faculty trains. We resolved, however, to offer the workshop as optional activity, aware that translator skills might lie beyond some of our students' interests for their future jobs. Second, within the large demand for language mediation on the local market, especially in the thriving industrial and tourist sectors, the supply of translation services is very scarce. As a result, translations are often carried out by untrained individuals, including language students or recent graduates. In this context of widespread amateurish translation, our workshop and the main course were designed to prepare students for a more conscious application of their translation skills, in such a way that they can make a difference both in terms of quality of their product and status of the profession. Finally, the choice of the instructional model was motivated by practical reasons: we had a two-semester postgraduate course at our disposal, in which we wanted to offer not only education but also some training, in view of the students' imminent transition to the working world. This situation would not permit full compliance with sequencing criteria like the ones discussed, for instance, by Bernardini (2004: 28), who advocates education-oriented instruction at undergraduate and training-based instruction at postgraduate level, as two sequential wholes. Although we theoretically subscribe to these principles, in practice we were confronted with constraints that called for flexibility and adaptation to the local context. We therefore opted for a course design in which education and training are offered as two concomitant wholes. The pedagogical approach suggested by Kiraly, assuring a collaborative and scaffolded working environment, was expected to occasion active student involvement in critical reflection and responsibility for the decisional processes, thus fostering deep learning. It was also hoped to mitigate the possibly strong impact of the demanding task. An authentic project was privileged, instead of simulated activities, in order to guarantee a higher level of "professional empowerment". It must be underlined however that, unlike Kiraly—who operates in a translator-training institution—we could not and did not aim to provide students with full access to the translators' "community of practice". Our purpose was simply to help raise awareness of some behaviors and procedures that may contribute to better quality in any future translation work.

The translation commission for the workshop arrived through the faculty's Tourism Studies Center, a research body that, among other activities, keeps contacts with local tourist operators and offers translation services. The commission consisted in the English translation of a 3,000-word promotional catalogue about the province of Brescia, to be distributed at international tourism fairs. The workshop was held during the exam break (February-March) over two 2-hour and four 4-hour sessions, in a networked computer room. The team consisted of 25 students (out of the 31 attending the main course), divided into seven groups. A virtual platform was created

to support inter-group communications and basic online resources (i.e. search engines, encyclopedias, dictionaries, glossaries, press archives, professional mailing lists, translator resources websites). Class activities consisted in collaborative instructional sessions, group-work, mini-lectures and revision classes.

The exploratory study

We assumed that the undertaking of an authentic task in a social constructivist framework would constitute a viable proposal also in the context of our modern-language faculty, although according to the literature this method has been devised and applied almost exclusively in translator-training institutes or full translation programs. In order to gain more insight into this issue, we decided to investigate a case of such methodology in its naturally occurring setting. In particular, we addressed the following research questions, or observation objectives: 1) appropriateness to our academic context, 2) effectiveness for the development of a professional approach to translation, and 3) impact on students.

The study was designed within the conceptual and methodological framework of evaluative qualitative research and Action Research. The data collection methods included researcher's participant observations of group-work (12 hours), observations of group-work (12 hours) and teaching practice by external observers (5 hours), corrections of first and second drafts for each group, audio-recordings (12 hours), as well as a typically quantitative measurement, namely a pre- and a post-questionnaire with 23 questions each (Appendix II and III). Group-work observation was carried out following a set of criteria heuristically designed by the researcher (Appendix 1).

