Interchange between Languages and Cultures: The Quest for Quality.

On September 19–20, 2014, the Translation and Interpreting Section of the Department of English and American Studies of Palacký University Olomouc, Czech Republic, hosted the third TIFO – Translation and Interpreting Forum Olomouc. The organizers' goal was to provide a platform for all parties with an interest in translating and interpreting, both academics and professionals, to meet and to discuss and critically examine relevant issues and often opposed viewpoints. The participants included representatives of universities, EU institutions, publishing industry, transnational corporations and language service providers. The present volume is a collection of selected contributions presented at the conference, which was held under the title Interchange between *Languages and Cultures: The Quest for Quality.*

Edited by

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Interchange between Languages and Cultures:
The Quest for Quality

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Table of Contents

Editors' Note

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Being now a well-established event, the Translation and Interpreting Forum Olomouc (TIFO), organised by the Translation and Interpreting Section of the Department of English and American Studies of Palacký University Olomouc, Czech Republic, held its third conference on September 19–20, 2014. Under the theme "Interchange between Languages and Cultures: The Quest for Quality", it brought into focus the concept of translation and interpreting quality. The fact that TIFO is an internationally recognized event was testified by the presence of Mona Baker and Juliane House, two leading scholars in the contemporary translation studies, as well as by the attendance of more than 100 participants including both academics and language industry professionals.

The quality of translation and interpreting has traditionally been a challenging and at the same time fundamental topic. Nowadays, defining and assessing the quality of the process and products of translating and interpreting is one of the major areas of research, approached from many different perspectives and with different goals, an area of interest to academics and practitioners alike, an area aspiring to bridge the gap between theory and practice, thus providing insight into the usefulness of current academic research to the practical needs of the profession. This richness and variability was reflected in the keynote speeches by Mona Baker (Quality and creativity in subtitling for protest movements: examples from the Egyptian Revolution) and Juliane House (Rethinking Translation Quality Assessment), by the round-table panel discussion, and by the discussions of all the conference sections.

A selection of the most inspiring contributions is offered in these proceedings, which form the fifth volume of the Olomouc Modern Language Series (OMLS), available in print as well as online versions. The principles of peer-review were closely observed during the review process and the selected papers are grouped into three sections, i.e. Translation, Interpreting, and Literary Translation. Similarly to previous volumes, and given the broad range of topics covered in the papers, as well as the varied research methods of individual authors, the editors decided to follow the recommendations of the Chicago Manual of Style and employ both the author-date system and footnotes for documentation and citation of sources. The latter is used in articles dealing with literary translation and translation history, where it is preferred for its high flexibility.

The aim of the conference organizers is to continue and develop the tradition of the open forum format on a regular basis. While TIFO 2014 examined various aspects of quality issues, including models and approaches to translation and interpreting quality assessment, literary translation criticism, quality

standardization in the translation industry, or quality assurance provided by translation technology, TIFO 2017, entitled "Translating the Wor(l)d: Beyond Language" will focus on the current trends in language communication from a global perspective, including the domains of translation, interpreting, culture, and history.

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TRANSLATION

Translation Quality: Does It Exist?

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ABSTRACT: Translation quality (TQ) has always been a fundamental aspect of translating. Given the impact of translation and given its growing importance in today's globalized world, it should come as no surprise that TQ and its evaluation were singled out by Chesterman (2005, 24) as one of the main research problems of current and future research. Consequently, the paper aims at identifying issues related to TQ evaluation and it will seek to achieve these goals: (1) to demonstrate that the concept of TQ is socially and historically conditioned and related to the development of translation studies, (2) to address problems traditionally connected with evaluation of TQ and to survey solutions suggested by current research, (3) to argue that TQ is a relative notion and does not exist *per se*. The solution to the problems of TQ evaluation accepted within the discipline is the specification of assessment criteria based on the translation brief specifications. The paper will suggest that it is to be supplemented by the specification of the purpose of assessment and will introduce and discuss the term assessment scenario.

KEYWORDS: translation criticism; translation quality assessment; specification of assessment criteria; translation brief specifications; assessment scenario

1.   Introduction

Translation quality (TQ) has always been a fundamental aspect of translating. Chesterman (2003, 227) claims that "the very notion of a translation is hard to distinguish from that of a good translation." Given the impact that translation has had on cultures and language communities and given its growing importance in today's globalized world, it should come as no surprise that he (Chesterman 2005, 24) singled out TQ as one of the main areas of current and future research. House (1997, 1) highlights the link between TQ evaluation and theoretical thinking about translation: "In trying to make statements about the quality of a translation, one thus addresses the heart of any theory of translation."

Yet TQ has also always been a controversial aspect of translation and its assessment has been a turbulent area of translation studies (TS). There is still no definite answer to the time-honoured question "What is a good translation?" Halliday (2001, 14) maintains that "it is notoriously difficult to say why, or even whether, something is a good translation."

The present paper argues that TQ is a relative notion that does not exist *per se*. It aims at clarifying the issues related to TQ evaluation and it will seek to achieve these goals:

1. To demonstrate that the concept of TQ is socially and historically conditioned and related to the development of TS.

2. To argue that the two main approaches to the study of translation, namely the source text (ST)-focused approach and the target text (TT)-focused approach have their counterparts in the area of TQ evaluation: the ST-focused approach is associated with translation criticism (TC) and the TT-focused approach with translation quality assessment (TQA).

3. To address subjectivity, the key issue traditionally connected with TQ evaluation, and to survey solutions suggested by current research. It will be argued that after 2000, both TC and TQA have reached a considerable degree of agreement concerning definitions, methodology and aims of TQ evaluation and that the common denominator of this agreement is specification.

4. To suggest that specification of assessment criteria is to be supplemented by the specification of the purpose of assessment and to introduce and discuss the term assessment scenario.

2. Translation Quality as a Socially and Historically Conditioned Concept Related to the Development of TS

In Western culture, the development of theoretical thinking about translation can be traced back to the Romans. From Cicero and Horace to the first half of the twentieth century, theorising translation was dominated by the distinction between "word-for-word" (i.e., "literal") and "sense-for-sense" (i.e., "free") translation (Munday 2008a, 19). Munday convincingly demonstrates that these concepts are historically, ideologically and subjectively conditioned. To critically assess this time period, he refers to Steiner (1998, 290):

> We have seen how much of the theory of translation––if there is one as distinct from idealized recipes––pivots monotonously around undefined alternatives: 'letter' or 'spirit', 'word' or 'sense'. The dichotomy is assumed to have analysable meaning. This is the central epistemological weakness and sleight of hand.

In what Munday (2008a, 30) calls a "detailed, idiosyncratic classification of the early history of translation" and Bassnett (2002, 80) "essentially a post-Romantic view," George Steiner lists fourteen writers (Seneca, Saint Jerome, Luther, Dryden, Hölderlin, Novalis, Schleiermacher, Nietzche, Ezra Pound, Valéry, MacKenna, Franz Rosenzweig, Walter Benjamin, Quine) as "very nearly the

sum total of those who have said anything fundamental or new about translation" (Steiner 1998, 283). It is beyond the scope of this study to discuss them all and in detail, we can nevertheless mention Martin Luther, his Bible translations and their past and present critical assessments[1] as examples of (1) the *controversial nature* of the notion of good translation and of its *ideological and subjective conditioning* and also as examples of (2) the impact of translation on the development of languages and cultures.

Vagueness and subjectivity, generally considered the main negative features of the early history of translation theory, impaired the field even after it developed into an academic discipline in the middle of the twentieth century. A notorious example of vague and contradictory requirements, quoted, for example, by Levý (1963), Komissarov (1973), Hrala (1989) and House (1977, 1997), is the list compiled by Theodore Savory (1968, 50):

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translator.
7. A translation should read as a contemporary of the original.
8. A translation should read as a contemporary of the translator.
9. A translation may add or to omit from the original.
10. A translation may never add or omit from the original.
11. A translation of verse should be in prose.
12. A translation of verse should be in verse.

Hrala (1989, 85) makes this comment on Savory's list:

> Each of the above opinions contradicts another one directly or indirectly, and is, at the same time, partially correct . . . This is due to the fact that the opinions reflect *divergent initial attitudes to and requirements of translation evaluation*. Consequently, the resulting assessments of a translation may differ from each other as much as these opinions.[2]

In what follows, I will argue that it is this "divergence of initial standpoints and requirements" that underlies the controversies associated with TQ evaluation

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1 Nord (2001, 199–200) refers to current research into Luther's Bible translations that brings evidence of ideological bias of his translation choices.
2 Translations from Czech and German by the present author; italics added.

and that it is the specification of assessment criteria and of the purpose of evaluation that is needed and that has actually been going on in the field since about 2000. When dealing with this divergence, there are two interrelated points to be considered:

1. External, social requirements, that is, requirements resulting from the fact that *translation is a social phenomenon*.
2. TS-internal requirements, that is, requirements resulting from the current state of the *development of the discipline*.

The notion of "good" translation is closely related to historically changing social conditions and to the functions that translations fulfil. Levý (1998, 88), focusing on literary translation, maintains that the basis of translation criticism is the category of *value*; the value of a work is determined by its relationship to *norms*, which are to be understood as historically conditioned, that is, their content and hierarchy keeps changing and evolving over time. This perspective is influenced by the fact that Levý (and also Popovič) grounded their views on translation in Czech structuralism/functionalism. This tradition conceives of the literary text as an *open structure*, including not only the text itself but also the author, the recipient and the changing social and communicative conditions of reception. This notion (along with other tenets of Czech structuralism that underlie the Czech and Slovak translation traditions, such as language as communication embedded in its social-cultural environment, the dynamic notions of function and meaning as meaning-making, the concepts of potentiality and intersubjectivity and of style as a unifying principle integrating all text levels) fits in with current research into TQ evaluation.

The connection between TQ evaluation and translation theory can be accented by a more detailed account of the previously mentioned statement by House (1997, 1):

> Evaluating the quality of a translation presupposes a theory of translation. Thus different views of translation lead to different concepts of translational quality, and hence different ways of assessing it. In trying to make statements about the quality of a translation, one thus addresses the heart of any theory of translation, i.e., the crucial question of the nature of translation, or, more specifically, the nature of (1) the relationship between a source text and its translation, (2) the relationship between (features of) the text(s) and how they are perceived by human agents (author, translator, recipient[s]), and (3) the consequences views about these relationships have for determining the borders between a translation and other textual operations.

Depending on their treatment of these three issues, the author distinguishes the following approaches to judging translation quality:

1. anecdotal, biographical and neo-hermeneutic;
2. response-oriented, behavioural;
3. text-based.

Group (1) is exemplified by the above mentioned Savory's list and characterised by vague, subjective and intuitive assessment criteria. Group (2) is represented by Nida and Taber's (1974, 1) approach appealing to the elusive notion of "equivalence of response" and claiming that

> the old question: Is this a correct translation? must be answered in terms of another question, namely: For whom? Correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly.

Group (3) is subdivided into:

    a. literature-oriented approaches (descriptive TS), informed by comparative literature;
    b. post-modernist and deconstructionst approaches, informed by philosophy and sociology;
    c. functionalistic and action and reception theory related approaches (Skopos theory);
    d. linguistically-oriented approaches represented by Reiss (1971), Koller (1972), Wilss (1974, 1977), Leipzig school and Newmark (1981, 1988) and by the studies by House (1977, 1997, 2009, 2014) that are generally considered the most vital contributions to the field.

For the sake of further debate, the *functionalist* approach (called "functionalistic" by House to suggest her critical attitude to it) and the linguistic approach to TQ need to be compared. It can be done by quoting Christina Schäffner who discusses the question "What is a good translation?" in her introduction to *Translation and Quality* (1998). Schäffner (1998, 1) explains that in linguistic approaches, the key assessment criterion is accuracy and the yardstick is the ST:

> In assessing the quality of the translation, the TT is compared to the ST to see whether the TT is an accurate, correct, precise, faithful, or true reproduction of the ST. This comparison involves both quantitative (i.e. completeness of message transfer) and qualitative aspects.

Schäffner (1998, 1) goes on to set forth the functionalist approach:

> For these approaches, quality is not given 'objectively', but depends on the text user and his/her criteria for assessing how appropriately and efficiently a text fulfils its purpose in a specific situation . . . 'Functionalist approach' is a kind of cover term for the research of scholars who argue that the purpose of the TT is the most important criterion in any translation. This approach was largely initiated by the work of Hans Vermeer and the development of 'Skopos theory'.

In this context, she also introduces the terms *intersubjective reliability* and *assessment scenarios* that will be discussed later.

3.   The ST-Focused Approach and the TT-Focused Approach

Following a previous study (Zehnalová 2013), I will aim at showing that the two most significant approaches to the study of translation, namely the linguistically-oriented ST-focused approach and the functionalist TT-focused approach, have their counterparts in the area of TQ evaluation: the *ST-focused approach* is associated with *translation criticism* (TC) and the *TT-focused approach* with *translation quality assessment* (TQA). Underlying the 2013 study and the model of TQA it introduced, were (1) the distinction between "texts of quick consumption" and "preservable texts" (House 1997, 15) and (2) the assumption that TQA is a general term referring to the whole field and TC is a subfield with specific methodology and traditionally dealing with literary and other preservable texts.

The distinction between "texts of quick consumption" (called "pragmatic" or "instrumental" texts by other authors) and "preservable texts" is neither new (it goes back famously to Schleiermacher and before him much further back in history) nor clear-cut (there are prototypical examples of both groups and a wide in-between area of more or less prototypical texts such as popular fiction and children's literature). It is not a sufficient basis for setting up a translation strategy or a method of TQ evaluation either, yet its usefulness is confirmed both by scholars and by practical considerations, as aptly captured by Steiner (1998, 265):

> Inevitably the two spheres overlap. Strictly viewed, the most banal act of interlingual conveyance . . . involves the entire nature and theory of translation. The mystery of meaningful transfer is, in essence, the same when we translate the next bill of lading or the *Paradiso*. None the less, the working distinction is obvious and useful.

The model does exactly that, that is, it acknowledges the "working distinction." It is again beyond the scope of this contribution to examine the nature of the distinction in more detail. I will only refer here to the notion of the "core meaning" (House 2009, 26). House (2009, 26) is of the opinion that pragmatic texts "have very little core meaning worth maintaining. Such texts can easily be 'recast' for new audiences, particularly since they tend to focus on the recipients' immediate actions." In contrast, House (2009, 26) emphasises the "core meaning" of other texts:

> For many literary and scientific texts of historical significance, it may be essential to render meaning faithfully, and they deserve a degree of autonomy from recipients. In other words, the specific properties of such texts may need to exert some control over how they are to be interpreted.

The usefulness of the distinction is reflected not only by the model, but more importantly by the translation industry practice where evaluation approaches used to assess the quality of pragmatic texts differ from those used for preservable texts.

The related assumption that TQA is a general term referring to the whole field and TC a term referring to its subfield is not commonly shared, for example, Hatim and Munday (2004, 352) apply them as synonyms. Yet other authors share this view (e.g., Williams 2004; Secară 2005; Hewson 2011). Williams (2004, xiiv) claims:

> Translation quality assessment (TQA) is not a new field of inquiry . . . [it] interests a broad range of practitioners, researchers, and organizations, whether their focus is literary or instrumental (pragmatic) translation.

Hewson (2011, 3) uses the term *translation criticism* to refer to TQ evaluation and claims:

> TQA usually addresses different types of pragmatic texts, and thus does not necessarily look in detail at the particular issues associated with the literary text, which requires specific methodology and criteria––and where the notion of "quality," in my view, is not a productive one.

The model was developed as systemic, that is, presupposing that when dealing with complex matters (and TQ evaluation is as complex as one can get in TS), it is helpful to distinguish different levels of generalisation/specification. And as Steiner (1998, 266) observes: "When it is analysing complex structures, thought seems to favour triads." That is why the model differentiates the most general

level of the whole field (which can be conceptualised as a process or in terms of the results of this process, both in classroom and professional settings), the medium level of processes and people involved in these processes, and the most specific level of procedures:
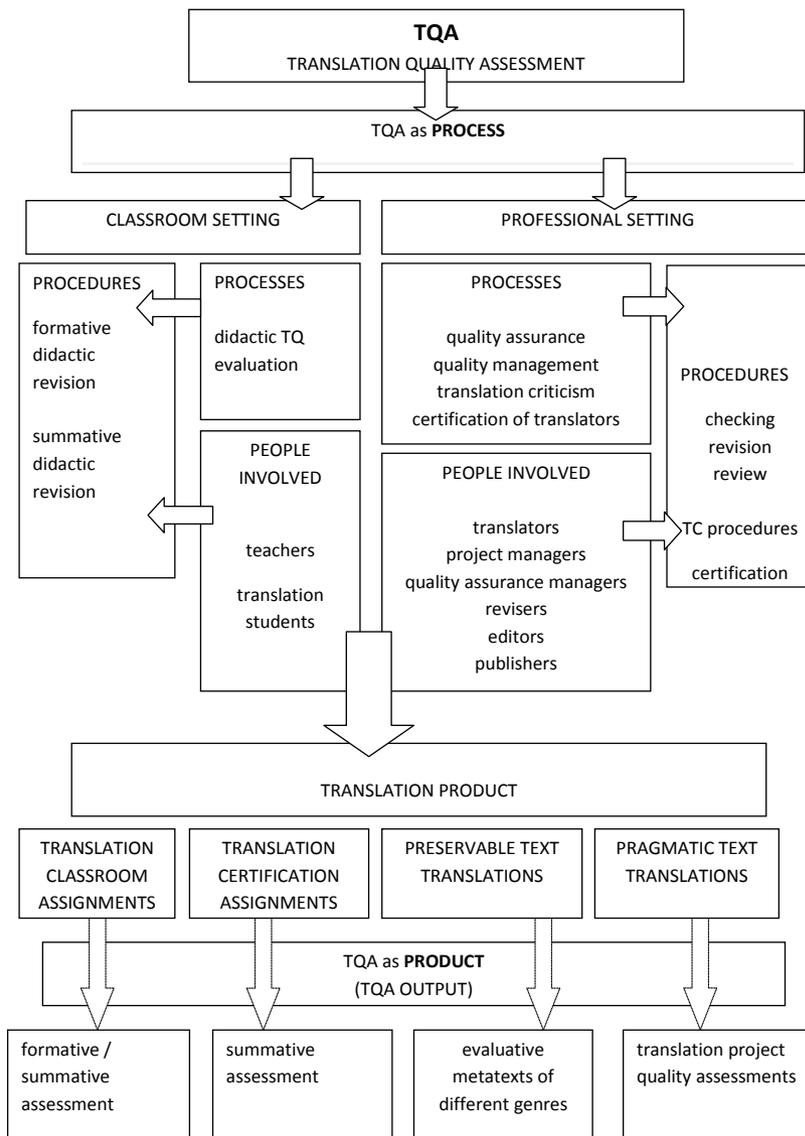
Figure 1: A three-level model of TQA and its terminology.

Figure 1: A three-level model of TQA and its terminology.

Setting apart the classroom setting that is addressed by other studies in this volume, I will focus on the professional setting, specifically on the processes of quality assurance/management on one hand and the process of translation criticism on the other.

3.1 Academic Accounts of TC

In both traditional and current research, TC is connected with preservable texts and with ST-TT comparison. House (2009, 119) defines TC as a "branch of translation studies concerned with both linguistic analysis and comparison of source and target texts and social value judgment." This definition confirms the insistence on the ST–TT comparison, which is the fundamental requirement and methodological basis of academic approaches to TC, although some scholars (e.g., Reiss 1971) admit the possibility of a monolingual TT analysis in some cases and for limited purposes (for a survey see Zehnalová [2013]). When comparing statements made by House (2009, 57; italics added) and Hewson (2011, 1; italics added), we can see that both authors take a very similar stand on the role of the translation critic and that both agree on the necessity of ST–TT comparison:

> It is the task of the translation critic to work out in each individual case and as far as possible, exactly where and with what types of consequences and (possibly) for which reasons translated texts are *what they are in relation to their source texts*.
>
> [my book] sets out to examine ways in which a literary text may be explored as a translation, not primarily to judge it, but to understand *where the text stands in relation to its original by examining the interpretative potential* that results from the translational choices that have been made.

Importantly, the above mentioned definition of TC by House (2009, 119) also introduces the distinction between *linguistic analysis* and *social value judgment*. House further explains (2009, 56):

> Judgments of the quality of a translation depend on a great variety of factors which enter into any social evaluative statement. Critical in the case of translation evaluation is that evaluative judgments should be based on the analytic, comparative process of translation criticism, i.e. it is the linguistic analysis which provides grounds for arguing an evaluative judgment.

The focus on *social value judgments* is vital. It points both (1) back to Levý or rather the whole Czech and Slovak translation tradition and (2) to current

development of TS, to the sociological turn and to its relevance to TQA. The sociological perspective explains the notion of TQ from the point of view of the people involved in translation and its evaluation and from the point of view of their interests and purposes (see section 7). This acknowledged, we need to underline now the focus on the *analytic, comparative process*. It suggests that TC is primarily concerned with linguistic, ST–TT analyses (with reference to current research it can be claimed that specifically stylistic analyses, see section 8) and with the relationship between translations and their originals, only possibly providing arguments for social value judgments (which is again a position shared by Hewson who, in the context of TC, wants "to examine ways in which a literary text may be explored as a translation, not primarily to judge it").

3.2   Academic Research into TQA

With reference to relevant literature reviews (Williams 2004; Secară 2005; Hague et al. 2011, 253), it can be argued that pragmatic texts are related to TQA and to functionalist approaches. In these approaches, the key terms are the *purpose of translation* and the TT user and these notions are also the yardsticks to measure TQ:

> In general, functionalists evaluate translation quality according to a translation's function––its purpose. That is, functionalists believe that translation is more than a simple linguistic problem of isolating a source text's static meaning and reproducing it in another language.

TQA, as an applied branch of TS, also needs to take into consideration the way pragmatic texts are evaluated in the language industry. Here, it is the "fit for purpose" approach that prevails. Academic research does recognize this fact, thus bridging the gap between translation theory and practice.

3.3   A Preliminary Summary

TC is a field dealing with literary and other preservable texts, which is primarily interested in comparative analyses and thus methodologically grounded in the ST–TT comparison.

TQA tends to be used as a general term to refer to the whole field, yet primarily associated with pragmatic texts and functionalist approaches with their emphasis on the purpose and users of the TT.

This differentiation can be further substantiated by reference to the notion of *function*: Pragmatic texts fulfil a specific pragmatic function in the contemporary target communication context (they are meant to achieve a goal, e.g., to persuade, to inform) and consequently, it makes sense to consider this function the most important criterion in translation and in TQ evaluation, which

justifies the TT focus. Preservable texts, on the other hand, have an inherent literary and/or historical core meaning that is expected to "survive" in translation. They do not have any definite pragmatic function neither in the contemporary source nor target communication contexts (they are not meant to achieve a pragmatic goal). They display a certain *Weltanschauung* and their translations are expected to convey their literary/historic meaning and value. Consequently, it is this meaning/value and not the TT function that can be considered the most important criterion in translation and in TQ evaluation, which justifies the ST focus.

4.   The Subjectivity Issue in Current Research

The key problem traditionally associated with TQ evaluation is subjectivity. Until recently, contributions and debates on TQ tended to be introduced by complaints about the hopelessly subjective nature of the whole enterprise and the impossibility of ever finding an objective yardstick for TQ measurements. After about 2000, this situation has been changing. Academic research into TQ has begun to perceive the human factor as a challenge rather than an obstacle, and this shift occurred in the whole field of TS. The sociological turn focused attention on the actors involved in the translation process and on the active role of translators, "turning" the human factor into a rewarding research area. Munday (2008a, 157) feels surprised: "It is quite astounding that this shift or 'turn' has taken so long to occur." Indeed, the human factor, human decision processes and the inevitable subjectivity are part and parcel of the translation process and if translatological research is to reflect this reality, it can hardly ignore these aspects. What translation scholars can do, however, is to choose their stance towards subjectivity: either *a priori* negative and in this case, subjectivity means biased opinions and lack of consensus, or *a priori* neutral/positive stance recognizing the nature of the object of study and/or acknowledging positive values such as professionality, expertise, responsibility and self-reflection. A telling example is Sharon O'Brien's (2012) approach to developing dynamic TQA models that depend on the decision processes of experts in relevant fields (see section 5).

When discussing subjectivity of TQ evaluation, Reiss (1971) and Schäffner (1998) employ the term *intersubjective reliability*. Schäffner states that intersubjective agreement is difficult to achieve, which is true of course. But we need to draw distinctions: In some areas, intersubjective agreement might not be the goal. In literary translation evaluation, different assessments (supposing that they are coherent and supported by arguments) might document different points of view and the interpretation potential of the literary text in question. They can thus enrich the debate on the nature and principles of translation that is open and does not strive for ultimate answers. On the contrary, in

institutional translation or in education, intersubjective reliability is vital. While to achieve complete agreement would be an unrealistic objective, maximisation of intersubjective reliability is a priority because in these areas, assessments have serious consequences for professional translators/students. The maximisation of intersubjective reliability is a matter of specifying the parameters of different situations in which evaluation takes place, and also a matter of integrating translation research, education and practice. Related to the notion of specification is the fact that different translation projects may pose different TQ requirements––maximum quality may not be desirable or requested. This fact is recognized both by the current European Quality Standard for Translation (EN 15038) and by some academics, for example, by O'Brien (2012) who relates it to the notion of community translation and community-based evaluation.

In summary: Academic research recognizes the subjectivity of assessment and the relative nature of TQ. These aspects are no longer considered unsurpassable obstacles neither in research nor in translation practice. Lambert (2006, 139) maintains:

> Although both theory and research have demonstrated that 'quality' as such does not exist but rather that quality exists for somebody in given circumstances, translation practice, translation didactics and translation research . . . may very well go hand-in-hand as long as they understand each other's aims and positions.

5.   Specification in TQA

Translation specifications based on a standard set of translation parameters, mostly on *audience* and *purpose*, is a notion introduced by Hague et al. (2011). Drawing on a survey of translation competence and TQA literature, the authors state that there is a drift towards a convergence of thought that can be furthered by developing the functionalist approach and Nord's loyalty principle. Hague et al. (2011, 259) argue that the specification approach goes beyond the customer brief to include the requirements of all stakeholders:

> The translator is loyal not to any one person over another but to the specifications that have been agreed to in advance by all stakeholders in a translation project. The specifications are not unstructured. Rather, they are created within a system of parameters.