Findings

Appropriateness

Most findings seemed to support the initial claim that the method was appropriate to our context. For instance, data on student profiles gathered through the pre-questionnaire (Appendix II question 20, 20a-c) showed that 18 participants out of 25 (72%) had *already* carried out translation tasks outside the university, half of them for clients and for money. Moreover, as shown below, translation featured substantially in their career plans:

> 22. When you graduate, would you like to be involved in translation in any way?
> 1☐yes, as a professional translator (ticked 6 times)
> 2☐yes, as part of my job (ticked 16 times)

3☐yes, part-time, in combination with another job (ticked 11 times)
4☐only occasionally, as a favor for a friend or relative (ticked 2 times)
5☐not at all (-)
6☐don't know yet (ticked 2 times)

The frequency analysis of the options selected in the above "tick-all-options-that-apply question" shows that no respondent excluded translation completely, 17 preferences were given to translation practiced as main professional occupation (options 1 and 3), and 18 to translation practiced as an occasional, side activity (2 and 4). These two sets of data indicate that translation is not an improbable job prospect for our students and ranks high in their professional expectations. Thus a course offering first-hand experience in this field appears pertinent and respectful of student expectations and extrinsic motivation (Kelly 2005: 49).

A further indicator of appropriateness is attendance level. Considering that this was an optional workshop, requiring responsibility and intensive work in a laden period of the academic year, the average turnout of 91% indicated that participants considered professional translation not only as a useful skill but also a teaching in short supply, hence strongly needed.

An important factor for the assessment of appropriateness was compatibility with the students' prior knowledge, in particular language proficiency, L2-translation competence, tourist translation competence, and computer literacy. The experience of group-work observations and translation revisions showed that, against a generally high level of compatibility, the workshop activity required translation skills that students were still in the process of acquiring (i.e. top-down approach, paraphrasing, adaptation to TL conventions and textual features, parallel-text use). This aspect is strictly linked to the debate over professionalism in translation pedagogy applied to modern-language faculties, in other words the core of the whole discussion about appropriateness. While our students seemed to master quite skillfully profession-related procedures such as time-management, coordination with other team-members, use of IT-resources, and interaction with the client, their performance still showed the imprints of language-oriented translation exercises, especially at the beginning. Against this background, our workshop could end in a "cumulative" experience (Bernardini 2004: 19) where the participants collect a set of procedural pieces of knowledge surrounding the translation process, without making much progress in the development of translation-specific abilities.

What helped to avoid this risk was the teaching method adopted, in particular scaffolding during group-work and the revisions of translation drafts. The latter provide interesting points for discussion. For these corrections, I resorted to what Kiraly calls "proleptic feedback" (2003: 21). Using Word's "insert comment" and editing functions, I would draw the students' attention to infelicitous renderings or translation problems through awareness-raising questions, suggesting possible ways to improve and solve

them or indicating resources where interesting alternatives were available. Ready-made solutions or model versions were not provided, but only signposts, aimed at stimulating students to recognize the weakness, reflect on it and then construct their own improved version. This type of support saw the students engaged in a very active and reasoned process of problem-solving and progressive refinement of their drafts in quasi-autonomy. In other words, this method created the occasion for education to take place alongside training, thus turning a potentially inappropriate experience into a pedagogically acceptable one.

Effectiveness

Our study aimed to explore how effectively our workshop contributed to the emergence of a professional approach to translation. This was undoubtedly the most difficult research question to address, mainly because there is no agreement on what constitutes "professional translation competence" or on how it is acquired. Second, effectiveness is not easily measurable. And third, we lacked a control group working under different conditions to compare our observational data with. These difficulties notwithstanding, we proceeded to the design of a heuristic model deemed desirable and plausible for our students' profile. It is based on Kelly (2005: 32-33) and includes skills and procedures in four main areas of competence: textual-translational, instrumental, interpersonal, and strategic (Appendix I). This was used as a checklist for group-work observations.

Student-recorded interactions, group-work observations as well as the comparison of the two translation drafts indicated a gradual development of many of the competencies indicated in our heuristic model. This progress was not necessarily dependent on the authentic project. The same results could probably have been achieved with an activity carried out in simulation. What on the other hand profited a lot from the authenticity was the textual-translational competence itself. The genuine translation situation made concepts like target readership and target-text function more immediate and easier to take into account in all decision-making than was the case during the main course, which tackled texts more "in the void", not directly linked to real and clearly identifiable referents in reality. In particular, the fact that our translation would have slightly different end-users[1] made the notion of contextual factors and translation brief tangible, whereas during the main course it had remained largely on a theoretical level.

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[1] The ST was primarily directed to local tour operators while the TT would be used in British tourist fairs (e.g. WTM, Dolcevita) where it would be distributed mainly to single visitors and future tourists. A greater reader involvement and in general a more marked appellative tone was thus required.

As for instrumental competence, observations showed that students grew more familiar with the electronic resources made available through the virtual platform, becoming quite skilful in background reading, ad hoc information retrieval and occurrence checks. These are all procedures that constitute the basis of professional translation. Due to the relative novelty of these resources and processes, some participants tended to be uncritical of their use and of the interpretation of search results.

Our workshop also fostered interpersonal competence through substantial work within small groups, with the class as a whole, a project-manager and a proofreader. Observational data and recordings showed that all groups engaged in very cooperative problem-solving and decision-making, in a relaxed but productive atmosphere. We have no evidence to judge whether and how collaborative and constructivist dynamics affected the translation product, since we could not compare it with that of a control group. Analyzing our single context, however, we can say that these dynamics promoted meaningful interaction with the task at hand and an incipient acquisition of what Pym (1992: 281) defines the "specifically translational part" of translation competence, i.e. the generation of more than one viable solution and the ability to select one that suits a specified purpose and reader. These working conditions also familiarized students with a common scenario in today's translation industry, i.e. coordinated teamwork. Our workshop thus prepared them for the fact that, to cite Pym (2003: 493), "individual translators have to be able to generate and decide between alternatives, but it is rarely true that they have to do so entirely by themselves". On this issue, it must be added however that cooperation and mutual help remained within the boundaries of our team, as shown by the fact that no participant resorted to the translator mailing list we subscribed to. This can be explained in different ways: either students did not feel the need (although I believe that some translation problems could have been effectively submitted to the outside community, but I did not insist), or they were reluctant to try new tools, or alternatively they felt uncomfortable about contacting professionals, perceiving it as something "beyond" themselves. I suspect that introducing this tool was asking too much. However, towards the end, I noticed that one student was profitably using a similar resource, a different forum he was already member of. So I concluded that the general reluctance to use this tool was linked not so much to difficulty or inaccessibility as to non-familiarity. This means that students need more preliminary training in these tools, given their general reluctance to try uncharted grounds autonomously.

Strategic competence was less operationally defined and hence difficult to study. We can nonetheless conclude that through the workshop schedule and activities, students were made to plan their work and monitor their progression so as to meet specific deadlines (i.e. first draft, second draft, final version). Moreover, proleptic feedback made them revise and assess

their drafts before submission to the mother-tongue. Organizational and self-monitoring skills are essential for the profession but conventional instruction does not generally give them prominence.

Impact on students

After the workshop, students were administered a post-questionnaire (Appendix III) aimed at obtaining a course evaluation and insights into the impact this type of activity had had on them. Important indicators, besides responses about general course setup, teaching performance and group-work experience, were expected to be responses about the acquisition on translation-related skills. The data presented below provide insights into this issue:

Question 14: *The workshop helped you acquire new translation methods.*				
strongly disagree	disagree	Undecided	agree	strongly agree
-	-	4	6	15

Question 15: *The workshop helped you acquire new translation resources.*				
strongly disagree	disagree	Undecided	agree	strongly agree
-	-	2	5	18

The free responses to question 22 (*What have you learnt from this workshop?*) confirmed the above results and added more details. As for translation methods, 14 respondents (56%) acknowledged the acquisition of a "different" approach, explained as a shift away from the old notion of mere interlingual transfer, towards the concept of a complex decision-making operation, a highly creative process, heavily dependent on social and cultural factors. As for the acquisition of new resources, 18 respondents (72%) mentioned the familiarization and fruitful usage of reference tools other than dictionaries, especially search engines and online encyclopedias. In 10 cases (40%), respondents appreciated the advantages of teamwork. Awareness of the different aspects of a professional translation task was also mentioned (3 cases, 12%), with particular reference to the importance of working with a brief and to the relationship with the client. Considering that the workshop's intended outcomes also included familiarization with job-related know-how, this last percentage could be perceived as quite discomforting. The following responses, however, provide more positive feedback on this issue:

Question 20: *Do you feel more self-aware about the translation process and the translator job?*		
yes	No	more or less
21	-	4

Another indicator expected to be quite telling was the respondents' feedback about the nature of the task, as given below:

Question 16: *How do you feel about participating in an authentic task for a real client?*				
very dissatisfied	dissatisfied	Undecided	satisfied	very satisfied
-	-	-	10	15

Question 17: *How difficult did you find working on an authentic translation project?*				
very easy	easy	Undecided	difficult	very difficult
-	2	7	16	-

Question 19: *An authentic translation task carried out collaboratively is an appropriate way to develop professional translation competence.*				
strongly disagree	disagree	Undecided	agree	strongly agree
-	-	3	12	10

The difficulties of the task concerned the ST's poor quality at some points and the need to give the TT a more persuasive touch (q.18).

The fact that the proposed activity was viewed positively and considered useful for the envisaged learning outcomes also by its final recipients can partly be taken as further support for the appropriateness claim. On the other hand, the fact that the workshop was largely perceived as demanding is certainly not an indicator of its inappropriateness, but rather of the way translation would best be taught in our institution: the aspects reported as "difficult" and "very difficult" (question 18) were those most specifically related to translation, namely the ST's sometimes poor quality, the need for rewording, and the constraints implied by the new communicative situation (see footnote 1), and not those pertaining to the authentic task and its dynamics. This seems to suggest that students need in-depth education in the core aspects of this craft. All the rest is useful but probably incidental.

Conclusions

The study leads to the following general conclusions. Our workshop certainly did not provide students with ready-to-use translator competence, but raised their awareness of certain behaviors and procedures that can prove empowering for a quality application of their translation skills on a local market much in need of mediation services. Although the social constructivist approach added a valid educational component to an essentially training-based activity, in our environment such initiatives are best offered as accessories to translation courses strongly geared towards education, where a

conscious and analytical approach to general translational abilities is fostered, especially in light of the need to eradicate ineffective imprints of previous language instruction. Thus, for a renewal in translation teaching in our modern-language faculty—and in many similar others—changes should be introduced much earlier, starting from the undergraduate level, offering a gradual acquisition of communicative translation skills. Only then could the value of job-oriented initiatives be fully exploited.

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Appendix I. Model of professional translation competence—Checklist for group-work observation

TEXTUAL-TRANSLATIONAL COMPETENCE
1. ST processing: critical reading; identification of message/function beyond the linguistic/textual make-up.
2. Communicative/functionalist approach to translation: deverbalization of ST concepts and rendering in TL in compliance of TL stylistic and textual conventions, target readership, TT function.

INSTRUMENTAL COMPETENCE
3. Preliminary documentary research in TL quality sources (i.e. online encyclopedias, newspaper archives, search engines) for both background reading and equivalents retrieval.
4. Use of parallel texts.
5. "Intelligent" use of dictionaries: from the bilingual to the monolingual for checks on the semantics and syntactic "behavior" of terms.
6. Check of actual occurrence of terms and expressions in the language in use (Google, newspaper archives).

INTERPERSONAL COMPETENCE
7. Ability to work in team and with a project-manager. Negotiation skills. Collaborative problem-solving and decision-making.
8. Use of LANGIT.
STRATEGIC COMPETENCE
9. Organizational and planning skills.
10. Self-assessment and revision.

Appendix II. Pre-questionnaire

1. Name:

2. How would you judge your knowledge of English?
1☐basic   2☐sound   3☐proficient   4☐native

3. Have you obtained your ECDL qualification?
☐yes   ☐no

4. Do you know how to:
a. apply the English dictionary to a file?   ☐yes ☐more or less ☐no
b. run a spell-check?   ☐yes ☐more or less ☐no
c. use track changes?   ☐yes ☐more or less ☐no
d. use comments?   ☐yes ☐more or less ☐no
e. use a basic style-guide in Word?   ☐yes ☐more or less ☐no
f. run a search on the Internet?   ☐yes ☐more or less ☐no

5. Besides this course, have you taken any courses entirely devoted to translation theory?
☐yes   ☐no
5.a. If yes, in which department(s)? (tick all boxes that apply)
1☐English dept.   2☐French dept.   3☐German dept.   4☐Spanish dept.
5☐Russian dept.