The authors discuss a list of such parameters and broaden the concept of TQA to include not only the TT, but the success of the whole translation

project. According to them, once the stakeholders, that is, the people involved in a translation project, agree that the translator is to be loyal to specifications, they determine the way to assess TQ. Hague et al. (2011, 259) present the following specification-based model, using the concept of translator competence, which is a way to formulate TQ requirements:
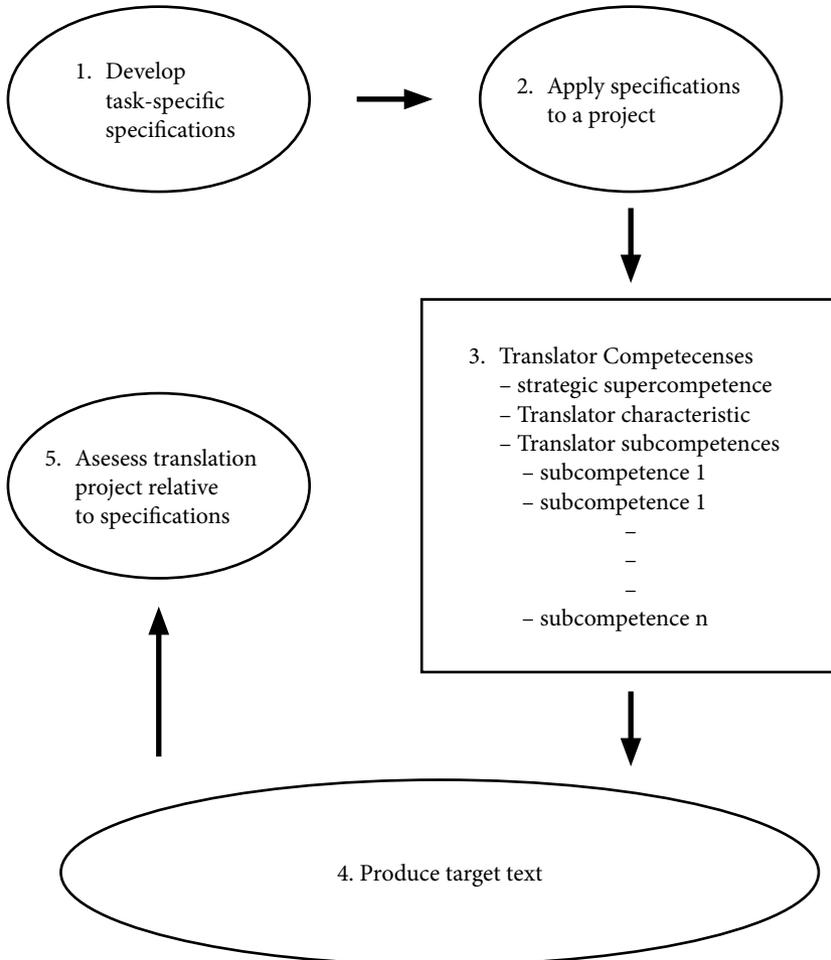
Figure 2: Convergence of translation specifications and assessment
(Hague et al. 2011, 259).

With reference to Martín de León (2008), Hague et al. (2011, 259) recommend *experientialism*: "In experientialism . . . meaning is not a static property of a text but rather a dynamic aspect of human experience." The authors associate the transfer of a static meaning from the ST to the TT with ST-oriented linguistic

approaches. As will be explained in the context of TC, this is an unwarranted assumption. In fact, the notion of dynamic meaning related to humans rather than to texts is promoted by the proponents of linguistic approaches at least as much as by the proponents of functionalism.

The notion of translation specifications that include the whole translation project and all stakeholders turns TQ evaluation into a dynamic process that is directed at interests and expectations of the people involved. Sharon O'Brien (2012) reports on the results of her research into TQ evaluation methods used in the language industry and observes that there emerges a growing dissatisfaction among practitioners with current static, normative and time-consuming models that generally do not include variables such as *content type*, *communicative function*, *end user requirements*, *context*, *perishability* or *mode of translation creation* (translation by a qualified human translator, unqualified volunteer, machine translation or translation memory system or a combination of these). She also discusses factors such as *subjectivity*, *time*, *budgetary constraints*, *new paradigms* (the changing notion of "text" encompassing tweets, blog postings, multi-media and user-generated content), new technology and what she calls *new focus* (users have more control over products, services and content, companies pay more attention to the end user and the end users' perception of quality). The author states that the dynamic approach to TQ evaluation is process-oriented rather than product-oriented; she develops a series of dynamic models drawing on the notions of *communication channel* and *content profile*, on the parameters of *utility* (the relative importance of the functionality of the translated content), *time* (the speed with which the translation is required) and *sentiment* (the importance of impact on brand image, that is, how potentially damaging it might be to a translation client if content is badly translated) and on the decision process of the person in charge of TQ evaluation who decides which model to apply.

6.   Specification in TC

In TC, the need to specify concerns what is called TC procedures in the above mentioned model. The crucial distinction between *linguistic analysis* and *social value judgment* has already been introduced. Other distinctions are delimited by Hewson (2011, 5–6). He distinguishes three concepts: *analysis*, *evaluation* and *criticism*. For a definition of translation analysis, he refers to McAlester (1999), who asserts that *analysis* explicates the relationship between the TT and the factors of its production, including the ST, and does not imply value judgments. *Evaluation* is usually based on explicit criteria, but does not deal with interpretation in detail. Hewson's (2011, 6) concept of *translation criticism* employs the notion of interpretative potential:

> [TC] involves an interpretative act whereby the basis of the value judg-
> ment is explicitly spelled out. Translation criticism attempts to set out
> the interpretative potential of a translation seen in the light of an estab-
> lished interpretative framework whose origin lies in the source text.

Hewson thus makes the *interpretative potential* of a translation the key notion of TC. He addresses the related issue of subjectivity by appealing to the expertise of the critic and with reference to Levý (1967), he conceptualises translation process as a decision process based on the translator's interpretation of the ST. The focus on the process of translation and on the expertise of the people involved is in line with what is going on in the area of TQA. The same point can be made concerning the meaning of the ST and the TT. Recent academic approaches to TQA, grounded in functionalism, highlight the translation process and the dynamic nature of meaning. Linguistic and ST-oriented approaches pay attention to both translation product and process. When dealing with a specific translation product, linguistic approaches perceive meaning necessarily as "static" for the purposes of analysis. When dealing with the process of translation, then, in spite of the assumption on the part of some functionalists, linguistic approaches foreground the process of interpretation and the notion of meaning/interpretative potential of the ST/TT as interpreted and mediated by the translator/recipient (translation critic in the context of TC). In doing so, they turn the concept of meaning from static into dynamic and the concept of translation as a transfer of static meaning into the concept of translation as a dynamic meaning-interpreting and meaning-making process. House (2009, 19) explains:

> If there is a focus on the process of interpreting a text, attention shifts
> from the text itself to a process involving a human being, a reader and
> his or her cognitive and emotive activity. That is to say, there is a shift
> from the semantics of the text to the pragmatics of text interpretation.

Related to the dynamic concept of translation are the *non-reductionist* and the *third code* concepts: translation is not seen as a process of replacing a ST by a TT while reducing the ST value, but rather as a process of creating a TT that is an alternative to the ST, an addition to it. Metaphorically speaking, translation is not "bringing over" (because ST remains where it was before, only richer for having its version/s), translation is enrichment and discovering of new interpretations, new aspects and values and finding new readers in different cultures. House (2009, 20) clarifies this view of translation:

> The fundamental idea here is that there is no reality independent of
> how human beings perceive it through their culturally tinted glasses.

> Consequently, it is the way texts are perceived that is real and not the texts themselves. From this point of view, it becomes possible to think of an original text as being dependent on its translation rather than the other way round, and as having existence only through its translated versions.

The third code concept is referred to, for example, by Frawley (1984), Baker (1993) and House (2008) and explained by Chesterman (2003, 218):

> Translations should not be thought of as deficient target texts nor as corruptions of source texts, but as a text type or variant in their own right, a hybrid distinct from both source and target codes. They have a right to be different from both.

Another key concept of TC is *tercium comparationis*. Munday (2009, 231) explains:

> A term used in contrastive linguistic studies to describe the basis of comparison between two objects of analysis (SL and TL units) in terms of a shared criterion. This criterion, the tertium comparationis (lit. 'the third [element] of the comparison') is a text-independent meaning (invariant) shared by both the SL and TL unit, by means of which the variation in equivalence between the two units can be established . . . translation scholars consider the tertium comparationis to be a controversial issue since it carries with it an inevitable element of subjectivity.

The concept is vital and can hardly be avoided as the ST–TT focus of TC entails comparison; it is controversial as it is related to the issue of subjectivity. My point here is to suggest that, as with some other terms, the issue is not the term itself but rather the way "the third element" is conceived. I will seek to demonstrate this by comparing the views of Popovič and Hewson. Hewson (2011, 16) is critical of the term and its use in TC: "The tertium is always problematical when it is taken to be the objective yardstick that it cannot be." Popovič (1975, 108) used the expressive system developed by František Miko as a "mediation code," considering it the tertium comparationis. Valentová and Režná 2011, 10–11) state:

> [He] realized that it can be used to identify expressive qualities of both the original and the translation and that the potential difference between them is measurable as a difference in expressive qualities. It can even be used to determine which ones are part of the author and original recipient's conventions and which ones belong to the translator and the translation recipient's conventions.

But as pointed out by Benyovszky (2011, 15–16), Popovič viewed Miko's expressive system not only as an (objective) research method but also as a method of interpretation that includes an "anthropological horizon." Benyovszky (2011, 16) quotes this statement by Popovič: "to take recourse to the expressive system . . . is to interpret." Thus it is not the dis/approval of the term tertium comparationis but rather the Wittgensteinian notion of the way the term is used. The key point is that both Popovič and Hewson highlight two aspects: *interpretation* and *style*. The focus on interpretation has already been explained; the link to style is the fact that stylistics is the field investigating the effects/meaning equivalents of linguistic choices. Popovič (1975, 27) believes that "translation is a matter of style" because style integrates all language levels of a text, connects the language level with the thematic level and gives coherence to the translator's decisions (Popovič 1975, 103). Hewson (2011, 19) maintains that "translators indeed have an identifiable 'thumb-print'"; he appeals to "the more general framework of comparative stylistics . . . to discuss the effects produced by stylistic choices in source texts, and the way such effects have been recreated (or not) in the corresponding target texts" and his aim is "to give style the central place it deserves within translation criticism." He observes that "style has traditionally been seen as a second-order element, even in the specialised field of translation criticism" and documents the "renewed interest in the subject" by referring to studies by Parks (1998) and Boase-Beier (2006) and by extensively quoting Mona Baker's *Towards a Methodology for Investigating the Style of a Literary Translator* (2000). A similar point is made by Munday (2008a, 158) who points out "a mainly linguistic angle in stylistic studies of translation" and refers to Boase-Beier (2006), Bosseaux (2007), Parks (1998), Malmkjær (2003) and his own *Style and Ideology in Translation* (2008b).

However, all this attention to the human factor and subjectivity is not to suggest that meaning, interpretation and evaluation are entirely determined by individual recipients and that "everything goes." Expressive means, their interpretations and evaluations may and do vary, but they are not arbitrary. They can be investigated in a rigorous and intersubjectively verifiable way because there exist:

1. sound methodology to analyse style and translator's choices (e.g., Baker 2000);
2. empirically tested models to analyse linguistic expressive means for the purposes of TQ evaluation (e.g., House 1997, 2009, 2014);
3. empirically tested models to examine the legitimacy of ST interpretations for the purposes of TQ evaluation (e.g., Hewson 2011).

These analytical tools fit into more general linguistic accounts of communication and language use (e.g., Czech functionalism, discourse analysis, critical discourse analysis, narrative theory) and they are in agreement with the current concepts of translation.

7.   The Assessment Scenario and the Purpose of Assessment

In keeping with what has been suggested so far and what can be summarized as "quality exists for somebody in given circumstances," I will argue that the specification approach to TQ evaluation needs to include the specification of the purpose of assessment and that this goal can be achieved by introducing the term *assessment scenario*. As mentioned above, Schäffner (1998) and Hönig (1997) discuss this term along with the term intersubjective reliability. Lauscher (2006, 57) makes use of the term *assessment situation* (*Bewertungssituation*) and applies the following scheme:
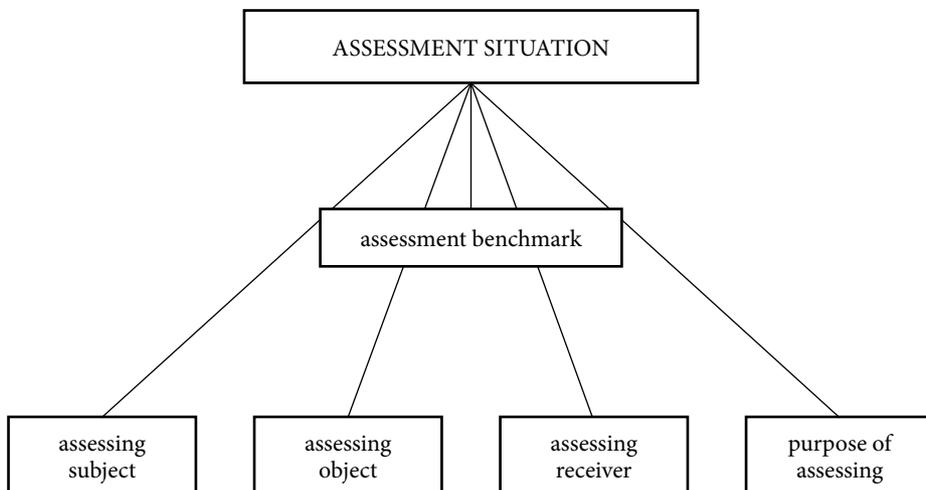
Figure 3: Assessment situation according to Lauscher (2006, 58).

The author explains (Lauscher 2006, 57):

> Intentionality and purposefulness . . . turn assessment into a subject-
> and situation-dependent activity. Applied to translation evaluation, it
> means that it is necessary to establish who, in what situation, with what
> purpose and who for makes the assessment.[3]

What follows is a proposal of a wider set of parameters to be established when setting up an assessment scenario:

1. assessment process (area of evaluation);
2. assessment procedure (see the proposed model);

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3   Die Intentionalität und die Zielorientierung der Bewertungshandlung . . . machen Bewerten zu einer subjekt- und situationsabhängigen Tätigkeit. Bezogen auf Werturteile über Translate muss also geklärt werden, wer in welcher Situation mit welchem Ziel für wen bewertet.

3. specification of the translation project or translation brief;
4. assessment commissioner;
5. assessment receiver/s;
6. the evaluator/s (their qualifications, external/internal position);
7. specification of the assessment and requirements made on it:
   a. purpose of assessment;
   b. assessment method (quantitative, qualitative, bilingual, monolingual);
   c. extent of the evaluated text (whole text, samples, "critical points");
   d. assessment criteria;
   e. assessment tools (evaluation models, error classifications, levels of error severity, grids);
   f. technical tools (spreadsheets, other software, forms);
   g. medium and format of assessment (written/visual/oral);
   h. ethical standard (information for the translator/s about the methods/criteria/consequences of assessment).

The proposal works on the assumption that once the variables are explicitly stated and included into the scenario, all relevant aspects of the specific assessment situation will be taken into consideration. The formulation of the scenario is supposed to enhance the intersubjective reliability and purposefulness/effectivity of assessment, to meet expectations of the assessment commissioner and to comply with the ethical requirement to inform the translators.

8. Conclusions

1. The study argues that translation quality is a relative notion conditioned socially, historically and by the development of TS. It associates the ST-focused approach with translation criticism and the TT-focused approach with translation quality assessment and claims that after 2000, both areas have reached a considerable degree of agreement due to the concept of specification.
2. Within TQA, the solution to the problems of TQ evaluation that seems to be widely accepted within the discipline is specification of assessment criteria based on translation brief specifications. Current approaches to TQA broaden this concept by including all stakeholders and the whole translation project and bridge the gap between translation theory and practice by developing dynamic TQA models.
3. Within TC, "the difference between (linguistic) analysis and (social) judgment" (House 2009, 55) is crucial. The subjectivity issue is related to the notions of translation and TQ evaluation as decision processes and as dynamic meaning-interpreting and meaning-making processes and to the non-reductionist and third code concepts of translation.

4. The study suggests that the specification approach to TQ evaluation means that all relevant parameters of the given situation of evaluation need to be included and that this can be achieved by employing the notion of assessment scenario.

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Translation Revision: Fundamental Methodological Aspects and Effectiveness of the EN-15038:2006 for Translation Quality Assurance

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ABSTRACT: The aim of this paper is to establish the fundamental methodological aspects required to ensure effectiveness of translations revision. The model presented is based on a previous methodological translation revision proposal (Parra 2005), revisited and completed with the results of later works by the author as well as the contributions of several empirical studies. This methodology integrates the fundamental aspects to be taken into account in the revision of translations (revision principles, revision parameters, the degrees of revision and the reviser's profile), as the result of a descriptive, comparative and critical analysis of translation revision in translation studies, as well as of the assessment of the results of four case studies. To conclude, a brief theoretical reflection on the potential effectiveness of translation revision, as mandatory practice to comply with the EN-15038:2006 for translation services, will be proposed, taking into consideration the requirements of the European Standard on revision.

KEYWORDS: translation revision methodology; basic and general principles for revision; revision parameters; types of revision; degrees of revision; revision procedures; EN-15038:2006

1.   Introduction

The purpose of this work is to establish the fundamental methodological aspects involved in the revision of translations and in their effectiveness. Secondly, we will consider some controversial aspects related to translation revision within the framework of the EN-15038:2006 for translation services (henceforth the Standard). In special, those concerning the concept and the process of revision, the professional qualifications requirements with respect to some of the actors involved in the translation process, and the aspects to verify in the translation process stages.

With this aim, we would like to begin with two preliminary remarks. The first one concerns the existing terminological diversity to refer to the concept of revision itself, and even inconsistent use of terms (such as *checking*, *editing*, *proofreading*, *reviewing*, *revising, revision, review* and *self-revision*), already dealt with by several authors and researchers (Mossop 2001, 2007; Parra 2005; Allman 2007b;

Robert 2012), that often causes confusion and ambiguity with other procedures for translation quality assessment. For the purposes of this article, the term *revision* is understood as the comparison of the target text (TT) and source text (ST) carried out by a third person (the reviser) with the aim of ensuring translation quality. The term *self-revision*, also referred to as *checking* in the Standard, is the revision of the TT carried out by the translator himself or herself.

The second remark is related to features of revision. The principal general characteristics of the concept of revision are three: 1. Its principal aim is to ensure translation quality, 2. Revision can have an additional or secondary aim: that is, to help translators to improve their competences, 3. The way to carry out revision: that is, comparing or cross-checking the translation against the source text.

Nevertheless, revision is also subject to conceptual diversity or some disagreement on several aspects: 1. The object involved in the task itself (that is, whether it is the entire TT, or whether it is only a part or a percentage of the translation that should be compared with the ST) and 2. The agent responsible for the corrections and improvements. Although in most cases the person responsible for making the changes in the TT is the reviser, when revision has a secondary aim this task is usually performed by the translator.

Before tackling some controversial aspects of the Standard that deal with translation revision, we put forward three premises: one major premise and two minor derived from the former. The major premise is: 1. "Revision is only effective in assuring translation quality if certain principles and conditions are strictly observed." The two derived minor premises are: 2. "Systematic translation revision by a third person (the reviser) is not always necessarily beneficial to translation quality," and 3. "The effectiveness of systematic translation revision depends on the circumstances in which the revision process is performed."

The first premise poses two questions. When can revision assure translation quality? And, in what circumstances can revision be effective in assuring translation quality?

Based on the results of several empirical studies and these of our own work on this matter, in our opinion, the fundamental methodological aspects required to ensure effectiveness of translation revision are three:

  a. Translators and revisers must comply with revision principles.
  b. Human resources for translation and revision projects must be managed appropriately.
  c. A specific and coherent set of instructions for the translation revision should be provided.

In the next sections, we will deal with these three basic aspects focused on: the revision principles, the human resources involved in the translation project

(especially translators and revisers), the aspects to be verified in the translation and how to perform the revision.

2. The Revision Principles

The concept of *revision principle* has been dealt with by several authors and researchers (Hosington and Horguelin 1980; Horguelin and Brunette 1998; Mossop 2001; Künzli 2005, 2006, 2007a, 2007b; Parra Galiano 2005, 2006, 2007, 2015; Robert 2012). In simple words, a *revision principle* is a general guideline which limits the interventions of the reviser's work. *General revision principles* are determined by quality criteria established by the translation service provider (TSP) and/or direct customer (organization or company) quality criteria and requirements. Consequently, these can differ from one to the other. As an example of *general revision principles* see the thirteen revision principles indicated in the *Manual de revisión* of the Directorate-General for Translation of European Commission (DGT 2010, 8) and the seven established by the author with the corresponding justification (Parra Galiano 2005, 323–25; 2007, 200–202).

Basic revision principles are those present in all theoretical studies analysed and usually shared by every TSP (Parra Galiano 2015). These basic revision principles are:

1. Revision cost-effectiveness: the relationship between necessity, usefulness, effectiveness and cost. In other words, cost-effectiveness is the balance between human resources, time and cost involved in the revision process on the one hand, and necessity, usefulness and effectiveness of the revision on the other.
2. Minimal corrections: the reviser should modify the TT as little as possible and, of course, avoid retranslation.
3. Justification for the changes performed: the reviser should be able to justify any correction and improvement made in the translation.

The observance of these three *basic revision principles* by the reviser is of fundamental importance to avoid, for example, the results of erroneous revision processes such as: 1. Under-revision: the failure to detect errors, 2. Over-revision: the introduction of errors by the reviser in the translation draft, and 3. Hyper–revision: the insertion of unnecessary changes. Therefore, and considering that the results of various empirical studies shows that hyper-revision and over-revision are not unusual (Allman 2007a, 26; Brunette et al. 2005; Conde Ruano 2008; Horváth 2009, 11; Künzli 2007a, 33–44), the first condition for translation quality assurance is that revisers comply with the *general and basic revision principles*.

3. The Management of Human Resources

The results of erroneous revision processes or inappropriate translation revision arise, basically, from revisers' interventions in the target text, but may also derive from other factors related to translation project management.

Even if ideally TSPs should work with experts for every translation project, this is not always possible. However, when selecting translators and revisers for a project, TSPs should take into account, at least, the following aspects regarding the professional profile of both translators and revisers: appropriate qualifications and competences, experience, domain or subject knowledge and language pair (both revisers and translators should be native speakers of the target language).

In this sense, the empirical study by Allman (2007a) shows how the acknowledging and establishing the "hierarchy of expertise" in translator-reviser scenarios can be of help in the process of revising translations. According to Allman (2007a, 28), the notion of *expertise* is understood here as a person with proven qualifications (through academic study, specific training or successful examination results) and continuous and proven professional experience of over ten years in a specific field. On the other hand, the establishing of a "hierarchy of expertise" by using six typical translator-reviser situations may also help TSPs to "determine or negotiate the specific revision tasks to be performed by the reviser" and "avoid TSP's having possible conflicts between translators and revisers" (Allman 2007a, 18–24).

In this sense, the studies by Allman (2007a, 2007b) confirm our second condition to ensure effectiveness of translation revision, "Human resources for both translations and revisions should be managed appropriately," so that translation quality is not merely improved but also assured, and to avoid possible conflicts between translators and revisers and their resulting repercussions with regard to cost, delivery deadlines and the business relationship with the final client.

As Allman (2007b, 36–46) points out on the task of the reviser:

> 1. Usually, the accuracy/reliability, typos and style (enhancement/improving readability) would seem to fit the reviser's remit in normal circumstances. 2. Nevertheless, they are other areas (terminology, layout and factual information) by which I mean that there is no general consensus as to whether they fall within the set of responsibilities of the reviser. 3. And, of course, they are three categories to consider precisely on what the reviser should not do: Under-revision . . . ; over-revision . . . ; and hyper–revision.

4. Integrated Methodology for Translations Revision: Key Aspects

Having dealt with the general and basic principles of revision and the importance of an appropriate management of human resources, the question now is to decide how translation revision should be performed? The answer to this question involves deciding on the following fundamental aspects related to translation revision methodology: the *revision degree*, the *revision mode* and the *revision procedure*.

4.1 Revision Degree (Revision Types and Revision Modes)

Some of the most frequent types of translation quality assessment (TQA) procedures used to determine and measure translation quality (Brunette 2005) involve the comparison between a part or a percentage of the TT with the ST. Therefore we consider that these TQA procedures entail a *partial translation revision* or the practice of revision in varying degrees (see table 1).[1]

Revision type	Translation Quality Assurance (TQA) procedures	Part of TT revised	Comparison of ST and TT	Revision degree
1. Bilingual revision	Pragmatic and Formative Revision	Entire text (100%)	Always	Complete or full revision (superior degree)
2. Monolingual revision	Fresh look	Entire text (100%)	Sometimes (if necessary)	Part revision (intermediate degree)
3. Sample revision	Quality Control (QC)	Sample/s (usually 10%)	Always	Part revision (lower degree)
4. Absence of revision	Simple lectura (DGT) Spot-check (Cala)	– Reading of TT (100%) – Part control	No	Revision absence (zero or nil degree)

Table 1: Revision Types, TQA Procedures and Revision Degrees (Parra Galiano 2005, 2015).

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1 The left column of table 1 shows the corresponding names of the three types of revision, according to the revision degree (see the right column) and considering whether the reviser reads and compares the entire TT with the ST or only a part or a percentage of it (Parra Galiano 2005, 2006, 2007, 2010, 2015). In the last line, there are two examples of other TQA procedures used in the Directorate-General for Translation (DGT) of the European Commission, unrelated to revision.

On the other hand, revisers may do a *partial revision* because they use only certain parameters or groups of related parameters to verify translation quality. In simple words, a *revision parameter* is a criterion which answers the question: which aspect/s of the translation must be verified? Thus, before performing a revision it is also necessary to establish the revision parameters that the reviser should use, that is the *revision mode* (method) or the general aspects of the translation that the reviser should focus on, check and how to go about it.

Given that a *part translation revision* may involve the practice of revision in varying degrees, the *revision degree* is the variation regarding the intensity with which the translation revision is performed, taken into account both the part or percentage of the target text to be verified and compared to the source text, and the parameters or types of parameters used to assess translation quality and make appropriate corrections and improvements, considering the specifications of the translation brief (Parra Galiano 2015). Therefore decisions on the *revision degree* required for the TT entail determining both the *type of revision* and the *revision mode*, and should be made in accordance with three main factors: 1. the dissemination and use of the translation, 2. the qualifications and experience of both the translator and the reviser, 3. the resources available in terms of time, money and human resources.

Taking into account the interaction between the above mentioned factors, the most appropriate *revision type* should be chosen for each translation project, from the following:
1. a *bilingual revision*: comparing the entire TT with the ST;
2. a *monolingual revision*: a reading of the entire TT and comparison with the ST only if necessary, that is, when the reviser detects quality problems in the translation;
3. a *sample revision*: reading parts or samples of the TT (usually 10%) and comparing only those samples with the ST.

For *revision mode*, it is important to consider that revisers normally use several revision parameters at the same time because there is certain affinity between them. For this reason, we decided to group the parameters that are usually used simultaneously by revisers to check specific aspects of the translation into four groups giving as a result four revision modes (see table 2):
1. *revision of the content* (logic, facts, specialised language);
2. *linguistic revision* (specialised language, correct use of TL, target audience appropriateness);
3. *functional revision* (target audience appropriateness, accuracy, completeness);
4. *revision of the presentation* (completeness, layout and typos).

In this respect, we would make two remarks:

1. The name of each revision mode and the corresponding parameters are for mere reference, given that the most important issues are: what has to be checked in the translation, how to go about it and what is the most appropriate professional reviser profile for the revision in question (taking into consideration qualifications, experience and thematic competence of both the translator and reviser, and the dissemination and use of the translation).
2. Considering that some parameters are used in several modes of revision, in our methodological proposal, containing a total of nine parameters classified into four groups, the last parameter of each group is the first one (repeated) in the next.

The *Integrated Methodological Proposal for Translation Revision* presented in table 2 is the result of a descriptive, comparative and critical analysis of translation revision in translation studies literature, as well as the overall results from four case studies and our experience as translator and reviser. This methodology shows and integrates part of the fundamental aspects to be taken into account in the revision of translations (the most common revision parameters and the most appropriate reviser profile for each revision mode), in accordance with basic and general revision principles, degrees of revision and revision procedures.

4.2 Translation Revision Procedures

Revision process is a set of interrelated activities that the reviser performs to verify the quality of the TT in accordance with a translation brief. The revision process may involve several activities: the reading of the TT and ST, the comparison between the TT and ST, the search for terminology and documentation, the detection, identification and correction of errors, and the final verification of the translation. During the revision process, according to Mossop (2001, 121–26), the reviser may order and distribute the revision tasks in different ways: number of re-readings of the TT (one or two?) and use of parameters (type of revision); order (if more than one): bilingual/monolingual first or last?; reading order during bilingual revision (TT or ST first?); size of the unit to read during bilingual revision (whole page, paragraph, sentence).

Thus, the *revision procedure* can be defined as the specific way in which the reviser sequences, orders and distributes the different activities to verify and assure translation quality during the revision process. Consequently, the revision procedure is closely associated with the reviser's professional and psychological profile but, nevertheless, it also depends on the *revision brief* (Parra Galiano 2015).

According to the results of an empirical study by Robert and Van Waes (2014), and based on previous explorative studies (Robert 2008, 2012),

translation revision procedures have an impact on both the process and product of revision. Given that the translators and revisers employ a wide variety of revision procedures in their daily working practice, Robert and Van Waes (2014) have formulated some practical recommendations on selecting revision procedures, taking into account quality and time. In this sense, it is important to point out that the study focussed on the number of times and order in which translators and revisers read the TT to compare it with the ST, with the aim of verifying the quality of the translation. The four most commonly used procedures are: monolingual revision, bilingual revision, bilingual followed by monolingual revision and monolingual followed by bilingual revision.

Parameters	General aspects to verify (in TT)	Mode of revision	Reviser profile
– Logic – Facts – Specialised language	Content	Revision of content	Thematic reviser [reviewer]
– Specialised language – Correct use of target language – Audience appropriateness	Linguistic	Linguistic revision	Linguistic reviser
– Audience appropriateness – Accuracy – Completeness	Function	Functional revision	Translator–reviser
– Completeness – Layout – Typos	Presentation	Revision of presentation	Editor–reviser

Table 2: Integrated Methodology Proposal for Translation Revision
(Parra Galiano 2005).

5.   Specific Instructions for the Revision: The Revision Brief

The third condition for ensuring the effectiveness of translation revision is to have specific instructions for the revision. The specification for these instructions is what could be called the *revision brief*. To ensure that a revision brief is coherent, on the one hand, it is evident that it should be based on the TSP/client quality criteria and the translation brief,[2] take into account the use and dissemination of the translation, whether the revision has an additional aim (translator's competence development) and the professional profile (qualifica-

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2   As Künzli (2005, 40) points out, revisers often receive the same task description as the translator.

tions and competences) of translators and revisers involved in the translation project.

On the other hand, in our opinion, the revision brief should specify at least four aspects:

1. time available for the revision;
2. who should perform the correction of the detected errors (the reviser or the translator);
3. the translation revision degree (bilingual, monolingual or sample revision);
4. the revision mode (general aspects on which the reviser should focus on).

In summary, the revision brief depends on the factors already mentioned, but there are other complementary and important questions to address: Who should decide on how to perform the translation revision? Who is responsible for giving or drawing up these specific instructions related to revision? Should it be the TSP, the reviser or the project manager (PM)?

The revision brief may be provided by the TSP, the PM or the client. For the revision brief to be coherent, it should include instructions on the revision degree and the revision mode (revision parameters) that the reviser should follow. In the absence of a revision brief, the reviser herself or himself should make the decision on these issues. With regard to the revision procedure, the reviser should decide how to organize the necessary activities involved in the revision, in accordance with the time available, the aim of the translation or, if available, the revision brief.

6. Some Controversial Aspects Regarding Revision in the EN-15038:2006

After a detailed analysis of the official Spanish version of the Standard (UNE-EN 15038:2006; AENOR 2006) and a comparison with the official English version (BS EN-15038:2006; CEN 2006), we have noticed that both versions contain three controversial aspects with regard to translation revision. These aspects will be discussed briefly in the next sections in order to reflect on two more questions.

The first one, related to our second premise, is whether (or not) "Systematic translation revision by a third person (the reviser) is always necessarily beneficial to translation quality." The second question to think about, related to our third premise, is whether (or not) compulsory and systematic revision, within the framework of the Standard, can assure translation quality.

As we know, "The purpose of the European standard EN-15038:2006 is to establish and define the requirements for the provision of quality services by translation service providers" offering both TSP "and their clients a description

and definition of the entire service" with the aim of providing TSP "with a set of procedures and requirements to meet market needs . . ., with regard to human and technical resources, quality and project management, the contractual framework, and service procedures" (CEN 2006, 4–5). In this sense, it is important to point out that the Standard focuses on the entire translation service rather than on the translation as a product.

6.1 The Definition of the Term *Revise* and the Description of the *Revision Process* in the EN-15038:2006

Although the standard defines the term *revise* as "(2.10) examine a translation for its suitability for the agreed purpose, compare the source and target texts, and recommend corrective measures" (CEN 2006, 5), according to the description of the *revision process* (5.4.3), it is unclear if the reviser shall examine always the translation comparing the source and target texts: "The reviser shall examine the translation for its suitability for purpose. This shall include, as required by the project, comparison of the source and target texts for terminology consistency, register and style" (CEN 2006, 11; our emphasis).

This lack of clarity, on the one hand, involves ambiguity with regard to the type of revision (as to whether the revision should be bilingual, monolingual or sample revision) *required by the project*; on the other hand, it entails doubts and may even lead to confusion with the use of other translation quality assurance (TQA) procedures that do not involve any revision degree. Consequently, in this last situation, the use by revisers of TQA procedures not related to revision will not comply with requirements of the EN-15038:2006 in this sense (compulsory revision).

6.2 Professional Competences and Experience of Revisers

For human resources management (3.2.1), the Standard specifies that "The TSP shall have a documented procedure in place for selecting people with the requisite skills and qualifications for translation projects" (CEN 2006, 6).

According to the Standard the professional competences of translators (3.2.2) are: 1. Translating competence, 2. Linguistic and textual competence in the source and target language, 3. Research competence, information acquisition and processing, 4. Cultural competence and 5. Technical competence:

should be acquired through one or more of the following:
- formal higher education in translation (recognised degree);
- equivalent qualification in any other subject plus a minimum of two years of documented experience in translating;
- at least 5 years of documented professional experience in translating (CEN 2006, 7).

As to the professional competences of revisers, the only difference that seems to exist between translators and revisers professional competences (3.2.3) is the level of translation experience in the field concerned: "revisers shall have the same competence as translators, as defined in 3.2.2 and should have had translation experience in the field concerned" (CEN 2006, 7).

In this regard it is important to point out that the EN-15038:2006 recommends but does not require the reviser to have more domain or thematic competence than the translator. On the other hand, the Standard does not specify what this experience should be (for example, in years or number of words translated in the field). As this experience is neither quantified nor determined, a literal interpretation of the Standard would allow a novice translator to intervene as a reviser in any project after having translated only one text (with a small number of words) in the field concerned. From this perspective, in practice, any translator could assume the function of reviser for a TSP to be able to certify compliance with the Standard.

Nevertheless, to guarantee the quality of a translation through an effective revision, in our opinion, the reviser should have more (or at least the same) domain knowledge, translation competence and experience in the field as the translator.

6.3 The Aspects to Verify in Translation Process Stages

Now we will deal with other controversial question regarding the aspects to verify in translation process stages (5.4): translation (5.4.1), checking (5.4.2), revision (5.4.3) and review (5.4.4).

As we have seen (6.1), "The reviser shall examine the translation for its suitability for purpose" and focus on "terminological consistency, register and style." In practice, the three criteria mentioned are limited to the partial checking of two general aspects which the translator shall pay attention "in order to produce a text that is in accordance with the rules of the linguistic system of the target language and that meets the instructions received in the project assignment" (CEN 2006, 10) of a total of seven. The seven aspects which the translator shall pay attention to are: 1. Terminology, 2. Grammar, 3. Lexis, 4. Style, 5. Locale, 6. Formatting and 7. Target group and purpose of the translation (CEN 2006, 10–11).

As we can see, in fact the reviser's task consists of a part verification of the translation using three revision parameters: the first parameter (terminological consistency) is mentioned in the group of related parameters named *Terminology* and the second and third parameters (register and style, respectively) are included in the group four, denominated in the Standard as *Style*.

For the task of the reviewers, who "shall be domain specialists in the target language" (CEN 2006, 7), the Standard states (5.4.4) that "The review can be

accomplished by assessing the translation for register and respect for the conventions of the domain in question" through "a monolingual review to assess the suitability of the translation for the agreed purpose and recommend corrective measures" (CEN 2006, 11).

In short, according to the Standard, the only *revision mode* that the reviser shall perform corresponds to the use of linguistic revision parameters, and therefore to a partial revision, related to what we named *linguistic revision* (see 4.1 and table 2). On the other hand, we think there is some overlapping between reviser and reviewer tasks (limited to verifying linguistic aspects). Furthermore, the intervention of a reviewer in a translation project performed from the beginning according to the EN-15038:2006 would be unnecessary, considering the respective competence requirements of both revisers and reviewers, unless it involves the review of translations from third parties.

7.   Conclusions

As it is evident that translation revision by a third person involves additional translation costs in terms of money, human resources and time, we would like to point out that in our opinion:

1. Revision can provide added value if it assures translation quality, for which it must be effective, that is to say, a balanced relationship between cost, usefulness and necessity must exist. Mere improvements to the quality of the translation are not sufficient.

2. Revision can only be effective in assuring translation quality when the following conditions are fulfilled: i. basic revision principles are respected by both translators and revisers, ii. human resources (especially translators and revisers) involved in the translation project are managed appropriately and iii. the revision of the translation is carried out in accordance with a coherent revision brief.

Therefore, and given that translation revision is not always necessary nor effective for translation quality assurance, we believe further thought should be given to the potential effectiveness of systematic translation revision, as a mandatory practice to comply with the EN-15038:2006 for translation services. With this aim, we would like to conclude with a final question. Why is revision a compulsory activity in the framework of the EN-15038:2006?

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Quality Aspects in Institutional Translation in the Czech Republic

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ABSTRACT: Institutional settings represent a special realm for shared translation practices and contemporary translation norms to be studied. Public service institutions in the Czech Republic employ just a handful of translators, and the teams' quality approaches are oftentimes those of ad-hoc solutions. For this particular research, six institutional translation departments were identified and surveyed to obtain comparable data on their size, structure, working procedures, quality strategies, and so on. It was found that none of the translation units has translation manuals and/or style guides in place to govern their procedures and decision-making in the process of producing, checking, and delivering translations. The overall survey results yield a picture of varying approaches to processing translation assignments as well as a general lack of formal quality assurance representations.

KEYWORDS: institutional translation; translation quality management; Czech government institutions; in-house translation teams

1.   Introduction: Topic and Methodology

It is a commonly shared view in translation studies that the bulk of scientific discourse has been devoted to literary translation. In the area of non-literary translation, research on the so-called institutional translation represents a relatively new and under-researched ground. Whereas, in international literature, there have been some constitutive studies on institutional translation in general, national landscapes of translation services in government settings have hardly ever been surveyed so far, let alone with a view to quality.

With this background in mind, the following hypotheses have served as a starting point for the present investigation:

– A comparison of quality management practices among individual translation departments as part of Czech Republic's governmental institutions will show a diverse landscape with a multitude of ways and approaches employed to reach a goal of high-quality language services.

– One of the distinctive features of institutional translation are internal guidelines. Thus, it can be assumed that every in-house translation team has developed their own translation manuals. These will eventually be collected and analysed.

– Revision practice is a key component of quality assurance in in-house and outsourced translation within institutional settings.
– The quality aspect in institutional translation is closely linked to terminology and phrase harmonisation/standardisation, which is greatly facilitated by modern translation technology (e.g., translation memory software). Supposedly, some departments will have introduced this technology and are looking into ways how to use it in an even more efficient way, while others are considering entering this field.

Before actual survey data is revealed and discussed, the quality aspect, including its theoretical background, as well as the terminology used in this paper need to be specified. This will be followed by an overview of current literature in the field.

1.1   The Notion of Quality in Translation

Quality has always been an aspect of translation studies, which has merited fruitful research and one that has generated large resources of pertinent literature. Arguably, one of the iconic publications on translation quality assessment is Juliane House's 1997 book on models of translation quality assessment, where she reviews approaches to evaluating the quality of translations and proposes her own original model. Of more recent publications, Drugan (2013) discusses a more focused topic, that is, quality in the area of professional translation. This approach is valuable for our considerations in that it is oriented on practices in the translation industry and apart from providing an account of approaches to measuring and improving quality, it confronts the given concepts in view of changes in the industry.[1]

In Drugan's terms, our considerations on quality in institutional settings will be "top-down," as we are referring to governmental institutions with a clear-cut hierarchy and structure. However, many of the maxims, which are reported to be characteristic of the approach, are missing in actual practice of the surveyed constituency.

1.2   Terminology and Scope

As a starting point, let us take the definition of institutional translation by Schäffner et al. (2014, 493–94):

> In the widest sense, any translation that occurs in an institutional setting can be called institutional translation, and consequently the institution that manages translation is a translating institution. In Translation

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1   To this end, it features a chapter on "Tools, Workflow and Quality," it reflects upon the advancement of MT and some of its implications, and concludes with "Lessons from Industry."

> Studies, however, the label 'institutional translation' is generally used to refer to translating in or for a specific organisation . . . Institutional translation is typically collective, anonymous and standardised. The consistency of vocabulary, syntax and style of documents is ensured by, amongst others, style guides and CAT tools, revision procedures, and mentoring and training arrangements. (See cited work for refinements of the definition.)

In related literature (see below), the notion of an institution was presented as an establishment with specific features. These can include the fact that the body or framework was set up (it was *instituted*) by a formal act. An institution can also be identified according to local and temporal criteria or it can be established as a government, non-profit or commercial institution. Among other criteria, distinctive features of institutional translation[2] may include the following: hierarchy, rules, procedures, formalisation, confidentiality, language regime.

As opposed to intergovernmental institutions, this paper focuses on national bodies of central government in the Czech Republic. This means that neither translation departments in commercial institutions, nor governmental bodies of a lower level than the central level (e.g., districts), nor non-governmental institutions will be taken into account for our purposes, with the exception of discussing current literature on the topic.

1.3 Relevant Literature on Institutional Translation

After this very brief overview of the scope of institutional translation, some recent literature will be considered. Although not directly linked with the topic under scrutiny here, the literature is listed for the sake of providing a broader context in an area, where relevant literature tends to be rather scarce.

1.3.1 Literature on Translation in Intergovernmental Institutions and on Quality: The Case of EU Institutions

In the area of intergovernmental institutions, a wealth of literature on EU translation has built up over time. Bellow, there are some pertinent studies that deal both with the EU institutional setting and quality issues.

Koskinen (2000) considers translation services not only within a pre-defined scope of language (philology based) services, but sees them as part of a wider framework—that of communication and legal drafting strategies. For the EU, however, she can observe a striking "absence of references to translation in . . .

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2 Dissimilarly with any concept in translation studies, Andrew Joscelyne (2010) of TAUS lists "institutional translation" alongside with "publication, interactive, . . . and social" among the four types ("all types") of translation, thus raising it to a relatively high and important level of importance.

documents" describing these areas (Koskinen 2000, 53–54). She concludes the section by a statement related to quality: "the potential of . . . active involvement of [translation] . . . in improving quality is not recognised" (Koskinen 2000, 54).

A study (European Commission 2012a) focuses on the legal domain and does not study in detail what the nature of translation practice in public institutions of individual countries is like, as it remains on a general plain dealing with international law and EU law. European Commission (2012b) deals with the specific case of the Directorate-General for Translation (DGT). An interesting aspect of this publication is the fact that it quantifies potential losses when less ambitious quality procedures would be applied within DGT. Similarly as the former publication, it does not deal with specific national public translation services.

On the other hand, European Commission (2012c) mentions terms like government translators, national governments, and so on in several instances, yet this scattered information is given for the purpose of sketching the overall picture of the translation market, without detailing the role of individual public translation bureaus throughout the EU. In only a few cases (e.g., European Commission 2012c, 67) the notions of governmental translation and quality are (indirectly) matched: "The sophisticated clients (State Department . . .) look at CVs and give priority to translators with relevant degrees, credentials, and experience. A lot of government translations are contracted out to private agencies . . . Since it's a public tender system, the contract goes to the lowest bidder, so standards are compromised for the sake of price."

A practical example of a guideline in translation quality is European Commission (2009). Its information is practical, as it emerged from a survey among DGT services. Yet again, it does not deal with specific national public translation services.

Based on guided interviews with stake holders Kaisa Koskinen makes some observations on the specific feature of EU translations and their quality, namely that of readability (Koskinen 2008, 104–6).

Other sources pinpoint one or more specific aspects to quality in (EU) institutional translation: Svoboda (2013) focuses on translation/publication manuals and style-guides and Svoboda (2012) as well as Svoboda (2008) deal specifically with workflow and quality in DGT.

Vilelmini Sosoni (2012, 87) argues that EU texts represent a specific subgroup of translation endeavour: "EU texts . . . are LSP [Language for Specific Purposes] texts characterised by a uniqueness and idiosyncrasy in nature." A review of the strict quality requirements in EU translations is given in Sosoni (2011, 83–85).

1.3.2 Literature on Translation in Intergovernmental Institutions and on Quality: The Case of the UN

Apart from EU institutions, the following studies combine the theme of institutional translation and quality.

Didaoui (2009) focuses very much on the person of a translator and tries to locate his/her role in the overall translation quality management at the UN.

Client orientedness as a major component of the UN communication strategy together with the key element of terminology is the focus of de Saint Robert (2009). She also lists three major features present in UN translation quality assessment: (i) the strategy covers the whole life-cycle of a document, (ii) it involves a team activity (including document users), and (iii) it is based on checks and balances (including automated consistency checks).

After having listed some relevant literature in the broader area of inter-governmental institutions, let us now focus on the national level.

1.3.3 Literature on Translation in National Governments and on Quality

The classic work on translation quality by Williams (2004) proposed a new translation quality assessment model. Although focusing on institutional settings (with case studies from Canadian government), the model and deliberations are rather inclusive as they make no specific distinctions between institutional and non-institutional settings.

Just recently, an illuminating study was published (Schäffner et al. 2014; see also Williams [2004]), which contrasts translational practices in "national, supranational, and non-governmental organisations" (already part of the paper's title). In terms of quality, the national body surveyed (Language Services Division of the German Federal Foreign Office) is described as operating "an elaborate system of quality assurance," which is outlined as involving the mother tongue principle, a high degree of revision work, detailed translation brief from clients, the use of a translation memory system; yet, "the [service] . . . does not have specific style guides" (Schäffner et al. 2014, 497).

In the Czech discourse, there have been some studies specifically on translations for the EU from a national point of view—probably the most elaborate and comprehensive being Jan Hanzl's doctoral thesis entitled "Translation of EC/EU Legislation in the Czech Republic and Other New EU Member States—Project Management and the Sociology of the Individual Actors Involved in the Translation Process" (2007). Quality is tackled throughout the thesis, including statements on quality performance in some other pre-accession countries surveyed (including Poland, Hungary, Estonia, etc.). Some thought-provoking conclusions of this extensive study of the national pre-accession translation practices in institutional settings include the following:

> From the point of view of quality, when recognising the quality evaluation by the EC/EU institutions as a quality criterion, it does not follow that any of the investigated aspects plays a determining role in itself (e.g. the staffing of a TCU [Translation and Coordination Unit], the distribution of tasks in the public administration bodies, the use of translation software etc.). The quality of translations seems to result, first and foremost, from diligence and thoroughness of the translation and revision activity. (Hanzl 2007, 187; translation mine)[3]

Another outstanding thesis is Lipanská (2010) on language services during the 2009 Czech presidency of the Council of Europe. It includes a section on quality ("Qualitätsmanagement"; Lipanská 2010, 31). After defining the notion of quality (in accordance with the ISO 9004-2 standard), Lipanská mentions the following quality instances: knowing the text type and thematic knowledge, terminology management, technology (computer infrastructure, Internet communication). The translation service had produced a specific list of quality requirements that were binding both to its in-house members and subcontractors (outlined in tendering documentation). External translators were required to supply translations that could be published without further revisions or editing. Since the majority of texts were then being translated into a foreign (non-Czech) language, each translated document had to be proof-read by a native speaker. Besides that, the translations were supposed to maintain fidelity with the original and apply correct terminology as well as register/style.

A forthcoming publication *Překlady pro EU* (Translations for the EU; Svoboda, forthcoming in 2015) mentions quality on many occasions—dedicated sections can be found in the texts by Otto Pacholík (DGT EC: mentioning a trend of rising quality in outsourced translation services), Jaroslava Ouzká (Skřivánek agency: mentioning quality management tools), whereby Tomáš Svoboda's contribution ("Pokyny a příručky pro autory textů a překladatele u Evropské komise") is closely linked to quality assurance and quality management in the EC—both in-house and when outsourcing to national translation services providers.

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3 „Z kvalitativního hlediska, bereme-li jako kritérium kvality stanovisko autoritativních orgánů ES/EU, nelze říci, že by byl některý ze zkoumaných faktorů (například personální vybavení TCU, rozdělení úkolů v rámci státní správy, používání překladatelských programů atd.) sám o sobě určující. Kvalita překladů je patrně ze všeho nejvíce výsledkem pečlivosti a důkladnosti překladatelské a revizní činnosti."

Beyond the particular context of EU translation in the Czech discourse went Eliška Chmelařová's recent thesis (2014), which covers the history of institutional translation in Czechoslovakia/Czech Republic in the second half of the twentieth century and is concerned primarily with commercial institutional settings.

1.3.4 Surveys in Institutional Translation

Since our research is based on a survey, the following is an overview of current sources of information as regards surveys in institutional translation of a national scope. Some pertinent data can be found in the 1999 translation market survey in Canada (Canadian Translation Industry Sectoral Committee 1999), yet it does not deal specifically with quality in institutional translation teams.

An extensive survey was performed on the Saudi Arabian translation market (Fatani 2009), marginally dealing with government ministries. The following information is shared (which can, indirectly, be related to quality):

> All Saudi ministries surveyed had translation departments. All translators were Saudi graduates of Language departments whether in Saudi Arabia or Britain and the United States. No translation technology is employed and most translations are done in-house. Ministry Web pages are sometimes outsourced to freelance translators or International localization agencies. (Fatani 2009)

The information gathered above shows that current research is to a very large extent oriented towards EU translations. The two or three theses with a closest thematic match bear the form of case studies.

1.4 Methodology

The data collection method of the present research included the following: guided interviews, e-mail surveys of a specified target group, as well as personal or e-mail communication. Two interviews were conducted and four written responses were received. The survey was carried out in the summer 2014.

2. Survey on Czech Institutional Translation

Based on a preliminary inquiry, among Czech central authorities, some thirteen institutions (including the Parliament of the Czech Republic) do not have any in-house translation service. On the other hand, the following six government institutions were identified and surveyed, which do run a translation department.

2.1   Translating Institutions in the Czech Republic

In the Czech Republic, the following translation units in government institutions were surveyed:[4]

1. Česká národní banka – ČNB (Czech National Bank);
2. Česká správa sociálního zabezpečení – ČSSZ (Czech Social Security Administration);
3. Český statistický úřad – ČSÚ (Czech Statistical Office);
4. Generální ředitelství cel – GŘC (General Directorate of Customs);
5. Ministerstvo zahraničních věcí – MZV (Ministry of Foreign Affairs);
6. Ministerstvo průmyslu a obchodu – MPO (Ministry of Industry and Trade).

2.2   Surveying Translation Departments: The Scheme

In the first place, it was important to find out more about the set-up of the office/team, its history, and working environment. Further inquiries targeted the language portfolio of the service, its clients, the proportion of in-house and outsourced jobs, demand management strategies, as well as the services offered (the proportion of translation/interpreting, revisions, terminology, or other), thematic areas of the texts processed, and the workflow followed. Information was gathered on turn-around time (including deadlines), volume, and prices (overall budget and, eventually, pricing of out-sourced services).

Against this background, quality management strategies and processes were surveyed, including questions on revision practices, translation manuals/styleguides, terminology management procedures, technology (Computer Assisted Translation – CAT, Machine Translation – MT). Apart from these standard and practical observations, an additional question was posed as part of the office's quality management strategy, that is, on Continued Professional Development (CPD).

Among other issues raised frequently during the surveying process, contacts to EU institutions were inquired about, whereas a recurring topic raised by the surveyed representatives themselves were public tenders when outsourcing language services. The translation department representatives were also asked about possible certification in translation quality. The statements and facts represented bellow were drawn from the surveying exercise.

2.3   Overview of the Findings

The following section lists institutions that were included in the survey and that provided some data and the findings as regards the institutions' translation units.

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4   The following might not be an exhaustive list.

2.3.1   Česká národní banka – ČNB (Czech National Bank)

The Translation and Publication Department of ČNB comprises a total of four members, three of which are in-house translators and one colleague deals with administrative matters as well as tasks related to publishing activities of the unit. It also works with an external colleague entrusted mainly with revision tasks. The unit uses a CAT tool (the one that is currently the industry standard) and it has compiled a terminology glossary. However, the service does not make use of any internal translation manual or style guide.

2.3.2   Česká správa sociálního zabezpečení – ČSSZ
(Czech Social Security Administration)

The author arranged a personal interview with the two representatives of the administration's Translation Unit. The following information was gained in the process: The unit in its present-day shape was created in 2002 and it comprises two members, one is head of the European Coordination and International Relations Unit and the other is the team's executive member, a translation services coordinator.

The unit serves the whole of the Czech Social Security Administration, including its local and district branches. The language portfolio covered by the service is relatively very broad, including *exotic* languages, such as Macedonian and Vietnamese; this fact is due to the ČSSZ's mission as it makes payments of social benefits into seventy states all around the world and, in terms of social benefits, caters for immigrants in the Czech Republic. Yet the majority of translation assignments is realised from German and Polish into Czech. Interpreting jobs constitute a minor pool of assignments and, on an equally seldom basis, translation requests to be performed by sworn translators are executed—they add up to some fifteen jobs per year. Almost all language service assignments are outsourced. An exclusive contract is tendered to one subcontractor, for a limited period of time.

Since a large number of translated documents are forms, demand management makes it possible to reduce outsourced translation volumes by reusing recurrent form headings. Text types include documents necessary for granting eligibility for social benefits (including complex medical documents), accompanying correspondence, administrative notices, memos, information for the web, annual reports in English, and information for international institutions, project specifications, and legal paperwork.

In all, 90 percent of requests processed by the Unit involve paper documents handled manually, with oftentimes sensitive information (e.g., medical documentation). Therefore, the administration has a dedicated workflow methodology in place.

In terms of deadlines, the requests are well-timed (deadlines of two to four weeks, depending on text volumes) and hardly ever urgent. The typical average

of six to seven standard pages (á 250 words) per day is agreed with the subcontractor. The unit's funds reach less than CZK 2 million p.a. Prices per standard page vary according to language combinations and there are volume discounts.

As regards quality considerations, quality assurance is outsourced to and delivered by the contracting agency. The agency typically employs an account manager to liaise with ČSSZ. When tendering for a suitable subcontractor, the unit requires the agency to have a quality management system in place and a dedicated pool of translators to deal with ČSSZ's requests.

In-house revision practice is rare as it is practiced with a limited number of languages[5] only and on a limited number of text types (e.g., web communication and other texts destined for publications). Random checks aim at spotting eventual bottlenecks, in which case suspicious texts are returned to the subcontractor for re-reading. Feedback from clients is available almost exclusively when it comes to negative quality feedback over individual texts. In the past, a contract for language services provision was cancelled due to under-performance in the area of quality.