6. Besides this course, have you taken any courses entirely devoted to translation practice?
☐yes   ☐no
6.a. If yes, in which department(s)?
1☐English dept.   2☐French dept.   3☐German dept.   4☐Spanish dept.
5☐Russian dept.

7. Have you ever done translation exercises within your language courses?
☐yes   ☐no (if not, skip to question 15)
7.a. If yes, in which department(s)? (tick all boxes that apply)
1☐English dept.   2☐French dept.   3☐German dept.   4☐Spanish dept.
5☐Russian dept.

8. The aim of those translation exercises was (tick all boxes that apply):

1□language consolidation   2□learn how to translate   3□exam preparation
4□unknown   5□other (please specify)

_____
_____
_____

9.   In which language did you translate during those exercises?
1□only into Italian   2□only into L2   3□50-50   4□mainly into Italian
5□mainly into L2

10. The texts to be translated were about (tick all boxes that apply):
1□literature   2□tourism   3□law   4□medicine   5□technology
6□economics   7□science   8□business   9□current affairs   10□culture and
entertainment   11□other (please specify)

_____
_____
_____

11. How was a typical translation exercise class? (match the relevant options. For
     example, if it was "group-work at home" + "common correction in class", write
     "2A" on the given line. More combinations possible).

Work	Correction
1 individual work at home	A teacher asks students to read transl. sentence by sentence
2 group-work at home	B teacher corrects individual transl. at home and returns it
3 individual work in class	C teacher corrects group translation at home and returns it
4 group-work in class	D teacher uploads feedback on the web

_____
_____

other combinations:

_____
_____

12. How do you feel about the teaching method adopted during those translation
     exercises?
1□strongly dislike it   2□dislike it   3□neutral   4□like it   5□like it very much

13. If translation exercises involved individual work, how do you feel about it?
1□strongly dislike it   2□dislike it   3□neutral   4□like it   5□like it very much

14. If translation exercises involved group-work, how do you feel about it?
1□strongly dislike it   2□dislike it   3□neutral   4□like it   5□like it very much

15. Do you prefer translating on your own or with others?
1□on my own   2□with others   3□no preference   4□it depends (please specify)

_____
_____
_____

16. Have you ever taken part in a collaborative project in any of your courses (i.e. whole class working on a single task for common purposes)?
☐yes   ☐no

17. What resources did you use for translation work?
1☐printed bilingual dictionary   2☐printed monolingual dict.   3☐on-line bilingual dict.   4☐on-line monolingual dict.   5☐specialized dict.   6☐encyclopedias   7☐parallel texts   8☐Internet   9☐computer-aided-translation tools   10☐other (please specify)

_____
_____
_____

18. Have you received any training on translator's resources?
☐yes   ☐no

19. Have you ever taken translation courses outside the university context?
☐yes   ☐no

20. Have you ever done any translations outside the university context?
☐yes   ☐no
If yes:
20.a. it was in the field of (tick all boxes that apply):
1☐literature   2☐tourism   3☐law   4☐medicine   5☐technology   6☐economics   7☐science   8☐businness   9☐current affaires   10☐culture and entertainment   11☐other (please specify)

_____
_____
_____

20.b. who did you translate for? (tick all boxes that apply)
1☐a direct client   2☐a translation agency   3☐family and friends   4☐other (please specify)

_____
_____
_____

20.c. did you get paid?
☐yes   ☐no

21. Have you ever learnt about translation as a profession?
☐yes   ☐no

22. When you graduate, would you like to be involved in translation in any way? (tick all boxes that apply)

1☐yes, as a professional translator
2☐yes, as part of my job
3☐yes, part-time, in combination with another job
4☐only occasionally, as a favor for a friend or relative
5☐not at all
6☐don't know yet