As regards manuals and/or style-guides, the ČSSZ Translation Unit has none; however, official workflow and corporate identity manuals are in place. At the same time, the unit has elaborated an internal set of best practice observations on assigning and handling translations. The coordinator, speaking of her experience, stated that both language agencies and individual translators are reluctant in referring to guidelines. Yet, reference documents are commonly provided with translation assignments, some key reference documents can be found on ČSSZ's website.

Observing correct terminology is a must and the unit has developed a glossary of EN-CS and CS-EN terms, comprising some six to seven hundred entries. Despite a relatively high degree of formalised communication, advanced translation technology (e.g., CAT or MT tools) is not used in-house. As the texts are produced elsewhere, there is no information on the use of these tools with the subcontractor. Publicly available MT engines (e.g., Google Translate) are banned from using with ČSSZ documents due to their restricted nature.

Continued Professional Development (CPD) takes the form of language courses. The body is certified in the area of administration and IT, yet not in the area of translation services.

2.3.3 Český statistický úřad – ČSÚ (Czech Statistical Office)

ČSÚ answered the e-mail request by informing our survey as follows:

There are two members of staff within ČSÚ's translation team, which is part of International Cooperation Planning Unit/International Cooperation

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5   On the other hand, in-house checks are virtually impossible when "exotic" languages are requested.

Department. Some translation/revision jobs are outsourced, for example, translations for publication in English. Thematic areas of the texts processed include statistics report and the statistical yearbook of the Czech Republic.

The translators use neither translation manuals nor style-guides. While the colleagues, in demanding cases, take decisions upon mutual consultation or after consulting outside experts (e.g., Czech National Bank), standard terminology is drawn from EU classifications and regulations. The Internet and dictionaries serve as sources for verifying terminology. The unit does not use advanced translation technology.

2.3.4   Generální ředitelství cel – GŘC (General Directorate of Customs)

GŘC provided some quite elaborate information on its translation department: The translation unit is part of the International Department of GD Customs. It employs four translators, who are mostly graduates of philological fields of study in Czech and foreign universities. They cater for translations (and interpreting) from/into English, German, French, Spanish, and Russian.

As the mediated communication often covers international crime, tax fraud, and so on, a key requirement is confidentiality. Translations involving restricted or classified information are preferably produced in-house or performed by a court interpreter/translator (certified and using an official stamp).

If necessary (i.e., under high workload or when translation requests exceed the languages covered internally), services of a translation agency are requested. In some cases a translation job is assigned to an "already known and proven translator/interpreter, with whom [the agency] has had a good experience in the past" (from a document provided by the source, July 2014; translation mine).

The institution as a whole communicates with foreign customs administrations, with individual economic operators, and the public. The following thematic areas are the most common ones: payment of customs duties, taxes and tolls, sanctions and penalties to be paid by businesses that committed offenses, intellectual property rights, mediating professional information to businesses and the public, legislative texts (for informative purposes), service dogs (interpreting during international training courses), surveillance and investigation (criminal proceedings, case reports, procurement intelligence, protocols of interrogations, wiretapping, etc.), EU texts (material for the activities of relevant working groups of the European Commission, related instructions and manuals), high-level communication (correspondence, documents for international negotiations, including interpretation during these negotiations).

As regards turn-around time (including deadlines) and volume, the volume of translations represents two or three thousand standard pages p.a. on

average; interpretation accounts to about six hundred hours of interpreting assignments.

Quality of externally procured translations (produced by an agency) is examined in two ways: first, during the tendering phase, when four test translations have to be produced. Secondly, over the year, the unit performs random checks of translations produced externally.

In-house translations are peer-revised. The advantages of having an in-house translation team, according to the source, are readily available search resources and the fact that field experts are within easy reach within the institution.

Apart from one EU translation manual the service uses no other translation manual or style-guide of its own.

Relevant terminology is available in printed or on-line dictionaries and through various thematic electronic glossaries, which have been made available in the Intranet of the GŘC.

Computer assisted systems are not used, allegedly because of the nature of the texts assigned for translation. Some European Commission forms are translated in a specific interface (provided by EC's DG TAXUD).

2.3.5 Ministerstvo průmyslu a obchodu – MPO (Ministry of Industry and Trade)

MPO's in-house team consists of one translator working with the language pair of Czech to English and English to Czech translations. They represent the bulk of translation requests. Translation assignments exceeding the translator's capacity are outsourced to a language agency; the same is true with some revision tasks and other language combinations, which is seldom the case. The agency was contracted based on a tender and is responsible for the quality of its services.

As there is one colleague in the unit, the translator bears his sole responsibility for the correctness of the translation and no revision practices are in place. The unit uses no translation manuals or style-guides. The author of the survey was informed that the translator verifies terminology on the Internet. As regards translation related technology, the translator "uses a PC to produce translations" and among the modern technologies it is the Google Translate service that he makes use of.

2.3.6 Ministerstvo zahraničních věcí – MZV (Ministry of Foreign Affairs)[6]

Currently, the Translation Unit with the Ministry of Foreign Affairs has three members. There is one dedicated colleague, who ensures continuity of the unit; otherwise, the service has seen great fluctuation over the years due to heavy

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6   The following is also a result of a personal interview.

workload involved with in-house positions. The unit is part of the Administration and Data Processing Department and its staff are required to have passed security clearance checks due to the sensitive nature of some of the documents processed.

In terms of language pairs offered, quite a high number of languages are covered, notably Czech and English, but also French, Russian, German, Spanish, Chinese, Italian, and some related languages.

Besides translation assignments, the unit offers the following additional services: media research on a regular basis, event management, summaries of articles in Czech media, monitoring of Czech government bodies' foreign relations, and so on.

The unit does not provide interpreting services itself; it outsources these services in addition to organising high-level visits, and deals with public tenders.

The volumes and portfolio of texts translated by the unit have changed as language competency of staff is improving. Policy documents and correspondence is no longer commissioned for translation, since those communicated abroad are originally drafted in English. The thematic focus has shifted to operational issues, including modernisation of the ministry's car fleet.

Much of the texts translated by the unit are texts on logistics (facility management of the ministry's properties outside the Czech Republic) and coordination of public tenders. Obviously, diplomatic protocol, diplomatic notes, and consular transactions are also the order of the day in terms of the unit's thematic portfolio.

The ministry runs a dedicated software application, where a translation request is entered, including the original text to be translated, languages, and service task requested (translation, revision, content check, drafting assistance, etc.).

Deadlines are tight in the unit and the general rule of six standard pages per day is typically exceeded. Workload is very high, with additional services being required besides translation. The unit produces between one thousand and one thousand five hundred standard pages (one thousand five hundred characters excluding spaces) per quarter.

The unit's quality management strategies are centred around customer satisfaction, revision practices are exceptional, as the workload is high and deadlines are tight. The unit has neither produced translation manuals/styleguides, nor implemented terminology management procedures. Google is used to search for terms and their equivalents, as there are no glossaries or term banks that would be used to store and manage terminology. Apart from the workflow application, no modern translation technology tools are implemented in the unit.

3. Discussion of Results

3.1 Key Findings

Comparing/contrasting the data obtained, the following conclusions can be from the survey:

The largest Czech governmental translation unit of those surveyed is currently run in the General Directorate for Customs (GŘC); the average number of in-house staff is 2.5. Some teams function as coordinating agencies subcontracting almost all translation requests (ČSSZ), whereas others (GŘC) are able to cater for a large number of translation and interpreting requests on their own. One team's duties include further activities, such as media monitoring (MZV). Language coverage reaches from just one predominant language (EN at MPO) to a comprehensive array of language pairs covered in-house (MZV). Thematic focus is as diverse, as are the subject areas of the requesting institutions, with some rather surprising additions (e.g., MZV's domain of facility management).

Turn-around times vary from tight deadlines (MZV) to an average of three weeks (ČSSZ). In-house translation output ranges from close to zero (ČSSZ) to some 2.5 thousand pages (GŘC) and even to a multiple of that amount (MZV, with numbers difficult to discern between in-house translation output and external sources). Known figures in terms of budget allocation range from CZK 400 thousand (MZV) to CZK 1.7 million (ČSSZ).

The key topic of quality management strategies is reflected in the following way with the teams surveyed:

Revision practice is either seen as a service, which is part of a sub-contractor's duties (ČSSZ), it is something that exceeds the capacity of the in-house service (MZV) or is part of a formal framework of peer revisions (GŘC). No one institution employs a translation manual or a style-guide to govern/harmonise translator's choices. In terms of terminology management, we could see some teams using an internal glossary (ČNB, ČSSZ, GŘC), whereas others (Czech Statistical Office – ČSÚ, MZV) have implemented no such resource. Typically, in the latter scenario, Google (Translate) is mentioned as a means of rendering/verifying terminology.

Just one out of the six units surveyed has implemented a translation memory software (a CAT tool). The attitude to Machine Translation seems to vary substantially, from a ban issued on public MT services (ČSSZ) to reported use of Google Translated for in-house assignments (MPO).[7] The following is a comprehensive summary of the facts obtained:

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7   One should note that the latter (if used indiscriminately) poses a potential security threat in terms of disclosing the processed documents to third parties. Before the submission deadline, we were unable to find out more detailed information on the actual practice.

	ČNB	ČSSZ	ČSÚ	GŘC	MZV	MPO
Team (no. of members)	4	2	2	4	3	1
Revisions		Sporadic			Exceptional	None
Deadlines		No urgent jobs (2–4 weeks)			Tight	
Volume; prices		Many languages; CZK 1,750,000		2,500 pages; 600 hrs of interpreting	In-house: 6,000 pages p.a. Out-sourced volume of CZK 400,000	
Quality Management System		Outsourced			None (customer satisfaction)	Outsourced
Manuals, style-guides	None	Manuals on workflow and corporate identity	None	None	None	None
Terminology	Glossary	Glossary EN-CS-EN	EU		None (use of Google)	
Technology	CAT tool (Trados)	None (Google Translate banned)	None	None	Workflow application	Google Translate
CPD		Languages			None	
Specific		Hard copy workflow Preferred translators		Preferred translators	Sensitive material: security profile check; Preferred interpreters	

Table 1: Summary of survey findings on institutional translation in Czech governmental institutions.

3.2 Review of Findings vis-á-vis Initial Hypotheses

While language services processed by dedicated translation units within Czech governmental bodies show a very differentiated picture, the following common features could be observed: Firstly, a key requirement with the majority of the institutions is confidentiality. In some cases, this characteristic is one that substantiates the existence of an in-house translation team. A second observation that came up frequently is the fact that—when outsourcing, institution representatives tend to favour specific individuals, ones, who have already proven their capabilities and experience. This is obviously due to the fact that the Czech market is rather small and the offer of specific expertise combined with language and translation/interpreting skills can become limited. However, due to strict tendering guidelines, it is not always easy to ensure that a desired individual can be assigned to a specific job. Thirdly, a uniform lack of any translation manuals or style-guides was observed, as well as a similarly striking lack of advanced translation technology (translation memory software) as a fourth common feature (with the exception of Czech National Bank).

Thus, only the first of the four initial hypotheses, was confirmed and yet just to a certain extent: A comparison of quality management practices in individual translation departments indeed showed a diverse landscape with a multitude of ways and approaches employed to reach a goal of quality translations, yet, so far, it is not known what level of quality is expected of the language services and how product quality is defined. Hypothesis two (translation manuals in place), four (translation tools and technologies), and three (revision practice seen as a key component of institutional translation) were not verified; in the latter case, revision was identified as a structural component of the translation workflow with just one of the translation teams.

In terms of Drugan's (2013) distinction of approaches to translation quality, Czech government institutions indeed show what is called the top-down quality approach (e.g., clear-cut requirements as stipulated in tenders), however, mixed with and proliferated by a number of other approaches, some of which can be found in the bottom-up models. The reason for this situation is the fact that most of the translation departments tend to be small and have to cater for their quality processes on their own. Oftentimes, structural guidance in translation quality considerations resides with individual in-house translators and hardly ever takes the form of formal guides or manuals.

3.3 Outlook into Potential Studies

Further investigation needs to be carried out in respect of the translation teams surveyed, for example, as regards their history, formal affiliation (position in the institutional structure). Detailed analyses of text types, document lifecycle, and translation workflow/management processes would, no doubt, shed new

light on translation practices in public institutions. As well, a more detailed view of the language/service portfolio is important: What is the exact proportion of translations and interpreting? What languages are dealt with, to what extent is translating into foreign languages required? A survey should be launched to follow-up more closely the way quality is conceived and defined in the individual units, while comparative analyses of translated texts would provide valuable data for evaluating product quality of the team output. Interviewing individual in-house translators would allow understanding their perception of their work. Surveying language services providers to whom translation assignments are outsourced would lay bare their quality management procedures applied when serving an institutional customer. Another important piece of information would be to find out more about formal and informal communication channels and/or mutual institutional bonds to sketch a picture of a horizontal structure of governmental translation units, should it exist.

4.   Conclusion

Czech governmental translation units are represented in a minority of institutions (roughly a third) and are very limited in terms of manpower (avg. 2.5 staff per unit). Their budgets, affiliation, thematic focus, working conditions, workload, and procedures are very varied. Their existence is dictated either by the requirement of confidentiality of the processed documents, or it is substantiated by shared working processes within the team. Quality is seen as something not integral to the dealings of the translation units and in none of the cases it was perceived as a goal linked with the overall performance of the given public institution.

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Between Scylla and Charybdis: A Quest for Quality Assessment Criteria of Theatre Translation

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ABSTRACT: The aim of this article is to discuss the intricacies of theatre translation in terms of the complexity of a dramatic text and its interpretation, and to examine a conceptual framework for theatre translation quality assessment, using the concepts of performability, playability, and speakability as possible assessment criteria. Furthermore, to relate theoretical assumptions to practice, a translation of *The Merchant of Venice* (*Benátský kupec*, 1916) rendered by Antonín Fencl will be examined with respect to the notion of playability and audience-response quality assessment, or rather, critical reception at the time of its origin.

KEYWORDS: theatre translation quality; assessment; performability; speakability; William Shakespeare

1. Introduction: Prospects and Pitfalls in the Translation of Drama

Translation has many definitions, theories, and interpretations. Opinions are divided over the translation technique which is used, the nature and degree of manipulation required for its rendition, the issue of whether or not the translated text holds the same status as the source text, and, last but not least, the notion of (or, in fact, demand for and assurance of) translation quality. Indeed, the need to comply with quality requirements seems to be fundamental and taken for granted. Yet a number of fundamental questions arise at this point: What is translation quality? What are translation quality assessment criteria? How might translation quality be assured? Who is to assess it? Or, as Juliane House (2001, 127) points out in her article entitled "How Do We Know When a Translation Is Good?": "This question is one of the most important questions to be asked in connection with translation, and it is crucial to attempt to answer this question on the basis of a theory of translation and translation criticism. . . . In trying to answer the title question 'How do we know when a translation is good', we must first address the crucial question any theory faces, namely what translation actually is."

The objective of this article is to examine a conceptual framework of theatre translation quality assessment, using the concepts of performability, playability,

and speakability as possible assessment criteria. Furthermore, to test theoretical assumptions in practice, *The Merchant of Venice* (*Benátský kupec*, 1916) as rendered by Antonín Fencl will be examined with respect to the notions of playability and speakability within the framework of audience-response quality assessment.[1]

2. Translation Quality Assessment: Concepts and Approaches

Each evaluation appears to be problematic, as it is allied to different texts under different circumstances in different historical periods. Although it is generally accepted that a translation should be readable, faithful, and accurate, even such fundamental and seemingly clear principles represent only relative criteria, adopted by a translator, critic, recipient, or even an author. This is particularly true of theatre translations, which are subject to assessment by both literary and theatre theorists (scholars and researchers) and practitioners (theatre directors, script editors, performers, etc.), who often apply not only objective but also subjective criteria of assessment.

Translation quality assessment is closely related to theories of translation. Both examine more or less the same issues:
– the relationship between a source text and its translation (source text and language ↔ target text and language);
– the relationship between features of a text and how they are perceived by recipients;
– the consequences these relationships have for determining the borders between a translation and other textual operations (House 2001, 127).

There exists a wide range of approaches towards translation quality assessment: anecdotal, biographical, and neo-hermeneutic; response-oriented and behavioural; and text-based (literature-oriented, postmodernist and deconstructionist, functionalist, action and reception-theory related, linguistically-oriented). Anecdotal approaches put the subjective interpretation and the translator's linguistic and cultural knowledge at the forefront. With respect to the above-mentioned issues, however, they offer only a limited, one-sided view of translation, which is based on the process of comprehension and interpretation on the part of the translator and his/her linguistic and cultural knowledge and experience. In contrast to the overemphasised role of the translator, the role of the recipient of the target text is marginalised, or, in fact, not taken into account.

Conversely, hermeneutic translation quality assessments are more concerned with human factors and focus on the general efficiency of the communication process, the comprehension of intent, and the equivalence of response, which is closely connected with the way recipients respond to source and target texts.

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1 For more information on reception theory, see Mišterová (2013, 21–38).

The equivalence of response to source and target texts is only a relative one, given different social, cultural, and political backgrounds. Reception, not speaking of individual reception, can never be completely identical but is subject to constant variations, alterations, and transformations. Even if the responses of receiving recipients were, theoretically speaking, equivalent, there would still be no appropriate measurement tool. Moreover, the possibility of misapprehension cannot be eliminated as the dividing line between interpretation and misinterpretation is rather blurred. Although Eugene Nida and Charles Taber (2003, 163–73) propose innovative assessment criteria and tests, which examine recipients' reactions to translations, the major drawback of this approach is a complete disregard of the source text and its relationship with the target text.

Text-based concepts fall into several categories: comparative literature-oriented, postmodernist and deconstructionist (affected by philosophy and sociology), functionalist, and action and reception-theory related. Target-based approaches seem to be successful in the exploration of both the relationship between a source text and target text and the role of recipients, but, as Juliane House puts it (2001, 132), they fail to define "when a text is a translation and when it belongs to a different textual operation." Functionalist and reception-theory related approaches perceive translation as being linked to both a source text and the preconditions and conditions, which determine its reception in a receiving linguistic and cultural system. Yet, during the process of quality evaluation, little attention is given to the source text, which is considered to be of secondary importance and reduced to mere source material. Due to the importance attributed to the skopos of translation and the role of recipients, functionalist concepts are very close to response-oriented approaches. However, similarly, they do not deal with the relationship between a source text and target text and the criteria that distinguish a translation from other textual operations.

On the contrary, in linguistically oriented approaches, text is perceived as a fundamental element in the process of translation. The type of source text determines all decisions that a translator is to make.[2] The 1990s witnessed intensive development in the field of text-based translation quality assessment approaches. Despite differences on particular points, they may be regarded as sharing, to a large extent, the same concept of translation quality evaluation that gives priority to the link between the original and translation. They also focus on perception of the features of a text by human agents, who not only perceive the features of a text but also recognise them. Perception is, thereby, related to recognition. Yet, only marginal attention seems to have been given to the distinction between translation and other textual operations.

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2   In this view, source texts fall into a number of categories: content-oriented, form-oriented, conative, and subsidiary, such as audio-medial texts.

Notwithstanding the existence of the evaluation methods discussed, translation quality assessment remains a complex, subjective, and rather fragile procedure.

2.1 Setting Assessment Approaches towards and Criteria for Theatre Translation: The Issue of Equivalence

Prior to any evaluation, it is necessary to set assessment criteria, which depend on the genre and function of both a source and target text (Saldanha and O'Brien 2014, 97). In her monograph *Translation Quality Assessment: A Model Revisited*, Juliane House (1997, 29–35) proposes, as the title suggests, a quality assessment model, which examines linguistic-discursive as well as the situational-cultural particularities of an original and its translation. Drawing on a wide range of theories, such as pragmatic, functionalist, and systemic, as well as on register theory and discourse analysis, she focuses on the concept of equivalence, which is, in her view, central to the issue and can be established on the basis of semantic, pragmatic, and textual criteria. Whereas in simple terms semantic equivalence is based on the relationship between signs and the entities to which they actually refer, pragmatic equivalence explores social, cultural, and cognitive aspects, all of which help to construct meaning through the use of language in particular communicative situations. According to House's theory (1997, 31), a translation does not operate with sentences but with utterances, that is, "units of discourse characterised by their use-value in communication." In this paradigm, pragmatic equivalence is, thus, prior to semantic equivalence, and a translation is perceived as a "pragmatic reconstruction of the original." The third type of equivalence explores text as a cluster of sentences joined into some larger unit and translation as a textual phenomenon, which brings us back to the discussion of text and, particularly text for theatre, which is characterised by its dual character and the implied concept of performability.

Essential to House's (1997, 112) theory of translation quality assessment is the difference between an overt and covert translation. In overt translation, a target text is inserted in a new speech event, which also provides it with a new frame. It is similar to a "language mention," or, as House puts it, to a quotation. A source text and its overt translation are equivalent at the level of genre, register, and language/text. The translation is, however, differently framed and operates in its own context and discourse. Only the second-level of functional equivalence can thus be reached. Here, the translator's work is significant and clearly visible. In contrast, in covert translation, the function, frame, and discourse world of a source text are to be re-created. The original and its covert translation do not have to be equivalent at the levels of register and language/text, yet they aim to achieve equivalence at the levels of genre and textual function. Covert translation may thus be seen as an original embedded in a new context through the

use of the so-called cultural filter, which is used to constitute cross-cultural differences within the norms of expectation used in the given pair of languages (House 1997, 95). The decision of whether to use an overt or covert translation is largely conditioned by the expected skopos of translation and the status of the source text and its author. An overt translation is particularly preferred when a text is perceived as having an "independent value" or when an author is considered to be an eminent figure. Using the principle of *modus tollens*, it can be argued that Czech translations of Shakespeare have been rendered mainly through the use of overt translation.

2.2 Theatre Text Quality Assessment; or, A Mission (Im)Possible?

As mentioned previously, a process of evaluation is difficult (and challenging) to carry out because each translation is unique, stems from a different sociocultural background and translation norms, and therefore requires an individual and sensitive approach. Theatre translation quality can be measured by a number of quality attributes or inherent characteristics of a translated text. According to Pavel Drábek (2012, 53–54), the complex and multilateral concept of drama translation quality assessment can be viewed from five different perspectives. Literary and cultural criteria are the most frequently used tools of evaluation for both literary and theatre translation and are central to many critical debates. In contrast, criteria concerning acoustics, acting (or an actor's performance), and stage performance can be applied only to theatre translation. The criteria related to acting and an actor's performance are probably the most complex and trickiest. They can be classified under different categories depending on what aspect of playability is taken into account. They include speakability, breathability, rhythm, the gestic function of verse or utterance, the individualisation of characters, and the degree of impersonation. Stage criteria, which in fact summarise all the preceding criteria and may together be labelled as performability, lay emphasis on theatre acoustics, literariness, irony, humour and puns, coherence, situational determinacy, the integration of text in action (the way text becomes involved in action), and the time sequence of text, or, in other words, the dynamics of text, that is, dynamics of sequence, character, and interactive dynamics.

Let us now focus on the concept of performability, or, in particular, speakability, as viewed through different lenses. In her work entitled *Still Trapped in the Labyrinth: Further Reflections on Translations and Theatre*, Bassnett (1998, 95) attributes some confusion regarding theatre translation to the continued emphasis placed on the notion of performability, which is, in her view, associated with consistency in characterisation and the gestic subtext. She repeatedly asserts that the translator's role is to focus on the completion of "inconsistencies of the text" and not to render the text performable.

> If the written text is merely a blueprint, a unit in a complex of sign systems including paralinguistic and kinesic signs, and if it contains some secret gestic code that needs to be realised in performance, then how can the translator be expected not only to decode those secret signs in the source language, but also to re-encode them in the target language? Such an expectation does not make sense. To do such a thing, a translator would not only have to know both languages and theatrical systems intimately, but also would have to have the experience of gestic readings and training as a performer or director in those two systems.

In response to Bassnett's exclusion of performability from the translator's task, Eva Espasa (2000, 56) claims that it is not to be added ex post facto but rather taken into consideration during the process of translation and stage production. She views performability through the process of negotiating the performance of a translated theatre text, a process in which a number of participants is involved, and moreover identifies theatre ideology and power negotiation as crucial elements of performability, which she further relates to speakability and playability. The notion of speakability is used also by Patrice Pavis (1992, 133), who associates it with pronunciation; however, Pavis warns against the danger of triviality hidden in a well-spoken text. Similarly also, Mary Snell-Hornby (qtd. in Aaltonen 2000, 43) relates speakability with pronunciation but offers a more complex notion of playable speakability, which is, according to her, crucial to assure the rhythm of a spoken text. The language of a text should thus be in harmony with a natural breathing rhythm. On the contrary, the German philologist and translation scholar Brigitte Schultze (1998, 182) argues that speakability and pronunciation are two different concepts, which serve to produce both a literary and a theatrical meaning. Sirkku Aaltonen (2000, 43), on the other hand, contradicts the use of speakability as a tool of characterising theatre texts: "Theatre texts do not have to be simple and easy to speak. They may, and often do, differ from the texts in the literary system, and efforts to describe this difference usually involve descriptions of this difference in some concrete terms." This could be said of theatre translation too.

It is apparent that the concept of performability (used here as a hypernym of playability and speakability) is considered to be an important though somewhat controversial criterion of theatre translation. It is probably even more complicated when used as a quality assessment tool due to its overlap with other related criteria. Yet, this overlap is not necessarily a drawback, and a translator may use it to his/her advantage. It may even serve to magnify the quality of translation. Speakability, to a certain degree, coincides with euphony and cacophony and is also conjoined with musicality, the sequence of speech sounds, and, broadly

speaking, with acoustics. Similarly, breathability is associated with both acoustic rhythm and the rhythm of breathing (Drábek 2012, 56).

This discussion shows that performability can be read as an important strategy both in theatre translation and theatre translation assessment. The research, however, indicates that it is not possible or desirable to separate page (the literal aspect) from stage (the theatrical aspect). Based on Dirk Delabastita's (2004, 111; see below) analysis of Schlegel-Tieck's model of Shakespeare translation, one might argue that an *ideal* theatre translation is to be achieved through the synergy of actability and philological adequacy (or equivalence). Yet is this true for Shakespeare in translation?

3.   Shakespeare in Czech Translation

Shakespeare in translation can be approached from various perspectives. Whereas the normative attitude is based on a strictly defined concept of translation and draws a line between translation and adaptation, the descriptive approach is characterised by greater translational freedom and creativity (Baker and Saldanha 2009). In other words, a philological orthodoxy stands in contrast to a certain diversion from the norm. Moreover, postmodern culture and cultural studies have opened up space for diverse Shakespearean adaptations, usually serving a particular political purpose (though not all adaptations are first and foremost political in nature). A Shakespeare translator thus undoubtedly faces both cultural and linguistic obstacles, including intertextual allusions, puns, imagery, metaphors, personifications, archaisms, neologisms, borrowings from foreign languages, vernacular expressions, and, last but not least, uses of iambic pentameter, none of which are easily transferable to other languages. Shakespeare's language is, moreover, marked by the musicality of its words and a plethora of theatrical signs embedded in the text. In this respect, the German Shakespeare translator and dramaturge Maik Hamburger (2004, 118) lays emphasis on rhythm as an essential element of Shakespeare's language:

> Behind Shakespeare's verse there are several metronomes in operation that provide the beat of the verse, take into account the breathing rhythm of the actor, determine the rate at which batches of information are presented, and control the phases of emotional crescendo and diminuendo. Each of the metronomes is moreover continually changing its beat and intensity and each is in constant interaction with the others. The translator should, like the actor, try to attune his ear to these rhythmic properties. We know that when a performance captivates its audience the whole house breathes as one body in time with the actors.