23. Do you agree for the workshop data to be used anonymously (i.e. without your name or personal information being mentioned) for research purposes?
☐yes ☐no

Signature:

Appendix III. Post-questionnaire

1. Name

2. In general, are you satisfied with the workshop?
very dissatisfied 1☐ 2☐ 3☐ 4☐ 5☐very satisfied

3. Were the objectives clear from the beginning?
☐yes ☐no ☐more or less

4. Were the contents presented in class relevant for the task at hand?
☐yes ☐no ☐more or less

5. Are there contents you expected to learn but that were not taken into consideration?
☐yes ☐no
5.a If yes, which of the following categories do they belong to? (tick all boxes that apply)
1☐linguistic issues 2☐cultural issues 3☐the translation process 4☐translator competencies 5☐translation resources 5☐other (please specify)

6. The time allocated to the workshop was:
☐too short ☐just right ☐too long

7. How do you feel about the way your instructor presented contents?
very dissatisfied 1☐ 2☐ 3☐ 4☐ 5☐very satisfied

8. How do you feel about the assistance your instructor gave you during group-work?
very dissatisfied 1☐ 2☐ 3☐ 4☐ 5☐very satisfied

9. How do you feel about your instructor's feedback on your translation?
very dissatisfied 1☐ 2☐ 3☐ 4☐ 5☐very satisfied

10. Did your instructor provide you with useful resources for the task at hand?

☐yes   ☐no   ☐more or less

11. How do you feel about the way your group worked on the joint translation?
very dissatisfied 1☐   2☐   3☐   4☐   5☐very satisfied

12. What aspect(s) of your group-work were you most satisfied with?

13. What aspect(s) of your group-work were you most dissatisfied with?

14. This workshop helped you acquire new translation methods.
strongly disagree 1☐   2☐   3☐   4☐   5☐strongly agree

15. This workshop helped you acquire new translation resources.
strongly disagree 1☐   2☐   3☐   4☐   5☐strongly agree

16. How do you feel about participating in an authentic task for a real client?
very dissatisfied 1☐   2☐   3☐   4☐   5☐very satisfied

17. In general, how difficult did you find working on an authentic translation
     project?
very easy 1☐   2☐   3☐   4☐   5☐very difficult

18. How difficult did you find the following aspects of our authentic translation
     project?
a. ST features
very easy 1☐   2☐   3☐   4☐   5☐very difficult
b. constraints imposed by the client
very easy 1☐   2☐   3☐   4☐   5☐very difficult
c. constraints imposed by the TT communicative sit.
very easy 1☐   2☐   3☐   4☐   5☐very difficult
d. group-work
very easy 1☐   2☐   3☐   4☐   5☐very difficult
e. workload
very easy 1☐   2☐   3☐   4☐   5☐very difficult
f. translation method adopted
very easy 1☐   2☐   3☐   4☐   5☐very difficult
g. resources used
very easy 1☐   2☐   3☐   4☐   5☐very difficult

19. An authentic translation task carried out collaboratively is an appropriate way to
     develop professional translation competence.
strongly disagree 1☐   2☐   3☐   4☐   5☐strongly agree

20. Do you feel more self-aware about the translation process and the translator
     job?
☐yes   ☐no   ☐more or less

21. When you graduate, would you like to be involved in translation in any way?
1☐yes, as a professional translator

2☐yes, as part of my job
3☐yes, part-time, in combination with another job
4☐only occasionally, as a favor for a friend or relative
5☐not at all
6☐don't know yet

22. What have you learnt from this workshop?

23. Any other comment or suggestion?

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This volume brings together texts from two activities: selected presentations from the graduate conference "New Research in Translation and Interpreting Studies" held in Tarragona in 2007, and brief papers from the seminar "The Future of Research on Translation and Interpreting", held in Tarragona in 2008.