It is evident that rendering Shakespeare's vivid and bold language *adequately* into a target language depends in large part on the translator's decision (or certain prior decisions). The choice of a suitable equivalent for Shakespeare's iambic verse appears to be a cornerstone of Shakespearean translation. Although both all-prose and all-verse Shakespearean renditions have emerged in the past, both having their own unquestionable advantages for recipients, they may be considered extreme solutions. During the process of translation, it is necessary to take into consideration the poetic flavour of Shakespeare's plays (i.e., content) as well as the unique rhythmical pattern, or in other words, the poetic form of his dramas. As Shakespeare's dramatic oeuvre is a complex, living organism, the translator is to search for such renderings that will meaningfully re-create this organism in the receiving language and culture (Delabastita 2009, 263–69).

No less complicated than Shakespearean translation are its status and assessment. Dirk Delabastita (2004, 113–33) even considers any translation of Shakespeare as a very real instance of alternative Shakespeare. Regardless of whether or not a Shakespeare translation and a Shakespeare original are regarded as equal partners in communication or interaction, throughout history, Shakespeare has attracted a great number of renowned and expert translators. Similarly, the history of Czech Shakespeare translation has been a long one. As in other central, eastern, and southern European nations, such translation was initially connected with national revivals and a search for political and cultural independence from the Austro-Hungarian monarchy. Despite various emerging tendencies, the overall trend in Czech Shakespeare translation can be designated as a literary one, developing under the influence of the Bohemian Museum Edition and the work of Josef Václav Sládek. In his concise monograph *České pokusy o Shakespeara* (Czech attempts at Shakespeare), Pavel Drábek (2012, 46) observes that Czech Shakespeare translations to a considerable degree correspond to the so-called Schlegel-Tieck model of translation, which can be characterised as:

– source-oriented;
– attempting to reproduce the prosodic features of the original;
– avoiding the page/stage dilemma by aiming for an integral rendition.

It would be, however, wrong to regard Czech literary Shakespeare translations as not suitable for the stage and vice versa. Given different cultural and historical periods and changeable concepts of text-centred/stage-centred translation, it is obvious that Czech translators rendered Shakespeare for both literature and theatre. In this respect, Antonín Fencl's translation of *The Merchant of Venice* (*Benátský kupec*) is discussed in the light of a reader/audience-response quality assessment approach with a focus on the performability of the translation.

3.1 Audience-Response Quality Assessment Approach as Applied to Fencl's Translation of The Merchant of Venice

Antonín Fencl's translation of *The Merchant of Venice* was published in 1916, when the world commemorated the tercentary of Shakespeare's death. The translation arose out of practical necessity, since Sládek's translations, on which royalty payments were applied, dominated the Czech stage until the late 1920s (Drábek 2012, 168). Being a versatile "man of theatre," Fencl, moreover, intended to put some of his theatrical ideas and experience into use in his own translation work.[3] His translation was accompanied by a detailed preface in which he presents his concept of translation along with criticism of Sládek's translation:

> Sládek––it is not possible to talk about an artistic verse in the case of the so-called Museum translators––wipes away all characteristic features of Shakespeare's verse, which he translates as regular iambic pentameter, and puts smoothness above distinctiveness, accurateness, and often also intelligibility. . . . It does not seem to me to be correct. Shakespeare can only be correctly presented to the Czech audience when translators pay attention to all the characteristic features of Shakespeare's language, not only to his verse, and also to their mother tongue. (Fencl 1916, xxvii–xxviii; translation mine)

Fencl criticised Sládek's literary style of translation and his unnatural use of language (i.e., a faithful adherence to Shakespeare's language and verse, which may have seemed pedantic due to the basically synthetic character of Czech language, and, in practice, led to the multiplication of lines).[4] The preface, moreover, shows Fencl's concern with and thorough preparation for theatre translation, which takes into account both the distinctive character of Shakespeare's verse and the character of the Czech language, as well as the notion of performability. In his view, which he applies to the examination of the so-called Museum and Academic translations of Shakespeare into Czech, a translation should be faithful (in terms of extent and adherence to the source text),[5] intel-

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3   Antonín Fencl was an actor, company and theatre director, dramaturge, set designer, playwright, and translator.

4   Similar objections to Sládek's translations were raised, for instance, by Václav Tille (1905, 390–92), who criticised Sládek's wrong, or, in fact, artificial word order; an insensitive use of words, especially of the indefinite pronoun "vše!" (all); anacruses, the splitting of related words, laying emphasis on the reflexive pronoun "se" used at the end of lines; and the general preference for a philological approach towards the meaning of words over an artistic one.

5   Interestingly enough, he puts the centrality of dramatic situations above their precise linguistic (philological) equivalence.

ligible, poetic (characterised by inner harmony and beauty), and performable (Fencl 1916, xxix). Altogether, Fencl's preface presents a sophisticated close comparison of the Czech translations of Shakespeare, contextualised by focused analyses of problems of language and translation in Czech and English.

The production premiered on 8 April 1916 at the Aréna Smíchov (Smíchov Amphitheatre). Fencl became the sole creator of the production, functioning as translator, scriptwriter, set designer, and a leading actor (he played the part of Shylock). Although reviewers were generally positive, they did voice some criticism. The renowned Czech theatre critic Jindřich Vodák (*Breviář* [Critic's breviary] 1950, 127–28) praised both the artistic performances and the set design of the performance. Also, Fencl's rendition of Shylock "as a little Jew [židáček], who walked around with a bundle of skins not long ago, . . . a Jewish *marchand de tapis*, who cringes and bends comically and whose bargaining is marked with intimacy and neighbourly familiarity," and who gives the impression of a cunning and roguish negotiator, met with a positive response. In contrast, the translator, theatre critic, and German scholar Otokar Fischer (1916, 4) appreciated Fencl's translation for its performability, but criticised the "apparently simple composition" of the production. He was particularly critical of Fencl's attempt to transform Shylock from a figure of tragic dimensions into an ordinary, sweet-lipped Jewish businessman:

> [It] is a return to the already outdated aspect, as if Shakespeare's comedies were uncompromisingly joyful; it was a demonstration of primitive naturalism; as seen from a human perspective, Shylock was not brought closer to us . . . I consider all that gesticulation and decoration simply unbearable, and the comic character of the trial scene gave the impression of brutality and disgust. (Fischer 1916, 4; translation mine).

The Czech poet, essayist, and theatre critic Hanuš Jelínek (1916, 237) praised Fencl's translation for its spontaneity and his set design for its simplicity and ingenuity since it allowed for an uncut rendition. He, however, perceived Fencl's "tiny Jew with a squeaky voice" as fading when compared with Eduard Vojan's mighty and demonic Shylock (in the production of *The Merchant of Venice*, which was directed by Jaroslav Kvapil and staged on 7 April 1916 at the National Theatre in Prague within the Shakespeare Festival).

The above-mentioned period reviews, or rather their cited fragments, show that critics positively acknowledged the playability and speakability of Fencl's translation, but doubted its theatrical rendition and particularly Shylock's credibility as a comic figure. Vodák and Ficher's opposing views of the production and of the figure of Shylock most probably stem from their contradictory perspectives on drama itself. While Fischer was convinced of the fundamental

role of "nationality" for Czech dramatists, in Vodák's view, the shaping force of Czech drama was rooted in its dramatic character.

Czech criticism of Fencl's translation of *The Merchant of Venice* offers a reflection on both translation and performance. More space is, however, devoted to performance. Yet some specific issues related to the process of translation are dealt with by the translator himself in his preface. Despite some critique, all the researched reviews seem to justify critical evaluations on the basis of either literary or theatre theory, which confirms an almost intimate connection between criticism and norms and conventions of the time, be they cultural, literary, or theatrical. Theatrical criticism may, therefore, be used merely as the initial basis of theatre translation quality assessment, since further comparative research of reviews and of the relationship between the source text and the target text, along with other translations, is to be done in order to achieve a more complex view of the issue.

4.   Conclusion

This article discusses the concept of theatre translation quality assessment with a focus on performability as one of the possible evaluation tools within the conceptual framework of an audience-response quality assessment approach. Indeed, the specific position of drama in the literary canon naturally predetermines its status within translation studies and within particular types of translation practice. Despite the breadth and diversity of strategies towards theatre translation, its aim is, broadly speaking, to keep a continuity and integrity between source and target language and culture with respect to the theatrical signs embedded in a text. The process of translation becomes even more difficult when, as Zuber-Skerritt notes (1984, 146), a play text is transposed to a different language and cultural background and to a different age. It is thus necessary to take into account that the original was created under different norms and conditions than the target text and to make it intelligible to the recipient. Moreover, there is more than the degree of textual equivalence (and the translator's skill) which is at stake. The poetic and dramatic quality of the play is to be translated or transposed as well, which, no doubt, also concerns Shakespeare in translation.

In this respect, an audience-response quality assessment approach lays the ground for an assessment of Antonín Fencl's innovatory translation and production of *The Merchant of Venice*, which may be considered a turning point in the history of Czech Shakespeare in translation. Unlike his predecessors, Fencl placed more emphasis on the performability of the target text. Performability is not only an important aspect of theatre translation but also a relevant component of quality evaluation. Nonetheless, no single variation of this concept,

such as playability, actability, and speakability (or even pronunciation) can be adopted as the primary (or the only) evaluation criterion. Each is, rather, one among other variations, which arise from the relationship between text and performance. Performability, or, in fact, speakability, was also central to period criticism of the translation of *The Merchant of Venice*. Jindřich Vodák published a well-informed, concise, and generally sympathetic review of Fencl's production in one of the most influential periodicals of the day, *Národní listy* (National papers) in 1916. His article opens with a brief discussion of Shakespeare's play, goes on to discuss the performance, and finally passes a positive critical judgement on Fencl's theatrical and translational achievement. In contrast, Otokar Fischer and Hanuš Jelínek's reviews raise the question as to whether the new, comic concept of the figure of Shylock is dramatically justifiable and appropriate. In both cases, however, the negative criticism of the theatrical rendition of *The Merchant of Venice* is balanced by an appreciation of the translation, especially in terms of its natural speakability and actability. Although the reviews provide the recipient with an independent and erudite commentary on the translation/performance, their major disadvantage appears to be an ignorance of the relationship between the source and target texts.

This brief discussion attests that it is not possible to offer a sole, optimal, and objective theatre translation quality assessment method. Rather, it is necessary to consider and combine various evaluation tools. An audience-response quality assessment approach is one of them. Needless to say, quality (not only) in theatre translation remains one of the most elusive and fragile concepts, one which is difficult to achieve and evaluate.

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INTERPRETING

Quality in Court Interpreting vs. (?) Role(s) of Court Interpreters

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Abstract: Court interpreters are fundamental figures in interactions of the courtroom. According to codes of ethics, court interpreters shall transmit the information faithfully, remain impartial and show professionalism. The interpreter's compliance with the above mentioned norms shall assure quality of their services rendered in the courtroom. The research carried out in the field of court interpreting shows that interpreters claim to be active and rightful participants of the sociological and cultural context of the courtroom. This paper presents a picture of court interpreters providing their services for the judiciary in Poland. The aim of the paper is to investigate whether and in what way the interpreters affect the messages transmitted between the parties to court proceedings and thus, whether and what roles, based on Goffman's sociological concept of roles in the interaction, they adopt in the act of communication.

Keywords: interpreter; courtroom; interaction; Goffman; roles; quality

1. Introduction

Court interpreters are fundamental figures in interactions of the courtroom. According to Hale (2007, 108) who analysed codes of ethics binding upon court interpreters in nine countries (e.g., Australia, Austria, Canada, Ireland and Great Britain), it is confidentiality (81.25%), precision (75%) and impartiality (68.75%) which are the most frequently established standards. Correspondingly, the Polish Code of the Sworn Translator and Interpreter (TEPIS 2010) sets forth that court interpreters shall transmit the information faithfully, remain impartial and show professionalism.

Article 2 of Directive 2010/64/EU of the European Parliament and of the Council of 20 October 2010 on the right to interpretation and translation in criminal proceedings envisages that "interpretation . . . shall be of a quality sufficient to safeguard the fairness of the proceedings" (European Union 2010) where the adequacy of interpretation is promoted by establishing, in Member States, registers of independent and appropriately qualified interpreters.

The issues relating to a quality of interpretation are also addressed by the Qualitas Project: Assessing Legal Interpreting Quality through Testing and Certification, whose "main objective is to enhance the ability of Member States to ensure reliable interpreting services to the legal system" (Qualitas 2015).

Therefore, the quality of court interpreting is assured if the services rendered by professional interpreters are fully confidential, precise and impartial.

2.   Court Interpreter as a Device

Traditionally, court interpreters have been perceived as a device whose task is to transmit the messages between the two parties to the conversation. Historically, the conduit metaphor has been used to describe a process of communication through interpreters as if they were invisible or transparent (Reddy 1979, 284–24) and had "little or no impact on the communicative situation" (Niska 1995, 305).

The above picture of the interpreter is (re)produced in real life situations. During the Lockerbie trial in the late 1980s, it was stated that "it appears that the facilities provided at the Lockerbie trial for translation . . . have been defective, in that what has seemingly been provided is not a verbatim translation but a paraphrase or 'interpretation', the accuracy of which is open to question. If this is so, then the right of the accused to a fair trial has been infringed" (Morris 2008, 38). Similarly, during the trial after the 2004 Madrid bomb attacks, judges addressed the interpreters with such orders as: "Use the Arabic translator" (in Spanish: "Use el traductor de árabe") and "Connect him to the translation system" (in Spanish: "Póngale el sistema de traducción"), which proves that the interpreters, as understood by the judges, are nothing but devices (Martin and Herráez, 2010).

The "mechanical" approach to the court interpreter is closer to an idealistic view than to reality (Wadensjö 1998, 72). In the discussion concerning the act of communication with participation of the interpreter, Goffman's model of social interactions is applied, where the interpreter is not perceived through the prism of (dis)obeying ethical rules but through their real-life activities carried out in a given moment of the act of communication.

3.   Goffman's Model of Roles

According to Goffman's (1956) theory of interaction, participants of the act of communication play different roles among which he distinguishes basic and additional roles. These roles are attributed depending on the amount and type of information the participants possess as well as on the area in which they perform their roles.

The three basic roles are:
– the performers who act on the stage and have a comprehensive knowledge of the situation;
– the audiences who watch a performance and know as much as performers reveal to them;

– the outsiders who belong to neither of the two groups and possess little knowledge, if any.

The additional roles include:
– the informer who joins performers in order to gain confidential information, which, in turn, is then disclosed to the audience;
– the shill who pretends to be a part of the audience but in fact belongs to a performing team and is able to manipulate the audience;
– the spotter who belongs to the audience but knows a lot about the performance thanks to which is able to control the performers;
– the mediator who has got access to the secrets of both performers and audiences, which makes him manipulate both teams;
– the "non-person" who is permitted to take part in the performance but is usually ignored by the performers and the audience as someone unnecessary on the stage;
– the specialist who is a highly qualified professional who does not belong to a performing team but thanks to his skills he earns the performers' trust;
– the confidant who does not belong to a performing team but to whom the performers reveal their secrets.

Goffman's model of roles can be applied to various interactions which take place in different settings, including the legal setting. In the courtroom, each of the participants—representatives of the judiciary, witnesses, interpreters—fulfil different tasks that are related to unconscious performance of various roles.

4. The Interpreter as Co-author of the Act of Communication

The interpreter is a visible partner in a multicultural conversation who "brings not just the knowledge of languages and the ability to language-switch or assign turns. The interpreter brings the self" (Angelelli 2003, 16). The interpreter is entitled to solve communication problems that may arise during the interaction by taking an instant decision; for instance, in the case of overlapping, they may intervene to stop simultaneous talk of many speakers, may ask for repeating the utterances, or may choose one utterance to be translated (Roy 1996, 39–67).

In other words, in spite of deontological norms envisaged in codes of ethics, the interpreter, can count on themselves and their intuition as "the process of interpreting is not about facts but it is rather a series of choices that the interpreter makes, of opinions he has and acts upon as to the usage of particular lexical items, the meaning of metaphors, different grammatical constructs and syntax" (Fenton 1997, 33). This means that the interpreter is a component of the context, therefore "a reduction of the interpreter's tasks to a list of

sociolinguistic and cognitive skills also abstracts interpreted utterances from the wider social and ideological processes that inform communicative behavior" (Inghilleri 2012, 83).

The visibility of the interpreter is well emphasized in a concept of the trialogue (as opposed to the dialogue) where between a sender and a recipient of the (source/target) message there is an interpreter (Tryuk 2006, 146), all having equal rights in the act of communication, but different competences. Each participant has their own knowledge resulting not only from the field in which they are experts, but also based on the experience and general knowledge (Malheiros-Poulet 1995, 136).

5. The Interpreter's Role(s) in the Interaction

The interpreter as a rightful participant in the act of communication is a condition to be fulfilled to make the speakers' utterances comprehensible for all participants in the multilingual and multicultural conversation.

The interpreter is an intelligent, not a digital participant of the interaction (Morris 1993, 1) and the communication is not only words or signs but also an intention, context, form, gesture, tone, competences (Angelelli 2000, 580). To prove this, it is emphasized that, firstly, it is the interpreter who is addressed by a foreign language speaking participant of the courtroom interaction (Mason 1999, 151; Berk-Seligson [1988], 2002); secondly, representatives of justice themselves ask the interpreter not to interpret certain fragments which do not refer to a foreign language speaking participant (Wadensjö 1992, 238–39); thirdly, any possible mistakes made by the interpreter are being corrected by other bilingual participants of the interaction (Morris 1995, 33–34; Pym 1999, 265–83); fourthly, it may happen that during the trial the interpreter is being affected by nervousness, tension and other emotions of main speakers (Mason 1999, 149). Such tensions may be dangerous for the interpreter's credibility, nevertheless it is hard to avoid them as "no one would want a biased interpreter rendering services in a court proceeding, yet the nature of the interpreting process requires that the interpreter establish a rapport with the individuals with whom she is working" (Mikkelson 2008, 83).

In order to perform all these tasks, the interpreter assumes various roles, similarly to what main speakers may do, as participants in the interaction perceive one another as performers of many roles (multiple-role-performers) rather than possessing only one dominant identity (Goffman 1961, 142). What is more, the interpreter is not an alter ego of the main speakers so their task is not to consider the speakers' intentions or goals as their own ones but rather to assume a role of an intermediary or mediator who is striving for achieving a comprehension between the main speakers irrespective of linguistic or

cultural barriers (Viezzi 2003, 289). Thus, "the interpreter's role is always partially undefined—that is, the role prescriptions are objectively inadequate . . . The interpreter's position is also characterized by role overload. Not only is it seldom entirely clear what he is to do, he is also frequently expected to do more than is objectively possible" (Anderson [1976] 2002, 216). Moreover, each of the main speakers may have different expectations as to the interpreter's role as an "advocate, cultural expert, guide and buffer between the hegemonic culture and that of the other client if the most likely source of stress" (Gentile et al. 1996, 29). Even if the interpreter possess professional skills and competences and follows ethical standards, thus they are conscious professionals, their behaviour is affected by limitations resulting from a given situation, such as: a conflict of roles, loyalty towards a given group, stress in a delicate situation (Mason 1999, 155). Tryuk (2006, 73) argues that "interpreting situations are so different that it is difficult to outline beforehand the scope of the interpreter's tasks . . . It is the interpreter who decides whether they are to only interpret and how much to interpret, and to what extent they can intervene as a mediator, conciliator, advocate or censor."

6.   Methodology

To analyse the roles of court interpreters, I transcribed audio recordings made in both Civil and Economic Division of the Regional Court in Warsaw, Poland. The search query was conducted between February and June 2014 and was preceded by a petition addressed to the President of the Regional Court in Warsaw for access to the recorded files of trials with participation of interpreters of English. Two permissions were granted, the first one in February, and the second, to extend the term in which the right to carry out the query was conferred, in May, to be binding until 30 June. During the period of five months I was given an access to the recordings of eight trials with participation of eight different interpreters.

It is necessary to comment that Poland satisfies the requirements of the Directive referred to in section 1 above in that the Ministry of Justice of the Republic of Poland keeps the Register of Sworn Translators and Interpreters which includes names of those professionals who shall appear before the courts to render their interpretation services. Thus, court interpreters in Poland are certified after a two-stage examination procedure in the Ministry of Justice upon which those successful take an oath before the Minister of Justice of the Republic of Poland.

With this information in mind, the aim of this study is to investigate whether the interpreters translate the utterances of main speakers literally, and if not, whether a lack of literality in translation affects understanding and/or

communication between the parties, and, in turn, the quality of the services provided. It leads to an attempt to classify the interpreters' attitudes and behaviours according to Goffman's theory of roles.

7.   Real-Life Roles of Court Interpreters

As it was stated above, the huge discrepancy exists between the deontological norms and the reality of the interpreter's roles as "the codes speak against the interpreter acting as an advocate, a counsellor, a gatekeeper or anything other than an interpreter" (Hale 2007, 126). It is so due to the fact that the foreigner's "right to be heard" is exercised on many grounds. Thus, with reference to the tasks and challenges faced by the interpreter, several roles, additional to that of the faithful transmitter, were specified in section 5 above: facilitator, coordinator, cultural mediator, auxiliary, advocate, conciliator, censor, filter, rescuer, scapegoat, educator, informer and peace interpreter (Hale 2003; Tryuk 2004, 2006, 2012; Biernacka 2014). Some of these roles, most commonly related to the services rendered by the court interpreter, shall be analysed and discussed below.

7.1   Facilitator

Interpreters facilitate the act of communication by explaining linguistic and cultural differences and simplifying the language used by the institutional client so that to make the process of communication easier, faster or sometimes possible at all and consider themselves responsible for achieving that goal (Hale 2008, 102). It is interpreters themselves who define their role as those who facilitate the communication between those speaking different languages, remove linguistic barriers, act for social justice, enable understand the culture and are cultural bridges (Hale 2007, 126).

A facilitator adds to the interpreted utterances any explanations resulting from linguistic and cultural differences thus makes a foreign language speaking participant in the act of communication visible (Tryuk 2006, 61–62):

(1)   Judge to the Witness: Czy uważał się pan za najlepszego przyjaciela obu stron w tamtym czasie?
Interpreter: You said you considered yourself best friend of both parties at that time?
Author's translation: Did you consider yourself the best friend of both parties at that time?

As you can see in (1), the interpreter is not translating the judge's question literally. Instead of using the same direct question, the interpreter is asking an indirect question so as to refer to the witness's previous statements. By doing this,

the interpreter, quite evidently, wants to bring the witness back from certain oblivion or absent-mindedness by setting him on the trail of his own words.

The interpreter as facilitator is organizing and simplifying the judge's question to make the act of communication smoother.

7.2 Coordinator

The interpreter controls the act of communication implicitly, by reducing, adding or replacing the utterances, or explicitly, by asking for clarification or commenting on the content of the message (Wadensjö 2002, 358–67). A coordinator monitors the act of communication (Linell 1997, 55) to actually decide what should or should not be interpreted (Hale 2008, 102).

Such activities of the interpreter may mean that the utterances are interpreted inaccurately but at the same time it proves that the interpreter assumes an active role in the interaction (Tryuk 2006, 63):

(2) (a) Judge: Panie Mecenasie, co do przyrzeczenia?
        Lawyer 1: Dziękuję.
        Judge: Pani Mecenas, co do przyrzeczenia?
        Lawyer 2: Dziękuję.
        Interpreter: No oath.

In (2a), the interpreter is translating neither the judge's questions nor the lawyers' answers. Instead, she is summarizing the interaction to express the result of this question-answer exchange. Thus, the interpreter is reducing the utterances to a minimum necessary for the foreign party to understand what is going on in the act of communication.

The following example shows a totally different approach to the role of a coordinator:

(2) (b) Judge: A gdzie pan przebywał z córką?
        Interpreter: Where did you stay with the child?
        Witness: I went to my **friend's** house initially.
        Interpreter: Na początku przyjechałem do domu przyjaciela . . . **Male or female?**
        Witness: **Female** . . .
        Interpreter: yyy, **przyjaciółki**.

In (2b) the interpreter is doing his best to specify whether the witness's friend was male or female. He is striving for explaining this because of the existence grammatical genders in the Polish language which imposes different forms of nouns ("przyjaciel" – masculine form, "przyjaciółka" – feminine form). The interpreter is satisfying the norm of accuracy and precision in court interpretation while assuming the role of the coordinator.

7.3 Auxiliary

The interpreter renders their services in the social milieu and without their help, or assistance, any attempt of the parties to the court proceedings to communicate with each other would fail. This role is naturally assumed and fulfilled by the interpreter who is usually the only participant of the act of communication able to understand all the parties (Edwards 1995, 67). An auxiliary considers their task as a mission and their activities as a guarantee of a full and equal access to a widely understood public administration (Roberts 1997, 11):

(3)   Judge to the Witness: Czy jakiś dowód tożsamości?
        Interpreter: Any identity card, passport?
        Author's translation: Any identity card?
        (The Interpreter passes on the Witness's passport to the Judge and then gives it back to the Witness.)

In (3) the interpreter is more specific than the judge, who is asking for any identity card or document, and is listing other possible documents that could be presented by the witness. The interpreter is doing so because she knows that any document would serve to prove the witness's identity. Moreover, apart from being a message transmitter, the interpreter physically helps showing the witness's passport to the judge.

7.4 Advocate

The interpreter modifies the language so that to adjust it to certain standards they think are more advantageous for the foreigner. It involves toning down the language, protecting the foreigner or even expressing sympathy (Roberts 1997, 13). An advocate is to satisfy expectations and requirements of the parties to the act of communication thus, the codes of professional ethics, by reference to the norms of impartiality and accuracy, reject assuming such a role as unethical (Tryuk 2006, 67). The role does not exclude those cases in which the interpreter must intervene in order to ask for an explanation (Hale 2007, 126):

(4)   Judge: Jaki był wynik tych spotkań? Czy . . . ?
        Interpreter: What was the result of these meetings? What was the outcome of the . . .
        Author's translation: What was the outcome of these meetings?
        Witness: There wasn't . . . was no deal . . . that's why we are here.
        Interpreter: Tak naprawdę nie było żadnych uzgodnień. I dlatego tutaj jesteśmy dzisiaj, jesteśmy w tym miejscu dzisiaj. Bo nie doszliśmy do porozumienia.
        Author's translation: To tell you the truth there was no deal and that's why we're here today, we're here today. Because we did not reach an agreement.

The content of (4) proves that the interpreter is adding certain elements to the original utterance. The witness's answer is short and simple, however, the interpreter is emphasizing practically each of the parts of the answer by splitting the original statement into three, each being a separate and full sentence. What the judge is receiving is a direct and strong confirmation while originally the witness is making an impression of being shy, frightened and withdrawn. The interpreter is empathetic towards the witness and evidently wants to help him by changing the style of utterances, making them stronger and more convincing. Thus the interpreter assumes a role of an advocate who makes the utterances received by the judge consistent with the established ritual.

7.5 Conciliator

The court interpreter as conciliator settles conflicts in the courtroom often arising from the parties' lack of knowledge of linguistic, sociological or cultural aspects (Roberts 1997, 14). The question is whether being a conciliator is still being an interpreter (Tryuk 2006, 69):

(5)   Witness: She told me that she needed time to reset.
        Interpreter: Powiedziała, że potrzebowała czasu, żeby się jakby zresetować.
        Author's translation: She said she needed time to, sort of, reset.

As it is shown in (5), the interpreter is softening the witness's statement by adding a modifier, which is supposed to reduce literality of the verb. It results from the fact that in the Polish language the verb "resetować" (in English: "reset") is still officially used only in the context of information technology ("Resetować," 2015) but is also used on a daily basis as a synonym of regaining energy after an exhaustive activity. It seems that the interpreter is changing the style of the witness's statement to make it more comprehensible and polite to the judge. The interpreter is a censor who is relieving the possible tension.

7.6 Censor

The court interpreter as censor modifies the expressions used in the original utterances. On the one hand it may result from a lack of skills presented by the interpreter, on the other hand however it may be a sign of striving for introducing any changes which deprive the target utterance from those expressions which, according to the interpreter, should not have appeared. This includes, among others, deleting vulgar words and expressions (Tryuk 2004, 194). It may happen that if the main speakers consider the interpreter as their ally, then they may assume that their offensive behaviour and language towards all participants in the interaction, except the interpreter, are justified and possible as

the utterances detrimental to the proceedings shall not be interpreted anyway (Hale 2007, 131).

(6)   Witness: Anything else stupid to say?
        Interpreter: [no translation]

As you can see in (6), the interpreter is remaining silent, which is probably due to the shocking question asked by the witness. The interpreter is censoring the question by completely neglecting it in order not to make the judge know the witness is rude or at least desperate, which could adversely affect the judge's opinion on the witness's behaviour.

7.7   Rescuer

The interpreter is a kind of last resort for a foreigner who reveals information and secrets to the interpreter strongly believing that the interpreter is the one who understands not only the language but also the foreigner's situation, and thus is able to provide any help (Gohard-Radenkovic et al. 2003, 66). As it is shown below, it may be also the judge who is attributing the interpreter the role of the rescuer:

(7)   Judge to the Interpreter: Pan, proszę zapytać, czy pan pozwany wynajmuje mieszkanie, jeśli tak, to jakie to jest mieszkanie, duże? Gdzie ono jest yyy . . . położone, czy jest wyposażone w pełni we wszystkie sprzęty?
        Interpreter to the Defendant: Do you rent a flat?
        Author's translation: Ask him please, whether the defendant rents a flat, if so, then, what flat is it, big? Where is it situated, is it fully equipped with all devices?
        Defendant: Yes.

It is shown in (7) that the judge is addressing the interpreter, not the defendant, with the question, which should be actually asked directly to the defendant. This mistake made by the judge is producing an unwanted behaviour of the interpreter who, apparently feeling appreciated by the judge, is assuming an additional role of coordinator who is considerably reducing the judge's question.

7.8   Filter

The interpreter interprets what is said but not the way it is said, which means that they change the style and register to make the utterances comply with established standards (Mason 1999, 159; Hale 2003, 24):

(8)   Witness: I have friends in Poland.
        Interpreter: Pan twierdzi, że ma znajomych w Polsce.
        Author's translation: He claims he's got friends in Poland.

The interpreter is not interpreting the witness's statement literally by changing a grammatical form of the utterance. Instead of using the first person singular, the interpreter is introducing the third person and indirect speech as if he wanted to communicate to the judge that it is the witness, not the interpreter himself, who has friends in Poland.

8. Conclusions

The above analysis shows that court interpreters modify the original statements by:
– changing a style and/or register;
– toning down the language;
– changing a grammatical form (direct to indirect speech, first to third person singular);
– skipping rude expressions;
– ignoring the judge in the interaction (asking questions on their own without asking the judge for permission to do so).

Therefore, the interpreters assume a range of roles, from the one of a faithful transmitter of the original message to the "prohibited" roles of advocates, conciliators, censors, etc. It is due to the fact that the interaction in the courtroom is not a dialogue, but a trialogue where interpreters consider themselves responsible for a linguistic presence of the foreign party to the proceedings. To achieve this, interpreters are constantly looking for solutions, which best would suit the context. In all cases, the interpreter's choices are subjective and decisions are made ad hoc. Nevertheless, although the interpreters take on various roles, they are first and foremost a liaison helping the parties to the proceedings to communicate.

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Students' Self-Assessment of Simultaneous Interpreting: Distribution of Comments on Quality and Processes

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ABSTRACT: The paper presents the results of an observational study which concentrates on what students of interpreting consider important when they assess their own interpretation regarding the quality of the performance and interpreting processes. We studied what aspects of delivery, language and content they commented on most frequently, how they reflected on processes that they did or did not apply, and we were also interested in the ratio and distribution of their positive and negative comments. The results show a clear tendency in students to comment on their performance in a negative way: 72% of all comments on quality and 79% of comments on processes were about the students' shortages rather than the aspects that they were satisfied with. As regards the distribution of students' comments on quality, they paid most attention to delivery (52%), less attention to content (33%) and least attention was drawn to language (15%).

KEYWORDS: simultaneous interpreting; self-assessment; interpreting quality; distribution of comments; student interpreters

1.   Quality Assessment in Simultaneous Interpreting

Interpreting is by definition a very dynamic communication situation and, therefore, when assessing its quality, we should not disregard the numerous variables that come into play, such as the speed of the original speech, the speaker's accent, the type of event, the level of preparation of the interpreter, the position of the booths and so on. Bühler (1986), the author of the first study on assessing interpreting from the listener's point of view, was among the first to draw attention to the fact that interpreting quality cannot be evaluated in general—it depends on the given situation. She considers an ideal interpreter to be "the one who supplies an ideal interpretation in a given situation for a given purpose" (Bühler 1986, 233). Kalina (2005, 778) further divides external factors of interpreting into pre-process (trained interpreting skills, preparation etc.), peri-process (data on participants, team composition etc.), in-process (booth position, media availability etc.) and post-process (self-evaluation, maintenance of own glossaries etc.) ones. As she suggests, the quality of an interpreter's output is always dependent on the quality of the input and "quality of interpreting is not an absolute standard that can be reached at any time in any circumstances" (Kalina 2005, 772). Any practicing interpreters will undoubtedly acknowledge that every interpreting assignment brings up something new and unexpected

that they could not possibly prepare for perfectly, and that is something that should not be neglected when it comes to assessment of quality in interpreting.

The first study on the quality of interpreting is the unpublished dissertation thesis of the psychologist Henri Barik written in 1971. He divides interpreter's errors into additions, omissions and errors of translation also called substitutions (Barik 1994, 127). Although Barik's categorization is well-known and commonly cited by other authors, it is now deemed surpassed. Some researchers criticize the fact that Barik did not consult practising interpreters when defining errors (Gile 2009, 47), that his point of view is basically behaviourist and does not take inference into account (Setton 2002, 42) and that his system "seems to be a one-to-one comparison of lexical items" which does not consider lexical frequency or idiomaticity (Clifford 2001, 372). Nevertheless, other researchers still find Barik's description of omissions, additions and errors relevant and base their own categorizations on his (e.g., Šramková 2009).

2.   The Benefits of Self-Assessment of Interpreting

Self-assessment of one's interpreting output is a special type of assessment of interpreting which has gained a lot of interest among researchers in the last years (Hartley 2003; Lee 2005; Arumí and Esteve 2006; Bartłomiejczyk 2007; Iaroslavschi 2011; and others). All authors dealing with this type of evaluation agree that it is a useful didactic tool in interpreter training which helps students realize deficiencies of their interpreting performance and, if used systematically, provides them with a possibility to check on their own progress. Pinazo (2008) applied this tool in a research with thirty students of interpreting. He asked them to perform self-assessment of their consecutive interpretation of a speech and inquired about several aspects of their work (preparation, notes, terminology, emotions etc.). He observes that this activity had a positive impact on the students: "Once students start self-assessing every activity, . . . production improves in a few months. Most students who have not felt fully involved became engaged" (Pinazo 2008, 195).

A similar research was done by Yun-Hyang Lee (2005) who let twenty-three students listen to the recording of their interpreting done in the lesson and then analyse it based on given criteria. A survey carried out after this task suggests that all of the students considered self-assessment useful, whereas they saw the greatest benefit in revealing their strengths and weaknesses, in the possibility to conduct targeted practice and in acquiring an objective view of their interpreting performance. On the other hand, what the students considered negative was that it was time-consuming, emotionally draining and they were also disheartened by their inability to improve the errors that they knew about.

The same positive approach of students towards self-assessment has so far been confirmed also by our continuous dissertation research (as yet unpublished). Out of seventeen students of interpreting studies who assessed their own interpretation based on an assessment sheet, all seventeen of them said they found the activity useful for the improvement of their interpreting skills and they also enjoyed it.

Self-assessment should, however, not be mentioned only in relation to students and interpreting training. Many authors (Déjean le Féal 1990; Hrdinová 2008; Lee 2005) agree that an analysis of one's own interpreting performance should be a common part of any professional interpreter's work. Monitoring one's own output while interpreting is not sufficient for this purpose because during simultaneous interpreting, mental energy is dispersed into several mental operations at the same time (listening and analysis, memory, production and coordination of the three efforts), as explained by Daniel Gile (1995) in his well-known Effort Model. Interpreters are, therefore, advised to check on the quality of their interpreting after the interpreted event and see what room for improvement there is. This can be achieved simply by recording one's own simultaneous interpreting in the booth and analysing it later.

3. An Empirical Approach to Self-Assessment of Interpreting

Hartley et al. (2003) was the first one to study how interpreters react to their own output and what they consider important during self-assessment. Students in their research commented mostly on delivery, then omissions/completeness, message/accuracy, awkward/natural target language expression and a few other aspects. They also observed a tendency in the students to adopt a user's perspective and also numerous attempts at providing explanations for some errors.

Bartłomiejczyk (2007) built on Hartley's work and did a similar research in Poland. Her results were different as to *what* students commented on: there were surprisingly few comments on presentation, while in Hartley's research this was the number one criterion that students paid attention to in their self-assessment. In Bartłomiejczyk's study, the students commented much more on faithfulness, style, completeness and lexis. The author explains this difference by the fact that it also depends on what trainers emphasize in the lessons when giving feedback to students. The results of her empirical research further suggest that students have a natural tendency for very critical self-assessment (negative evaluations clearly dominate over positive ones with 84.4% of all comments). Another surprising finding from Bartłomiejczyk's study is that students provided numerous comments on the quality of the product even when they were explicitly instructed not to do so.

4.   Research

The results of the above studies intrigued me to see what Slovak student interpreters pay attention to when assessing their own interpretation and whether there would be so many comments on delivery as in Hartley's research, or rather as few as in Bartłomiejczyk's one. Therefore, I conducted a similar research with thirty student subjects. In the course of one semester, they were asked to perform simultaneous interpretation from English into Slovak on three speeches of various difficulty. Their interpretation was recorded in the lesson and they were then supposed to listen to the recordings at home, transcribe it and write a short analysis having a transcript of the original speech at hand. At the end of the semester, the students were supposed to hand in an overall self-analysis of their interpretation of the three texts (without any detailed instructions) which then became the object of my examination. These self-analyses were assigned without giving any particular instructions as to what they should contain—the students were supposed to summarize their three performances and compare them. The aim was to elicit a genuine assessment of their performance, unaffected by directive questions or hints that would focus their attention on particular aspects of interpreting.

 These self-analyses were then carefully studied and all comments on quality of the output and on any processes related to the simultaneous interpretation were noted. The individual comments were put into logical categories divided into main groups and, moreover, they were classified as positive or negative. The main groups (with examples of categories in parentheses) were the following:
(1) Comments on quality:
   (a) Delivery
      (i) Overall delivery (intonation, fluency, intelligibility)
      (ii) Individual instances of delivery disturbance (filled pauses, false starts, pauses)
   (b) Language (defective syntactic constructions, word order, grammar mistakes)
   (c) Content (omissions/completeness, additions, unfinished sentences)

The difference between the two subgroups of "delivery" is in the way such an error can be recognized: "overall delivery" refers to errors which are present in a student's way of interpreting in general and which can be noticed almost any time during his/her interpretation; "individual instances of delivery disturbance," on the other hand, are single instances such as filled pauses or false starts which can occur more or less frequently throughout the interpretation.
(2) Comments on processes:
   (a) desirable processes (anticipation, monitoring the output, information reduction)

(b) neutral processes (work with the glossary, work with the microphone)
(c) undesirable processes (word for word translation, excessive generalization, inability to react quickly)

All in all, there were thirty-four categories of quality and twenty categories of interpreting processes based on what the students mentioned in their self-analyses. The complete list will be given below.

5. Results and Discussion

We found that, on average, each student mentioned eleven quality features of his/her interpreting performance and two processes which were either correctly applied or absent in the interpretation. Let us now review these in more detail.

5.1 Overall Number of Positive and Negative Comments on Quality and Processes

The following two charts demonstrate the ratio of positive (+) and negative (−) comments from the self-analyses of the students:
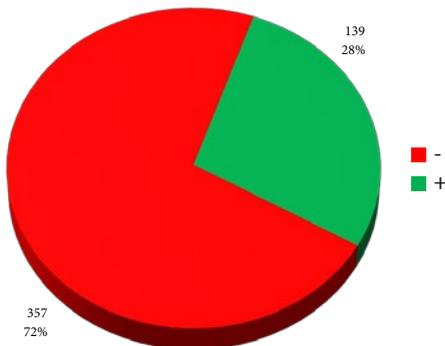
Figure 1: The overall number
of positive and negative mentions of quality.
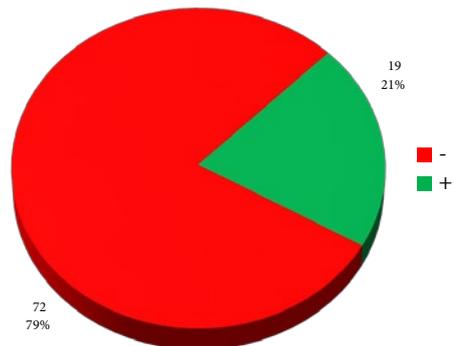
Figure 2: The overall number
of positive and negative mentions of processes.

As we can infer from the charts, negative mentions strikingly prevail over positive ones. About three quarters of all mentions referred to negative assessments of the delivery, language or content of the interpretation or to the processes that were either applied incorrectly or that were absent when they should have been implemented. These data suggest several possible conclusions:

(1) As Bartłomiejczyk (2007) suggests, students have a tendency to be too strict on themselves. A possible explanation is that their evaluation is based on a comparison with professional interpreters or, more probably, with their idea

of an (ideal) professional interpreter. With such an attitude, they tend to point out those aspects of their interpretation that they find unsatisfying, while positive features are mentioned only when compared with other instances of the error in earlier recordings, that is, when the students saw a clear improvement in a certain aspect of their interpreting output.

(2) When we consider the context in which this research was done, we must concede the possibility that the self-analyses were affected by the fact that students would get marks based on their whole-semester performance. Although the final marks of the subjects were, in fact, not given on the basis of their self-analyses (and the students had been informed thereof), the students might have written them partially in an attempt to justify their errors or explain the reasons of their occurrence (as was the case in Hartley's research) and they would, therefore, give more space to the negative features of their performance than to the positive ones.

(3) We must, of course, allow for the possibility that their performance was indeed very poor and that there was rarely something to highlight as a positive feature. Nonetheless, this seems very unlikely as the sample of thirty subjects is quite large and it is not probable that all thirty students were poor at interpreting to such extent.

5.2 Students' Quality Assessment

We examined the students' self-analyses and noted all comments that they made on the quality of their interpretation. These were then classified as "categories of quality." We monitored how often each category was mentioned by the students in order to find out what they paid most attention to in their self-assessment. The results are presented in the following table where the categories are ordered from those having most mentions (both positive and negative) to those having least mentions.

Categories of Quality	−	+	Σ
Delivery: Overall Delivery			
Intonation	12	9	21
Intelligibility	13	3	16
Confident delivery	11	4	15
Sounding natural	8	7	15
Fluency	5	8	13
Speech rate	10	1	11
Unstable volume (loud/ quiet)	10	0	10

Categories of Quality	−	+	Σ
Nervousness/stress in the voice	8	2	10
Pronunciation	5	3	8
Curtness	2	0	2
Interest/energy in the voice	1	0	1
Total:	85	37	122
Delivery: Individual Instances of Delivery Disturbance			
Filled pauses	49	19	68
False starts	27	5	32
Pauses	11	2	13
Prolonging of end vowels	8	2	10
Other emotional expressions	5	0	5
Stuttering	1	2	3
Coughing	1	1	2
Total:	102	31	133
Language			
Grammar mistakes	16	5	21
Word order	14	1	15
Defective syntactic constructions	11	4	15
Overuse of a word	10	0	10
Vocabulary	6	3	9
Style	5	2	7
Total:	62	15	77
Content			
Omissions/completeness	51	26	77
Unjustified changes	19	10	29
Unfinished sentences	17	12	29
Coherence of sentences	8	6	14
Numbers	9	1	10
Additions	4	1	5
Total:	108	56	164

Table 1: Mentions of individual categories of quality.

To present the results graphically, the following chart shows the ratio of comments on delivery, language and content:
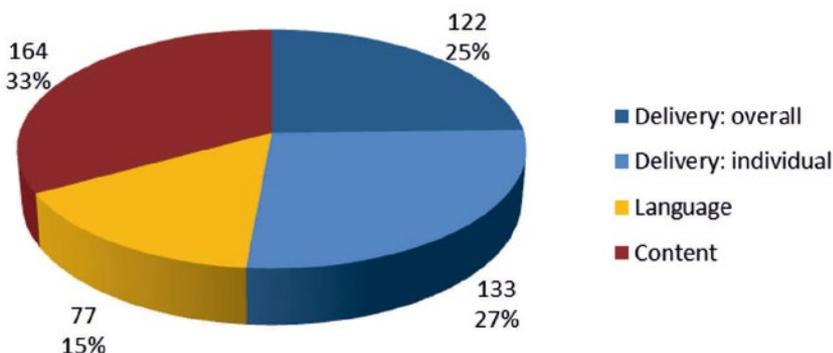
Figure 3: Distribution of comments on quality into the three groups of categories.

More than a half of all comments (52%) referred to the delivery, whether it was general remarks or comments on specific cases of delivery disturbance. A third of the comments (33%) were related to the content of the speech, whereas the subjects had a transcript of the original speeches and had a chance to compare it to their transcript of the interpretations. This shows a generally-known tendency (not only in interpreting) that the form often seems to play a more important role than the content when it comes to a subjective assessment of quality.

In order to show what categories were most frequently mentioned irrespective of the group they belong to, the following chart lists all categories which received more than twenty mentions among the thirty students in their self-analyses:

Categories of Quality with Most Comments:	−	+	Σ
Omissions/completeness	51	26	77
Filled pauses	49	19	68
Unfinished sentences	17	12	29
Unjustified changes	19	10	29
Intonation	12	9	21
Grammar	16	5	21

Table 2: Most frequently mentioned categories of quality.

From among the seven most frequent categories above, two refer to delivery (filled pauses and intonation), three to content (omissions, unfinished sentences, unjustified changes) and one to language (grammar).

What is interesting is that as many as seventy-seven comments were on omissions/completeness in the students' interpretation. Given that there was a total of ninety analyses in the research (thirty students with three analyses each), this means that omissions were dealt with in over 85% of them. It is understandable that the students should notice omissions so often, because when analysing their own performance, they had a transcript of all the recorded speeches at hand, and, therefore, they could clearly see where the two transcripts diverged. Together with unfinished sentences and unjustified changes to the message of the original speech (twenty-nine mentions each), it shows that students paid most attention to the content of their interpretation.

Another category which received a lot of attention in the students' self-assessment is filled pauses. The negative mentions, again, prevail over positive ones. It seems that this is the most striking deficiency when students listen to their own interpretation. We consider the number of comments made on filled pauses worth noticing, especially in comparison with other comments which are by far not as numerous. We suppose it proves the usefulness of self-assessment as a method in the didactics of interpreting—listening to one's own interpretation, students are prone to realize how many unpleasant "ums" and "ers" there are in their speech and it is more probable that they will at least try to eliminate them in future.

The rest of the most popular categories (intonation and grammar endings) are those that one notices most easily when there are too many errors of that kind in a speech (rising intonation at the end of sentences and wrong grammar endings can be particularly irritating).

Another interesting thing to note is that from among the thirty-four categories of quality there are only two where positive mentions exceed the negative ones—"fluency" and "stuttering." Otherwise, all the other categories had a prevalence of negative mentions as we have already seen in the overall number of mentions.

5.3   Students' Assessment of Interpreting Processes

As for processes related to simultaneous interpreting, the subjects did not pay as much attention to them as to evaluating their output. The overall number of process mentions (91) is much lower than the number of quality mentions (496). However, they did mention a few processes which we divided into desirable ones (such that are recommended for interpreters), neutral ones (such as the work with the microphone or with the prepared glossary) and undesirable ones (either recommendable processes that were missing or clearly negative processes which should be avoided). The following table presents a breakdown from the most popular to the ones mentioned only by few students:

Categories of strategies	−	+	Σ
Desirable			
Anticipation	7	3	10
Information reduction	2	6	8
Monitoring the output	2	3	5
Detachment from the original speech	2	1	3
Picking up on previous segment despite some difficulties	0	1	1
Playing for time (by repeating previous ideas)	0	1	1
Total:	13	15	28
Neutral			
Work with extralinguistic aspects (video, subtitles etc.)	1	2	3
Work with the glossary	3	0	3
Work with the microphone	1	0	1
Total:	5	2	7
Undesirable			
Word for word translation	16	2	18
"Getting lost" in the original speech	9	0	9
Excessive condensation	9	0	9
Excessive generalization	7	0	7
Inability to react quickly	4	0	4
Inability to split attention	3	0	3
Undesirable switching between the two language codes	2	0	2
Excessive tendency to explain	2	0	2
Inability to improvise	1	0	1
Poor implementation of interpreting by thinking	1	0	1
Total:	55	2	57

Table 3: Mentions of individual categories of processes.

The following chart shows the distribution of comments on processes:
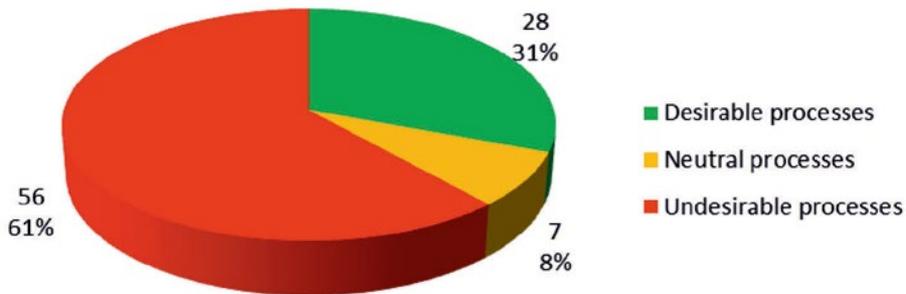
Figure 4: Distribution of comments on processes into the three groups of categories.

Once again, the tendency towards negative evaluation is confirmed even by the choice of processes to mention. Students commented mostly on things they were not supposed to do or processes which were undesirable. Only 39% of the categories are not negative (i.e., they are desirable or neutral).

Finally, let us look at the most frequent comments in the group of processes:

Categories of Processes with Most Comments:	−	+	Σ
Word for word translation	16	2	18
Anticipation	7	3	10
Getting lost in the original speech	9	0	9
Excessive condensation	9	0	9
Information reduction	2	6	8
Excessive generalization	7	0	7
Monitoring the output	2	3	5

Table 4: Most frequently mentioned categories of processes.

It seems that what students fought most with when interpreting was the word-for-word translation (eighteen mentions). Anticipation comes second with ten mentions. The dominance of mentions of these two categories is not very surprising given that teachers often remind students of the most important rule in interpreting—interpreting the sense and not the words. As for anticipation, it is probably the most frequently mentioned interpreting process when it comes to simultaneous interpreting. By the third category in the chart—"getting lost in the original speech," the students probably referred to their temporary inability to listen and speak at the same time, whereas they missed a few ideas and could

not make sense of the fragmentary ideas they had understood in the original speech. Several students in our research clearly had problems with the listening and analysis effort and the coordination effort (based on Daniel Gile's Effort Model).

As with quality mentions, the situation is similar with processes—the negative mentions are much more abundant. While in the group of desirable processes the score was 15:13 for positive mentions, the group of neutral and undesirable processes gives a clear dominance to the negative utterances (5:2 and 55:2 respectively). The ratio of 55:2 might be a little surprising. It seems that there was no improvement of problem processes throughout the semester or, at least, the students did not draw attention to any. Certainly, some of the categories are negative by nature and one could hardly expect a student to write that they did *not* use excessive condensation or generalization in such and such speech. However, most of the categories of the "undesirable" group can be turned into positive ones, such as *in*ability to split attention or *poor* implementation of interpreting by thinking, and yet, the only positive comments on negative processes that appeared in the self-analyses of the students was the word-for-word translation.

6. Conclusions

In our study, we analysed self-assessment of students of interpreting based on verbal analyses which they wrote after listening to three recordings of their interpreting performance. The following are our main findings:

(1) There seems to be a strong tendency in students to comment on their performance in a negative way: 72% of all comments on quality and 79% of comments on processes were about the students' shortages rather than the aspects they were satisfied with.

(2) As regards the distribution of students' comments on quality, they paid most attention to delivery (52%), considerably less attention to content (33%) and least emphasis was put on language (15%).

(3) The individual aspects of interpreting that the subjects noticed most frequently were omissions/completeness and filled pauses in the quality evaluation, and word for word translation and anticipation in the processes evaluation.

The first conclusion seems to support those of Bartłomiejczyk (2007) as regards the students' tendency to be rather critical of their own interpreting output. The second one, on the other hand, is in line with Hartley's results—omissions and delivery issues were the aspects that students noticed most often in both of our studies, whilst delivery issues received more attention than the content of the source speeches.

We find it worthwhile mentioning that delivery comments prevailed over content comments despite the fact that students transcribed their speeches and must have seen quite clearly what they had omitted, added or changed in their interpreting in comparison to the original speech. It seems that students are more preoccupied with how they sound as interpreters rather than if they manage to transfer the speaker's thoughts adequately. This could have two possible explanations: Firstly, students realize that in practice, clients will rarely give them feedback based on the content of their interpretation, as they either listen to the original speaker or to the interpreter, and cannot compare the two texts. Instead, they are more likely to like the interpreter's work if it sounds confident, natural and without striking delivery disturbance, or not like it if it lacks these features. The other possible explanation of this phenomenon is that students are likely to assess their own interpretation according to the feedback they receive from their interpreting trainers. If these concentrate mostly on delivery issues in the lessons and exams, students will most probably consider these criteria most important and, therefore, give them more attention in their self-assessment. If the latter explanation is the case, interpreting teachers should consider spending more time on analysing the content of their students' interpretation rather than comment only on the delivery and language issues. Students should be constantly reminded of what interpreting is really about—the transfer of the speaker's ideas.

Our findings support the conclusions of the previous research into students' self-assessment of interpreting and we believe they can serve as a good base for further research into simultaneous interpreting in general, into the students' approach to interpreting as well as into assessment in interpreting studies. The results can find practical application especially in the didactics of interpreting, for example in planning lessons of simultaneous interpretation which would concentrate on particular aspects of interpreting that seem to cause students most problems or which they are most concerned about. For instance, one of the goals of a one-semester course could be to provide students with a more positive view of their own performance so that they do not concentrate on negative aspects only. Also, consciously positive feedback from the teacher could develop self-confidence in students which would, hopefully, help them give better performance. Another suggestion of practical application of our findings is to support students' own discovery of the most important issues in simultaneous interpreting, especially as regards the perception of the interpreting output—once students find out that excessive filled pauses or unnatural intonation are unpleasant for the listener, they are more likely to try to eliminate them in future.

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Short-Term Phonetic L1 Interference in L2 Speech of Interpreters

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ABSTRACT: Research shows that foreign-accentedness due to transfer from one's first language (L1) has an effect on listeners' perception of the non-native speech and their judgements of the speakers. Accordingly, interpreters' pronunciation during interpreting into their second language (L2) is important for the quality of their performance. This pilot study explores whether the interpreting task itself increases L1-to-L2 interference because of the sustained simultaneous activation of bothlanguages that is necessary during interpreting. We hypothesize that (1) the continuous switching between languages leads to a rise in L1 interference in the course of interpreting and that (2) experienced interpreters, better at coping with the cognitive demands of interpreting, show a smaller increase in L1 interference compared to student interpreters. Two acoustic measures are used to assess the degree of interference in four recordings of Czech-to-English interpreting of a fifteen-minute source recording. The results lend weak support to the first hypothesis.

KEYWORDS: short-term phonetic interference; bilingual mode; code-switching; interpreting

1. Introduction

In this study we are concerned with interpreting from the interpreters' first language (L1) into their second language (L2). The overall quality of L1-to-L2 interpreting is influenced not only by the accuracy and coherence of translation, lexico-grammatical correctness, and fluency of delivery but also by the interpreters' pronunciation skills. The primary concern in assessing interpreters' L2 pronunciation certainly is the intelligibility of their speech. However, the degree of foreign-accentedness must also be considered. For example, our earlier study (Šimáčková and Podlipský 2012) showed that listeners with various L1 backgrounds were sensitive to the presence of a Czech accent in an interpreter's English productions despite their good ability to understand his words. It is well known that foreign-accentedness may influence listeners' judgements of the speaker (Gluszek and Dovidio 2010) and ultimately it may affect what listeners think about the content of the interpreted messages. For instance, Lev-Ari and Keysar (2010) showed that foreign accent reduces the credibility of what is being communicated.

Interpreting is a very specific type of bilingual language performance, even when simultaneous interpreting is left aside. In the course of consecutive interpreting, a bilingual speaker is required to switch constantly between processing a message in one language and producing it in the other. The task involves sustained simultaneous activation of both languages and in this respect it is very different from simply speaking in the L2. The parallel activation of L1 and L2 is likely to be reflected both in processing the input and in producing the output. It is the speech production that the current study focuses on, addressing the question of whether switching between languages during L1-to-L2 interpreting affects the quality of L2 pronunciation by inducing stronger interference from L1.

1.1   Background

Interpreting is not the only occasion when bilinguals simultaneously employ both languages in online production. In fact, as documented in Grosjean (1982, 1985), it is not uncommon for a bilingual to do so in everyday communication. Grosjean conceptualizes language use by bilinguals as a continuum between situations when bilinguals use one of their languages exclusively and situations when they can freely switch between languages, calling the former the monolingual and the latter the bilingual language mode. Numerous psycholinguistic studies of language switching examine bilinguals' ability to control the engagement of their languages on the level of the lexicon. Using the paradigm of a naming task, studies have explored the question of how bilinguals perform something as basic as selecting a word in the appropriate language. Before a monolingual produces a word, the word is selected from several candidates activated in the speaker's memory (Levelt, Roelofs, and Meyer 1999). Results of a number of studies (e.g., Hermans et al. 1998; Colomé 2001) suggest that in bilinguals, candidates from both languages are activated simultaneously (but cf. Grosjean and Li 2012). Two main models have been put forward describing how selection of the candidate in the appropriate language is achieved. According to the Language-Specific Selection model (Costa, Miozzo, and Caramazza 1999; Costa 2005), the lexical selection process only considers activated lemmas in the intended language. The Inhibitory Control model (Green 1998), on the other hand, claims that the bilingual lexical selection itself is insensitive to the intended language. The model introduces a cognitive mechanism which lowers, or inhibits, the activation of lexical representations from the unintended language.

Recently, several studies have appeared which examine phonetic cross-linguistic interference in speech elicited in the bilingual mode (Antoniou et al. 2011; Balukas and Koops 2015; Bullock et al. 2006; González López 2012; Simonet 2014). Although phonetic L1 interference in L2 has been researched extensively over several decades (Major 2008), the bulk of the existing studies assume

interference to be a long-term effect. Typically, they make between-subject comparisons of bilinguals' pronunciation and the pronunciation of monolingual control speakers, and draw conclusions about how the two groups differ in language competence. For example, researchers may report that a certain type of bilingual speakers (defined, e.g., by their L1 background, proficiency in L2, and age at the onset of acquisition) have formed a new L2 phonetic category, which is distinct from what this category is for both native monolingual speakers of the bilinguals' L2 and native monolingual speakers of their L1 (Flege 2007). In contrast, the aim of the current phonetic studies is to explore interference as a short-term performance effect. The main question they address is whether the degree of L1 interference rises when a bilingual speaker communicates in the bilingual mode compared to monolingual-mode speech production.

The research paradigm employed in the current studies of short-term interference has been code-switching. Participants are induced to switch from one language to the other in the course of an utterance (for instance, the switch may be included in the material they are reading or they may code-switch when shadowing stimuli spoken in one or the other language). Although our focus is on the transfer of L1 features into L2, other studies have examined cross-linguistic influences in both directions, that is, L1-to-L2 interference as well as L2-to-L1 interference. The majority of the phonetic studies of code-switching assess interference in terms of the relatively sensitive and easy-to-measure acoustic parameter of Voice Onset Time (VOT) of stop consonants, that is, the interval between the release of the stop closure and the onset of voicing in the following speech sound (Lisker and Abramson 1964). Some languages (e.g., English and German) contrast stops with a long positive VOT perceived as aspiration and stops with a short or zero VOT. Other languages (e.g., Greek, French, or Spanish) contrast stops with negative VOT, that is, voicing during closure, and stops with a short or zero VOT.

Although one early study (Grosjean and Miller 1994) found no rise in interference during code-switched productions of *p*, *t*, and *k* for French-English bilinguals, more recent studies do report effects of code-switching. Bullock et al. (2006) found a unidirectional L1-to-L2 influence on VOT of voiceless stops for Spanish learners of English, that is, shorter VOT in L2 English utterances containing a code-switch from L1 Spanish, and L2-to-L1 influence for English learners of Spanish, that is, shorter VOT in L1 English utterances containing a code-switch from L2 Spanish. Interestingly, in both cases the effect of code-switching was evident when the target segment occurred before or at the site of the switch but not after the switch. This has been interpreted as resulting from speech production planning (Olson 2013). González López (2012) controlled the position of the target *p*, *t*, or *k* with respect to the site of the switch in productions of code-switched utterances by English intermediate learners of

Spanish and observed a complex pattern of both L1-to-L2 and L2-to-L1 effects of code-switching on VOT, different across the three places of articulation. In Antoniou et al. (2011), early L2-dominant Greek-English bilinguals showed a unidirectional L1-to-L2 influence on VOT of *b*, *d*, *p*, and *t* in code-switches or utterances with a code-switch. Balukas and Koops (2015), examining productions of voiceless stops in spontaneous code-switching, found influence of L1 Spanish on L2 English but not vice versa. Finally, Simonet (2014) elicited productions of two Catalan back vowels by early Catalan-Spanish bilinguals and showed effects of code-switching on the vowel height both for Spanish-dominant or Catalan-dominant speakers.

1.2   The Current Study

The current study was designed to examine short-term phonetic L1-to-L2 interference in interpreted L2 speech productions. Code-switching and interpreting are of course very different types of performing in the bilingual mode. Ordinary code-switching takes place during bilingual communication when speakers switch from the base language to the guest language as a matter of convenience (e.g., to deal with lexical retrieval problems or to express a concept more easily communicated in the guest language). On the other hand, when interpreting, speakers experience highly increased demands on their attention and memory: they must store each source message received in L1 (and in doing so probably pay much closer attention to the linguistic form of the message) and plan L2 production based on this memory. Consequently, when producing the interpreted L2 utterance, it may be more difficult for interpreters to inhibit their L1 than in ordinary code-switching. Also, the increased cognitive load may impede interpreters' self-monitoring, that is, the ability to attend to their pronunciation of the target language, which can also increase interference from L1. Thus, if short-term rise in interference can be traced in ordinary bilingual code-switching (Antoniou et al. 2011; Bullock et al. 2006; Simonet 2014), it is likely to occur during interpreting too.

Another difference between code-switching and interpreting is that in the course of interpreting the bilingual speaker continuously receives auditory input in L1, while in a bilingual conversation primarily conducted in L2, the bilingual speaker is likely to hear L1 utterances more or less sporadically. The sustained high level of L1 input, and hence L1 activation, may lead to a gradual increase in short-term interference as the interpreting progresses. In an earlier study (Šimáčková and Podlipský 2013), we found switching between languages to result in a cumulative rise in interference from L1: Czech EFL speakers' pronunciation changed to become slightly more Czech-like in the course of a test which required the participants to react to Czech audio prompts in English, which did not happen in an English-only condition.

One aim of the current pilot study is to test this effect further. In addition, we consider whether experience with interpreting has an effect on the degree of short-term interference during interpreting. We reason that more experienced interpreters, who have developed strategies for dealing with the cognitive demands of the interpreting situation, may be able to inhibit L1 more efficiently. We hypothesize the following:

(1)   The level of L1 interference will rise in the course of L1-to-L2 interpreting, that is, there will be less interference at the beginning of the session compared to the end.

(2)   The difference in the degree of L1/cross-language interference between the beginning and the end of the interpreting session will be smaller for experienced interpreters compared to novice interpreters.

2.   Method

This is an exploratory pilot study conducted with a small number of participants. In order to evaluate changes in the degree of phonetic L1 interference, we selected two acoustic features, namely Voice Onset Time of a word-initial voiceless stop and the duration of voicing during the closure of a word-final voiced stop. For both these parameters some cross-linguistic interference can be expected. Czech voiceless stops typically have short positive VOT, unlike English voiceless stops with long positive VOT, that is, aspiration. Word-final voiced stops are completely devoiced in Czech, while in English they usually have at least partial voicing. The measurement of VOT and of voicing during closure is illustrated in figure 1. These two acoustic parameters were tracked in the productions of the target word *cube*, which is pronounced with an aspirated initial /k/ and a partially voiced final /b/ in native English.
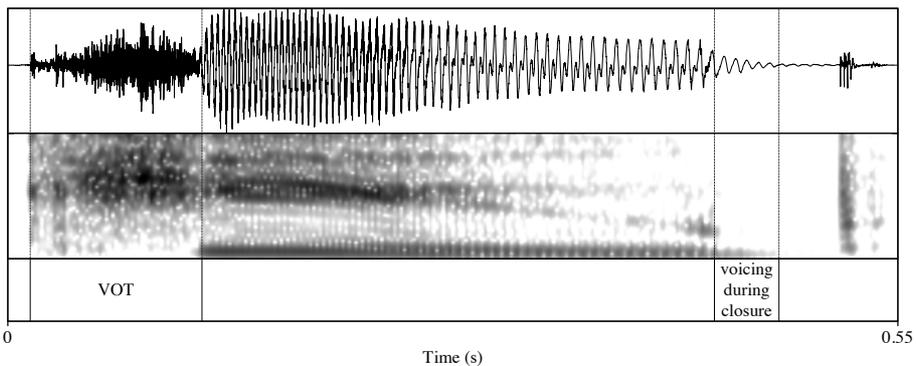

Figure 1: VOT in /k/ and voicing during closure in /b/ realized
in a native English pronunciation of cube [kʰĵuḇ].

2.1 Task and Stimuli

The task was designed to be as close as possible to a real-life interpreting situation. We used a fifteen-minute long source recording in Czech which contained the total of sixty-two instances of the target words, the noun *kostka* and the adjective *kostkový* (both translatable as *cube* or *cubes*) in an account of the history of sugar cubes and of the history of Rubik's cube. The original Czech text was constructed on the basis of several magazine articles and was read by a female native speaker of standard Czech in her mid-twenties.

Based on prosody and meaning, the source recording was cut into ninety-two turns which ranged between eight and twenty-eight words. The participants translated the recording turn by turn. The task was self-paced: the interpreter, who was seated in a quiet room in front of a computer, clicked on the screen, listened to a turn in Czech, translated it into English, and clicked on the screen to hear the next turn. The task was administered in a soundproof booth. The stimuli were presented over headphones and production was recorded using a Zoom H4n digital recorder with a 44.1-kHz sampling rate and 16-bit quantization.

2.2 Participants

Four interpreters between twenty-two and twenty-seven years of age were recruited. Two of them worked as professional interpreters (henceforth Professionals), the other two were Bachelor students of interpreting in their third year (henceforth Students). In each pair of participants there was one male and one female speaker. As native English baseline data we elicited productions of the word *cube/cubes* from a twenty-four-year-old American female speaker, who read an English translation of the account of the history of sugar cubes.

2.3 Analysis

In the interpreters' recordings all tokens of *cube* or *cubes* were analysed with the exception of the first four tokens in the opening paragraph. Three production measures were obtained from the data. We measured the duration of the whole target word, as well as VOT of the initial stop /k/. We also measured duration of voicing during the closure of the /b/. Each token of the target word was coded as occurring either in the first half of the recording, that is, in Part 1, or in the second half of the recording, that is, Part 2. Further, we coded each token for prosodic prominence (accented / stressed / unstressed) and position with respect to pauses (followed by a pause / not followed by a pause). In the native speaker's recording, duration of the target word and VOT of /k/ was measured in the first ten and the last ten tokens.

In the course of the analysis, we found that three out of the four interpreters completely devoiced the final /b/ in *cube* right from the beginning of the

interpreting session. The complete transfer of the devoicing rule from their L1 Czech throughout interpreting meant that no cumulative increase in L1 interference could be traced. Therefore, voicing in /b/ was excluded from further analyses and short-term L1 interference was evaluated purely in terms of the positive VOT of /k/.

3. Results and Discussion

First, a descriptive summary of the elicited speech material is provided. The total duration of the interpreting sessions varied, the difference between the fastest and the slowest interpreter being as much as twenty minutes. (This was mainly due to the fact that the two more experienced interpreters frequently revised their translation and paraphrased what they had already said before clicking on the screen for the next turn.) The number of occurrences of the target words *cube/cubes* varied less. There were a sufficient number of tokens of the target words since the interpreters did not replace the noun *cube* with a pronoun very often, as we had feared. The duration of the interpreting session and the number of targets for each participant are given in table 1.

Participants		Duration of interpreting (min)	Number of target words
Experience	Sex		
Professional	F	56	58
Professional	M	48	56
Student	F	39	48
Student	M	36	52
Native Speaker	F	–	20

Table 1: The duration of the interpreting session and the number of produced target words for each participant.

Because of the concern that repeated mentions of the target word would lead to its overall phonetic reduction and thus to shorter VOTs, we submitted each speaker's durations of *cube* from Part 1 and Part 2 to a paired *t*-test. The native speaker's durations of *cube* did indeed show the effect of repetition. The mean duration of the target word in the second half of her recording (234 ms) was significantly shorter than in the first half (284 ms), $t(9) = 2.666$, $p < .05$. In the interpreters' productions, repeated mentioning of *cube* did not produce such temporal reduction. Paired *t*-tests found no significant difference between the means for Parts 1 and 2 for the female Professional (321 and 312 ms respectively, $p > .7$) and the female

Student (347 and 356 ms respectively, $p > .7$); the mean duration of *cube* actually increased significantly between Parts 1 and 2 in the male Professional's data (311 and 357 ms respectively, $t(25) = -2.252$, $p < .05$) as well as the male Student's data (244 and 274 ms respectively, $t(23) = -2.154$, $p < .05$). This suggests that the two male interpreters were slowing down in the second half of the recording.

Next, the results showed that each speaker's VOTs were significantly correlated with the durations of the target word ($r > .43$, $p < .05$). This was expected since with faster speech, VOT (as a temporal measure) becomes shorter. Consequently, because of the changes in VOT due to speaking tempo, and for the native speaker also due to repeated mentions, in the subsequent analyses we did not use absolute values of VOT. Instead, we calculated for each token a proportion of VOT to the duration of the whole target word *cube* (or the stem *cube-* in the case of the plural form), obtaining a tempo-normalized measure of VOT.

Our first hypothesis was that switching codes will have a cumulative effect: the level of transient interference will rise in the course of interpreting. This means that the VOT of /k/ should become more Czech-like in Part 2, that is, the proportion of VOT of /k/ to the duration of the target word (VOT-to-word) should decrease.
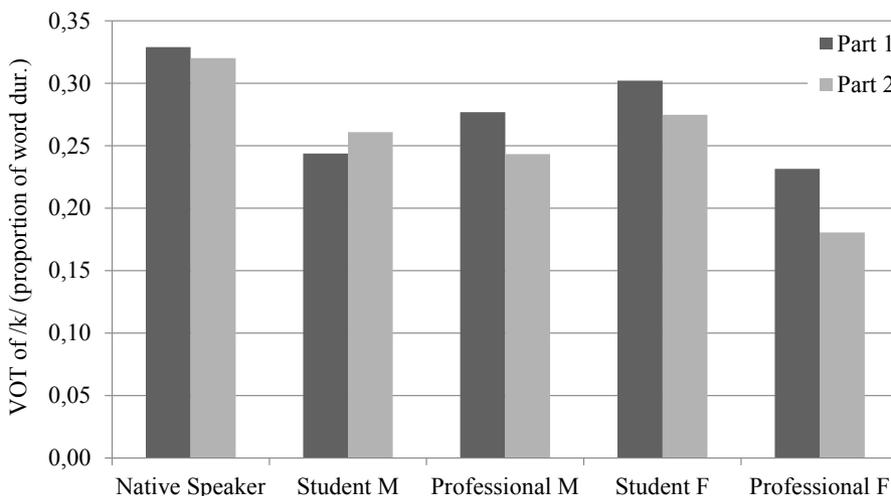
Figure 2: Mean tempo-normalized VOT of /k/ (proportion of word duration) in cube/cubes for each speaker in Part 1 and Part 2 of the recording.

Figure 2 shows the VOT-to-word proportions for each speaker. Paired *t*-tests were used to compare the normalized VOTs in Parts 1 and 2 for each speaker. Unsurprisingly, the native speaker, who was performing in the monolingual mode and did not experience cross-linguistic interference, produced very similar values of VOT in both halves of the recording. The male Student's normalized

VOTs showed a very small increase, which was not statistically significant (p > .4). The most interesting are the other three interpreters, who showed a change in the predicted direction. The difference was significant for the Professional and Student female interpreters ($t(26) = 2.232$, $p < .05$ and $t(21) = 3.211$, $p < .01$ respectively) and marginally significant for the Professional male interpreter ($t(25) = 1.994$, $p = .057$).

However, using a simple paired t-test ignores other factors that may have affected VOT. In order to explore how VOT changes when all the factors are considered together, we submitted each speaker's absolute VOT values to a normal log model with VOT as the dependent variable, one continuous predictor (duration of the target word), and three categorical predictors: Part (Part 1 / Part 2 of the recording), Prominence (accented / stressed / unstressed syllables), and Position (before a pause / not before a pause). The Wald test was used to determine the significance of the individual predictors. Table 2 shows the resulting Wald statistics per predictor and participant. As can be expected, the effect of the duration of the target word on the VOT of /k/ was highly significant. It was also the only effect that had a significant influence on VOT of /k/ for all four interpreters. We are chiefly interested in the predictor Part, which yielded a significant influence on VOT of /k/ in the data from the female Student and the female Professional interpreter.

Participants		Part	Prominence	Position	Target Word Duration
Experience	Sex				
Professional	F	$W(1) = 5.0$ $p < .05$	$W(2) = 11.6$ $p < .01$	$W(1) = 23.6$ $p < .001$	$W(1) = 39.7$ $p < .001$
Professional	M	n.s.	$W(2) = 12.9$ $p < .01$	n.s.	$W(1) = 19.8$ $p < .001$
Student	F	$W(1) = 8.4$ $p < .01$	n.s.	n.s.	$W(1) = 42.9$ $p < .001$
Student	M	n.s.	n.s.	n.s.	$W(1) = 14.9$ $p < .001$

Table 2: Results of fitting each participant's data to a normal log model with VOT as the dependent variable and Part, Prominence, Position, and Target Word Duration as predictors. The resulting Wald statistic is shown in each box.

4. Conclusions and Future Research

Our hypothesis that the level of short-term interference would rise during consecutive interpreting was weakly supported by the current data. Two out of the four tested participants produced more Czech-like /k/ in the target word *cube*

in the second half of interpreting from Czech into English compared to the first half. Our pilot study therefore shows that this hypothesis deserves examination in future research.

As regards our second hypothesis, we found no evidence of the influence of experience with interpreting on the degree of cross-language interference. Our Professional interpreters did not show smaller shifts of VOT towards L1-like values during the interpreting session than our Student interpreters. Still, there are several reasons for considering the hypothesis further. One is that experience with interpreting may have been determined inappropriately in this pilot study. Assessing participants' experience with interpreting in terms of whether they are a professional interpreter or a student of interpreting is rather crude and the actual differences between the two pairs of participants in experience with interpreting may not have been sufficiently large. Neither of the professional interpreters had in fact studied interpreting and they both reported interpreting equally frequently from L1 to L2 and from L2 to L1. The students, who had undergone specialized training and had occasionally done some interpreting outside school, actually reported interpreting into L2 more frequently than into L1. In addition, practice and experience lead to improvements in other aspects of interpreting (Moser-Mercer 2008) and there is no reason to think that improvements should not occur for pronunciation in general and for inhibitory control of L1 during L2 production in particular.

For the data we have, we have no way of factoring out the effect of fatigue. It is possible that the ability to inhibit L1 weakens over time as a result of task fatigue and not as a result of sustained activation of L1. This could be tested by introducing a control session with a number of L1-to-L2 interpreting turns at the beginning and end of the session and an interpreting task not involving L1 Czech in the middle (e.g., interpreting from L3 German to L2 English would involve two languages with long-VOT voiceless stops). If VOT in L2 still shortens at the end compared to the beginning of this control session, the reduction is due to fatigue, if, on the other hand, the initial and final VOTs do not differ in the control condition but do differ in the experimental condition, the effect is attributable to the sustained activation of L1.

Acknowledgements

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Digital Pen Technology and Consecutive Note-Taking in the Classroom and Beyond

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ABSTRACT: This study describes the use of innovative technology in the form of the *Livescribe Smartpen* that combines the video recording of consecutive interpreting (CI) notes with synchronized sound input. We illustrate the validity of the smartpen as a didactic tool in CI, and illustrate how it can be used to assess CI note-taking technique through analysis of the note-taking process with a view to quality improvement. An experiment is described and some examples of the analysis are provided. Introducing and applying digital pen technology to interpreter trainees in the classroom has great potential in aiding the teaching of note-taking technique and in improving quality-related targets, though its full potential needs to be explored more extensively. Regarding the application of the smartpen in professional settings, interviews conducted with two professional practitioners reveal its utility in the hybrid simultaneous-consecutive mode rather than in traditional consecutive contexts.

KEYWORDS: interpreting; consecutive interpreting; digital pen; note-taking; quality; assessment

1. Introduction

Interpreting lies at the heart of the interchange between languages and culture. Since the late 1960s the quality of interpreting has been extensively covered from many perspectives, yet although it is universally perceived as a degree of excellence, it remains a relative, intangible essence, which each person recognizes in a unique manner. Its enigmatic nature renders any measurement or assessment of it extremely arduous and challenging.

Research on consecutive interpreting (CI) quality assessment and end-user evaluation has been less copious than research on simultaneous interpreting. Though widely taught in interpreter trainer institutions, CI is more difficult to assess qualitatively, as additional parameters have to be taken into account which include public speaking skills and note-taking. Regarding the former, Schweda-Nicholson (1985), Kurz (1989) and Kellett (1995) emphasised their importance and highlighted the use of videotapes in the classroom (an objective tool before computers were adopted), for evaluating aspects of presentation to improve consecutive performance. Regarding the latter, it has always been difficult to evaluate note-taking skills. Trainers are only able to evaluate the finished product of one student at a time and are not always able to pinpoint the real reasons why

students make certain choices in the target language (TL). As Alexieva states (1998, 183; italics in the original), "the decision making *is not accessible to direct observation*." Since the 1980s various methods to overcome this problem have been experimented. For example, before PCs became commonplace, blackboards or overhead projectors were used so trainers could ask students to take notes with chalk or on transparencies for the whole class to see. The disadvantage was that there was limited space available for a full consecutive and the trainer could only note and evaluate the strategies used as the student was writing and not interrupt. Other researchers tried to film students as they were taking notes on a note pad (Paneth 1984, 330) or on a blackboard (Schweda-Nicholson 1985, 150). Dörte Andres (2002) went a step further by filming fourteen students and fourteen professionals to compare their note-taking technique. She painstakingly noted the exact moment each word was pronounced in the SL and when it was noted down and later interpreted. Although this study permitted a very accurate analysis and evaluation of the CI, it entailed many hours of hard work to complete. Other qualitative aspects of CI were investigated such as end-user reaction (Marrone 1993), fidelity of CI target text production (Gile 1995b), gender (Chin Ng 1992), nationality of the assessor (Gile 1990), whether the assessor be a professional interpreter (Bühler 1986; Altman 1990) or an interpreter trainer (Schweda-Nicholson 1993) and variation of assessment among different user groups (Kurz 1993; Marrone 1993; Kopczynski 1994). These studies among others show how our opinions concerning quality are formed, not only by what we see and hear, but also according to many personal factors: interest, level of concentration or state of mind. In other words, people have different psychological reactions to or likes and dislikes of interpreted discourse which constitute, in the general population, divergent subjective judgements producing a myriad of different individual *opinion profiles* which renders interpretation quality assessment so frustratingly difficult to quantify.

In the classroom most trainers will agree that assessment of student CI is a crucial part of lessons which aims at improving the quality of student performance by commenting on points of syntax, pronunciation, delivery, comprehension of the source text, semantic reconstruction of the target text and so on. The student whose interpretation is thus scrutinized can directly link the various comments to his/her consecutive notes, taken while listening to the source language (SL). However, despite useful suggestions and active discussion offered by other members of the class, the assessment is essentially orally- and mnemonically-based and the other students present can only compare their own personal notes with what is being said about a fellow student's notes they cannot see. Trainers, depending on the size of the class, generally do not have sufficient time to look at and comment on all the students' individual pages of notes to point out individual note-taking problems.

Until recently, an efficient and rapid system to evaluate the progressive acquisition of note-taking technique by students in order to gradually enhance the quality of their CI had not been developed. However, with modern technology in the form of digital pens, trainers now have new innovative tools to evaluate consecutive in class and let all those present see notes.

In this paper we discuss the potential of using digital pens in CI classes, not only to analyse the final interpreted product but more importantly, to better explain the interpreting process with a view to quality improvement. Our findings are based on Sonia Vardè's research for her MA thesis (2014) of which Cynthia Kellett was co-supervisor with Maurizio Viezzi.

2. The Technology

The development of smartpens began with the introduction of high-tech tablets which for interpreters can serve both as a note pad and as a source of information (e-dictionaries, on-line glossaries, Internet connections etc.). There are several digital pens on the market, some designed for writing directly on tablets while others on paper. It is this latter type that forms a link with traditional CI classroom note-taking with pen and note pad. For her study, Sonia Vardè used a *Livescribe Smartpen*[1] which Cynthia Kellett has found very versatile in the classroom with first year CI students over the past three years. She was introduced to this technology at a lecture in Trieste given by Marc Orlando (2010, 2013) from Monash University in Australia, where smartpens are widely used by students in French/English CI classes:

Because such digital pens provide the means to easily capture handwriting and speech [. . .] they provide a universal platform for improving note-taking learning among students, the ideal tool for classroom visual activities and immediate collective feedback where students can easily learn from others. (Orlando 2010, 78)

The *Livescribe Smartpen*,[2] first designed for the business world, is ideal for CI. It works with special paper (notebooks)[3] covered by microdots which form patterns so that the pen "knows" exactly where it is on the page and records its position. The pen is then able to memorize the video recording of a student's CI notes and combine it with the synchronized sound input of the SL discourse.

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1 There are various models: *Livescribe 3 Smartpen*, *Sky Wifi Smartpen*, *Smartpen Echo* and *Smartpen Pulse*. At the Department of Interpretation and Translation of the University of Bologna, two *Smartpen Pulse* pens were used for the experiment and since then two *Smartpen Echo* pens have been purchased for classroom use.

2 For a Livescribe Smartpen review, see Dan Cohen (2009).

3 It is possible to print one's own isometric paper with a colour laser printer compatible with Adobe PostScript and with a print resolution of 600 dpi or higher.

This digital information is then transferred in a matter of seconds via a USB port to a computer that has the *Livescribe Desktop* software installed.[4] Therefore, the resulting consecutive notes can be seen onscreen and projected for the whole class to see in grey (see figure 1).
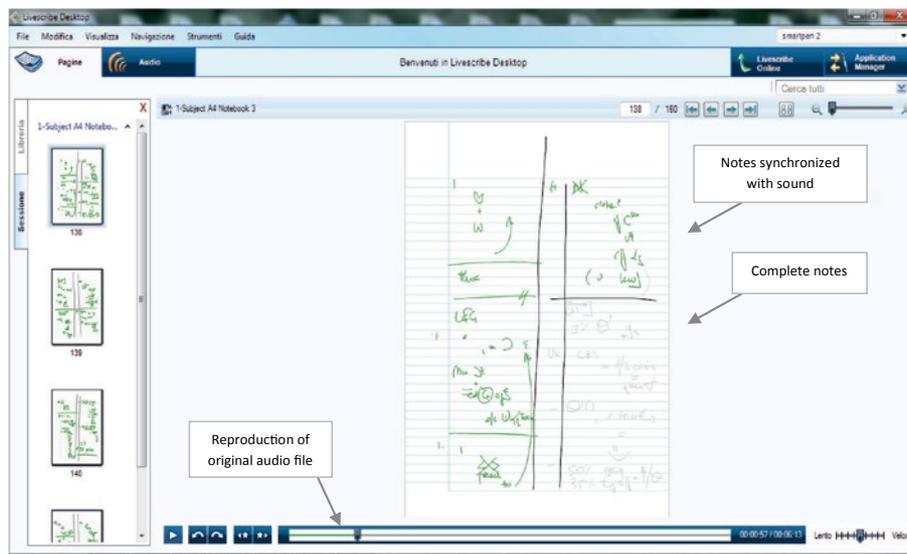
Figure 1: A typical Livescribe screenshot.

Once the trainer clicks for the file to start, the notes unfold in green at a pace lagging slightly behind the SL heard in the background and exactly as they were written by the student. One can go back and click on any part of the notes to check words and expressions in the SL or notes as many times as is necessary. The whole class learns from this exercise and picks up new ideas and solutions for note-taking technique too. Rather than listening to comments on the finished interpretation (the product), the class can follow the interpreting process analysed in detail by both student/s and trainer. If students buy their own smartpens (as they do at Monash University) they can be used with or without a computer as it is also possible to tap on the notebook and listen to the SL from the pen alone. Trieste students are encouraged in the English section to purchase a smartpen or tablet/smartphone with note-taking applications at some stage of their training (such as *Paper Desk Lite*, *Idea Sketch*, *ABC Notes*, *Penultimate*, *Note Taker HD*, *Notes Plus*, *TopNotes* etc.), so as to get used to taking notes digitally in the CI and simultaneous-consecutive modes,

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4   Since the end of 2014 it has been upgraded to *Echo Desktop* (for Mac/PC) only for Windows 7 or later, or Mac OS X version 10.8.5 or later, with a 2 GB NAND *Livescribe Smartpen*.

as this latter technology is catching on in the professional interpreting world (see section 6).

3.   The Study

The aim of Sonia Vardè's MA research was to investigate the validity of the smartpen as a didactic tool in CI by verifying how far it allows trainers to evaluate the progressive acquisition of note-taking technique, permitting an analysis of the interpreting process and not only the finished product. The study was based on comparing consecutive notes with the SL and classifying constants identified during the note-taking stage. Constants form part of what is often referred to as the problem/strategy binomial (cf. Gile 1995a, 2001; Kalina 1992, 1994a, 1994b; Kohn and Kalina 1996; van Dam 1989; Weber 1989). The term "problem" in this study is intended as defined by Abuín González (2007, 32) and meant as a difficulty encountered during the reception and production stages, which could trigger a deficiency both in the process and in the final result. Following Abuín González's (2007, 32) definition of "strategy," it is here intended as the procedure followed by the interpreter in order to solve or to minimize the effect of the "problem" related to one or various components during the reception and production phases.

3.1   Procedure

With regard to methodology, Vardè conducted an experiment involving three groups of five voluntary interpreters, divided according to their level of training and experience. The first group (A) comprised first year students in their second semester of Interpreting Studies at the University of Trieste who still had to take their first year consecutive interpreting exam. The second group (B) was composed of second year students who had acquired a little more experience than the first. The third group (C) included professionals: interpreter trainers at the same university. All participants had Italian as their A language and English as their B language with the exception of Cynthia Kellett, who took part in the experiment with an English A and Italian B. Most studies regarding aspects of expertise compare the interpreting of *novices* to that of *experts*, in this case an intermediate group was added (group B) to learn more about the gradual passage from novice to expert (Toury 1995, 238) and glean information about the acquisition process and improvement of skills (Abuín González 2007, 37).

   Each of the fifteen participants was asked to take notes in the consecutive mode of four speeches. They were of an average duration of five minutes: two speeches from English to Italian and two from Italian to English (see table 1).

	Length	Words	Words/minute
Rhetorical text It	5:20	656	123
Technical text It	4:50	517	107
Rhetorical text En	4:28	633	153
Technical text En	5:58	716	120

Table 1: Speeches.[5]

Before starting, each participant was briefed about the experiment and given a short explanation about using a smartpen and notebook, although most students had had some prior experience with it in their Italian to English consecutive classes. All students were asked to divide the pages into two or maximum three columns to harmonize the note-taking. After the experiment, participants were asked about their impressions using a smartpen. About half of them said they had trouble handling it because it was thicker and heavier than a normal biro, with an inferior smoothness of ink flow over the page.[6] Another difference lay in the use of the A5 and A4 notebook provided with the pen that has a metal spiral in the middle, thus page turning is from side to side rather than bottom up (the usual movement in CI) which led to slowing down the CI process for some.

The speeches were delivered from recordings by two native speakers of English or Italian. Two text typologies (technical-prescriptive and rhetorical-persuasive) were chosen for each directionality and selected according to features suggested by Mead (2002, 76) and Abuín González (2007, 40):
– they were recent and dealt with current issues;
– they were not aimed at an expert audience, nor required much extralinguistic knowledge (Gile 1995a, 216);
– they were at a level of difficulty accessible to all groups, yet chosen to highlight different approaches and strategies when difficulties were encountered, they were delivered at an average speed, quicker for the rhetorical texts, slower for the technical texts with numerous figures and dates.

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5   Italian rhetorical text – End of year address to the nation by Giorgio Napolitano, President of the Republic of Italy, December 31, 2012; Italian technical text – Presentation of the Entrepreneurship 2020 Action Plan by Antonio Tajani, European Commission Vice President responsible for Industry and Entrepreneurship, January 9, 2013; English rhetorical text – David Cameron's first speech as Prime Minister of the United Kingdom, May 11, 2010; English technical text – *Planet, People and Profits: How to Deliver a Sustainable Exit from the Crisis* by Janez Potočnik, European Commissioner for Environment, November 13, 2012.
6   At the holding point the smartpen used for the experiment had a diameter of 1.5 cm and weighed 36 g; a Bic Cristal has a 0.8 cm diameter and weighs 5.9 g.

The texts were modified beforehand to fit them to the average time limit of five minutes, taking care to preserve the original cohesion and coherence.

Participants were asked to listen to the four speeches (recorded on a PC Acer Aspire 5750G, and played back via a VLC Media Player at the same volume for all), and take notes. Then the interpretation into the target language was recorded for groups A and B in order to follow any undecipherable notes during the analysis stage and to aid understanding of strategies used. When the need arose to consult the TL, transcription of some parts of the discourse was necessary. The professionals were contacted personally in case of queries. The forty sessions of notes with SL from groups A and B were stored on the *Livescribe Desktop* software and the TL interpretations stored separately.

4.   Analysis

The criteria for selection of participants and discourses were based on three interconnected variables in order to later identify and classify the constants of the binomial *problem/strategy* during note-taking:
– text typology and style of the discourse;
– language directionality;
– level of training and experience.

With regard to the first variable Vardè focussed on how the interpreters condensed the SL text in their notes by eliminating superfluous elements (cf. Horrakh 1982, 85), for example, how they used coping strategies to deal with redundant information or easily remembered chunks of discourse. Horrakh (1982, 86) observed that abbreviation of the original "style" of the SL can be obtained by drastically reducing circumlocutions, abbreviating all superfluous elements of the discourse and simplifying the speech by taking down only essential graphic references sufficient to mnemonically recall the original during rendition into the TL. Vardè was also interested in observing the behaviour of interpreters when confronted by a text dense in information and figures, and thus, difficult to condense. As Darò (1999, 291) has pointed out, if a text is highly technical, more notes are necessary to convey all the information compared to an argumentative text with an easier and predictable structure that can be better memorized.

The second variable, language directionality into the mother tongue (A language) or from it into a second language (B language), was relevant at a macro level to determine any linguistic interference and at micro level to discover whether individuals use the same system of note-taking to or from their A language. The language chosen in which to write notes is not a marginal problem and is still much debated between those who advise use of the TL to gain time

during TL delivery and those who opt for notes taken in the SL, thus concentrating on comprehension of the text (Lung 2003, 201).

The last variable included in the study, level of training and experience, provided a base for comparison between groups and was felt to be an essential criterion in researching the *problem/strategy* binomial. Different levels of training clearly implicate differences in performance as specified by Moser-Mercer (1997, 257). With the *Livescribe Desktop* software it was hoped to observe differences between the groups in their capacity to recognize and note down logical cognitive links, their accuracy, the speed of link recognition and the quantity of notes taken (Darò 1999, 291).

To begin analysis, the four texts were first classified according to the types of objective "problem" that could be encountered in the discourses such as terminology, syntax, inclusion of figures and so on, followed by a classification of the "strategies" adopted. This was done by painstaking scrutiny of all the CI notes and sound input on the *Livescribe Desktop* files as well as comparison with the recorded interpretations.

CLASSIFICATION OF PROBLEMS – RECEPTION PHASE	
OBJECTIVE PROBLEMS	
OP. 1	Lexis
OP. 2	Terminology
OP. 3	Syntax
OP. 4	Figures
OP. 5	Extralinguistic knowledge
OP. 6	Secondary information
OP. 7	Register
OP. 8	Figures of speech
OP. 9	Change of theme
OP. 10	Dense segment of information
OP. 11	Segment with list of items
OP. 12	Redundant segment
OP. 13	Fast segment
OP. 14	Rambling unit of meaning
OP. 15	Sound problems
SUBJECTIVE PROBLEMS	
SP. 1	Correction of symbols/Abbreviations
SP. 2	Hesitations/False starts in the notes
SP. 3	Difficulty keeping pace because of time lost on prior problems
SP. 4	Page turning
SP. 5	Page size

Table 2: Classification of problems.

Two types of problem were detected via the use of the smartpen in the texts and listed in table 2:

– objective problems (OPs) identified *a priori;*
– subjective problems (SPs) leading to individual solutions adopted during the note-taking phase.

In a second phase observation was repeated to uncover SPs and relative strategies used, listed in table 3.

CLASSIFICATION OF STRATEGIES – RECEPTION PHASE	
S. 1	Voluntary omission
S. 2	Incomplete information
S. 3	Correction of notes
S. 4	Integration of notes
S. 5	Use of symbols/arrows to reproduce a whole concept
S. 6	Change in the order of notes
S. 7	Voluntary interruption to better comprehension
S. 8	Notation in SL
S. 9	Notation in TL

Table 3: Classification of strategies.

5.   Results

The criteria for the selection of participants and discourses mentioned in sections 3.1 and 4 (text typology and style of the discourse, language directionality and level of training and experience) form the basis to structure tables of results as shown in the example in table 4 (for secondary information OP. 6), enabling exemplification of how the smartpen can detect features during the note-taking phase of CI (the process) and help explain interpreters' choices in the TL (the product). Many problems were investigated in the study as illustrated in table 2 but here there is space for only a few examples regarding secondary information (OP. 6), figures (OP. 4) and syntax (OP. 3) as illustrated below.

5.1   Secondary Information

For each text type and directionality two segments containing secondary information were chosen in order to analyse the corresponding notes for all three groups. Participants are herewith referred to by number and group letter. The female gender is used below for practicality as only four males participated.

5.1.1   Rhetorical Texts

Results obtained show that:

– most participants in Group A (8/10 for the Italian text and 10/10 for the English text) tended to omit secondary information;

- within Group B a heterogeneous pattern of omission was found according to directionality (3/10 for the Italian text and 5/10 for the English text);
- few in Group C omitted secondary information (2/10 for the Italian text and 4/10 for the English text).

Example of omission of secondary information (in italics) from the Italian rhetorical text.

(1) *Ma al di là delle situazioni più pesanti e dei casi estremi*, dobbiamo parlare non più di "disagio sociale," ma come in altri momenti storici, di una vera e propria "questione sociale" da porre al centro dell'attenzione e dell'azione pubblica.
[*But putting difficult situations and extreme cases aside*, we must no longer talk of "social unease," but as in other historical times, of a veritable "social problem" to scrutinize and bring to public attention].[7]

Tables were drawn up for each omission to compare the three groups as in table 4.

A1	✓	B1	✗	C1	✗
A2	✗	B2	✓	C2	✗
A3	✗	B3	✗	C3	✓
A4	✗	B4	✓	C4	✓
A5	✓	B5	✓	C5	✓

Table 4: Secondary information noted down ✓ or omitted ✗.

On close scrutiny of the *Livescribe Desktop* files the causes of such omissions, as in example (1) above, could be observed; for example, a problem (SP. 3) for B3; a strategy (S. 1) for C1. Generally, participants in groups A and B were unable to take notes of secondary information because they began falling behind the SL owing to previous difficulties that held them back. On the contrary most participants in group C used long *décalage* as a strategy, often deciding to omit secondary information of little importance.

5.1.2 Technical Texts

Results differed considerably for the technical texts compared to the rhetorical texts, with a decisive fall in omissions of secondary information in groups A and B and a slight increase in group C:

- Group A, 2/10 for the Italian text and 1/10 for the English text;

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7   Text between square brackets is our translation of Italian for an international readership.

– Group B, 1/10 for the Italian text and 2/10 for the English text;
– Group C, 5/10 for the Italian text and 3/10 for the English text.

This may lead to the conclusion that students are more accurate when taking notes from technical texts, however, close observation of the *Livescribe Desktop* files showed otherwise. Both for the Italian and English texts, the notes of participants in Groups B and C coincided perfectly with the SL input, demonstrating their confidence during the information selection phase. Again, omission was not a problem but a voluntary strategy (S. 1). On the other hand, group A was not synchronized because it was losing time in taking down the secondary information. Therefore, the note/sound synchronization provided by the smartpen proved that though there were few omissions of secondary information made by group A there was instead an inaccurate selection of the content to note down, actually increasing the chance to miss the real core of the sentence.

5.2   Figures

Figures and statistics (OP. 4) are the cause of numerous problems in technical texts in both English and Italian especially when concentrated in a single segment of text. With the smartpen it was possible to distinguish between the omission of figures, errors of notation and notation out of context. In the case of omission it was found that the cause was SP. 3 in most cases, such as noting down previous unimportant secondary information, causing the time-lag to increase with loss of new information including new figures. It was found that students struggling to keep pace with an extended time-lag while hearing several figures at once, experienced interference with the precise memorisation of new incoming figures leading to error: for example, 30% instead of 17% because previously "by more than 3%" had been uttered. With the smartpen it could also be observed how some interpreters noted single figures with no context attached. This resembles a purposeful strategy; that is, the interpreter decides to concentrate on reproducing exact figures relying on memory to contextualize in the TL. However, this backfired in some cases resulting in erroneous context in the TL.

(2)   [. . .] la disoccupazione, che ha raggiunto livelli intollerabili. *11.8%, 2 punti in più da aprile 2011*
        [Unemployment which has reached intolerable levels. *11.8%, 2 points more than in April 2011*]
        Interpreted as:
        11.8%, which are 2 points more of the investors since April 2011 have been working in this sector.

Here there is no mention of unemployment but investors!

5.3 Syntax

Examples of coping with problematic syntax can be detected and explained in both text typologies.

(3)   And I want to help try and build a more responsible society here in Britain. One where we don't just ask what are my entitlements, but what are my responsibilities: Where we don't just ask "What am I owed?" But more, "What can I give?" And a guide for that society—that those that can should, and those who can't we will always help. (From the English rhetorical text)
Interpreted as:
Io voglio costruire la società responsabile che non chieda che cosa posso avere ma piuttosto che cosa posso dare.
[I wish to create the responsible society that does not ask me what I can get but rather what I can give].

A4 began to note the first part of the paragraph, but as soon as the syntax became complicated, she stopped and listened (S. 7), then continued to paraphrase and re-elaborate her notes (the two questions "What am I owed?," "What can I give?" were inverted in notation). This strategy however, compromised the last part which was omitted from both the notes and Italian TL.

In the case of C2 there was a tendency while interpreting the same rhetorical text to pause and listen as did A4, but the higher level of experience and training probably explains why in this same complicated part of the text she adequately summarized the content and overcame the problematic rhetorical questions "We don't just ask what are my entitlements, but what are my responsibilities" and "'What am I owed?' But more, 'What can I give?'" by interpreting only the second part of each.

In the next example from the Italian technical text, A4 encountered problems owing to the density of information:

(4)   Ogni anno nuove PMI creano 4 milioni di posti. Se basta che ogni PMI europea assuma anche una sola persona per creare 23 milioni di posti, pensate ai milioni di occupati potenziali che può creare quel 37% di europei che si dichiara disposto a rischiare.
[Each year new SMEs create 4 million jobs. If it were enough for each European SME to employ just one person to create 23 million jobs, then just think of the millions of potential employees that could be created from that 37% of Europeans who are ready to take a risk].
Interpreted as:
In particular new SMEs create new 4 million jobs . . . (*15 s pause*) . . . so if the private sector can create jobs for 23 million people, let's think that the European Union can reach the 37% level for those who are ready to risk.

With the smart pen it could be seen how at first A4 was more concerned with noting down figures, moving back and forth over the page to add information. However, the lag she developed owing to her additions to notes, led to a loss of information and general sense.

(5)   For the same passage B3 seemed to follow the discourse trying copiously to write full words and few symbols, but soon became aware of the syntactic complexity of the SL. She then paused and became confused, unable to write down all the figures and lost the sense of the passage as illustrated by her interpretation:
Interpreted as:
This year new SME's have created 9 million jobs and if we think that . . . if it is enough for one medium, for every single SME too, to hire only one person to reach 9 million new jobs . . .

An example from group C of the same segment illustrated another situation. C5 took down all the information and figures without increased lag-time and understood and interpreted the overall sense, presumably through extra linguistic knowledge and experience.

6.   And Beyond . . .

In parallel to the study of digital pen technology in CI, Vardè was curious to discover if and how smartpens are used by professional interpreters to better understand their application beyond the classroom.

The smartpen is gradually starting to make headway among professional interpreters with blogs and web presentations appearing on-line (Ferrari 2011; Rosado 2013; Drechsel 2013). The smartpen's features make it highly suitable for what is becoming known as simultaneous consecutive interpreting (Hamidi and Pöchhacker 2007) or consec-simul (Orlando 2014), because according to Ferrari (2011) it permits better concentration on listening to the SL, resulting in taking only essential notes. Two interviews conducted by Vardè confirmed it is of no advantage in traditional CI but a boon in the new hybrid simultaneous-consecutive mode. Michele Ferrari, interpreter at the Directorate-General for Interpretation at the European Commission, pioneer of the hybrid mode and in particular of the related application of the smartpen, discussed his simultaneous-consecutive experience in the workplace. By taking notes with a smartpen interpreters can playback the SL immediately and with the aid of a small headset attached to the pen, listen to the SL again and give a simultaneous rendition with the aid of their notes even adjusting playback speed *audio-editing* the output for particularly slow or fast portions of speech or for lists of names. Smartpens are small and versatile compared to tablets or laptops, however, their sound quality is not always as good.

With the possibility of replaying the SL, fewer notes need to be taken down. The use of a smartpen for taking CI notes the traditional way has no technical advantage, but Ferrari proposes an interesting "intermediary" use; listening to the SL only for semantically dense portions of text and those with numerous figures or lists where one has made a note with a symbol in the margin to remember to listen again (e.g., a square (□) for country; i.e., listen to the list of countries again). During the CI rendition, a tap on that symbol will replay from that point before one taps "stop" at the bottom of the page. According to Ferrari, CI with a smartpen has two advantages: during note-taking one does not have the stress of writing every detail quickly and delivery becomes more confident and accurate, also thanks to the possibility of slowing down difficult parts. It is also possible to create interactive technical glossaries written manually in the form of an alphabetical list on a notebook page prior to a conference/meeting. The translation of each term is recorded in all the working languages and by tapping next to the term on the column of the language of choice one can hear it translated through the headset. Glossaries can be stored on *Livescribe Desktop* and even shared with other interpreters as *pencasts* if they have the same software.[8]

Another professional, Martin Esposito contacted by Vardè, who also uses simultaneous-consecutive, agrees with Ferrari that the smartpen offers no advantage over traditional CI unless used with a headset. It is heavier, less smooth to write with, it needs to be recharged and ink cartridges need frequent substitution. However, it is perfect for simultaneous-consecutive as long as time is spent practicing with the technicalities.

7.   Concluding Remarks

This study on the use of smartpens focusses on their potential use as didactic tools for CI. Because of the very nature of CI, most previous studies have investigated different aspects of the finished product because studying the process has always deterred scholars owing to the practical difficulties in analysing the note-taking phase. With a smartpen it is possible to return to any section of a speech and see the notes and/or listen to the SL over and over to unravel the process, highlight mistakes and good or bad choices which otherwise would go unnoticed.

Problems and strategies can be studied to:
– observe and trace features that without notes and sound synchronization would be impossible to identify, such as *décalage*, hesitations/false starts and additions/corrections;
– explain why certain choices have been made by direct observation of notes. Some may have been determined by a particular problem, others maybe by a particular strategy.

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8   For more details, see Michele Ferrari (2011).

Digital pen technology can open new doors to CI research by collecting digital notational corpora for detailed analysis (Orlando 2010, 81). Smartpens can be used to create corpora of dynamic note-taking. With smartpen technology, files of notes can be stored with recordings of the SL and separate TL, though manual transcription is still needed unless voice recognition software is used to produce a written version of the TL. The note-taking phase is of crucial importance in CI because it is the product of complex decision-making and linguistic creativity (Russo 1998, xi). The introduction of smartpens in CI teaching and research could contribute to a better understanding of the cognitive processes involved in CI. Notes provide a tangible trace of those mental processes. Their detailed analysis is possible but impracticable in class and a painstaking and interminable chore for researchers. With smartpens the job of collecting notes is fast, they can be observed in all their dynamicity and together with synchronization of the SL much can be gleaned in the classroom making all students active participants. Smartpens in the classroom are a useful didactic tool if introduced at the right stage of a CI course and can certainly help to improve students' performance and hence overall CI quality. It could even be possible to pinpoint recurrent problems and define a "personal CI profile" (excluding nonverbal features and prosody) of students in small classes, to highlight problems and suggest strategies for improvement. Smartpens are moving beyond the classroom into professional settings in the new simultaneous consecutive mode. We hope to have highlighted the potential of smartpens in the classroom and beyond, and encourage trainers to experiment with them to help improve the overall quality of consecutively interpreted discourse.

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LITERATURE

Christopher Marlowe's *Doctor Faustus* in Three Czech Translations

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ABSTRACT: Christopher Marlowe's *Doctor Faustus* is one of the rare non-Shakespearian Elizabethan plays which have enjoyed multiple translations into Czech and a certain degree of popularity on Czech stages. The present paper discusses all three Czech translations made so far—by Stanislav Stuna (1925), Vladimír Pražák (1969), and František Vrba (1978), respectively, focusing mainly on the issues of their various interpretations of the eponymous protagonist's character, their treatments of classical allusions in the original play, and the ways in which the three versions render blank verse into Czech. Although little more than half a century separates the Czech versions of Marlowe's play, we might observe some significant differences in the translators' approaches to the original, resulting in one rather "page-oriented," one predominantly "stage-oriented," and one "integral" text.

KEYWORDS: drama translation; Christopher Marlowe; *Doctor Faustus*; Stanislav Stuna; Vladimír Pražák; František Vrba

1.   "To patient judgements we appeal our plaud": Introduction

Any translation of an early-modern English dramatic work into Czech—like the majority of other languages—is necessarily received and appreciated in the context of the rich body of translations of William Shakespeare, whose writings have become a staple of many national cultures, including the Czech. Indeed, whereas the first translations of Shakespeare's plays into Czech come from the late eighteenth century—and there have been at least four complete translations of Shakespeare's entire literary oeuvre into the language since then[1]—the first Czech renditions of some of the most significant works of Shakespeare's contemporaries began to appear as late as the 1920s; and, to this day, the works

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1   For the most complete study of the translations of Shakespeare into Czech, see Pavel Drábek, *České pokusy o Shakespeara: Dějiny českých překladů Shakespeara doplněné antologií neznámých a vzácných textů z let 1782–1922* (Brno: Větrné mlýny, 2012).

of the "lesser" English Renaissance playwrights remain a kind of poor stepchild to both the translation of earlier English drama and its criticism.

One of the relative exceptions to this rule is Christopher Marlowe's famous dramatisation of the story of *Doctor Faustus* (c. 1588 or 1592), which has received three Czech translations and enjoyed a moderate degree of popularity on Czech stages (most lately in František Derfler's adaptation at the Goose on the String Theatre in Brno in 2005). Although all three Czech versions of the Marlowe play can be considered "modern"—by which we mean that they are based directly on the English original, do not alter the story or its particular elements, and offer the text in its entirety, using the original metre—it is remarkable to observe how differently the translators, separated from each other by just several decades, approached the source material and how different, in certain respects, the translations are which they produced.

Although, as we have suggested, William Shakespeare's position in global culture and the strong tradition of translating his works into Czech are very unique with respect to other authors of the early-modern period, we still may, when discussing the translation of Elizabethan drama into Czech in general, at least partly draw from the classification of Czech translators of Shakespeare proposed by Pavel Drábek, who, in his monumental study of the subject, recognises eight tentative generations of Shakespearian translations into Czech, each having its own reading of the Bard, its own aesthetics, and its own particular agenda.[2]

When, in 1925, the translation of *Doctor Faustus* by Stanislav Stuna was published,[3] students of the literary historian, theatre critic and translator Otokar Fischer strove to produce new scenic-oriented translations of Shakespeare that would emancipate themselves from the fading nineteenth century poetics. Although it would perhaps be somewhat speculative to associate Stuna, a little-known grammar school teacher and minor translator of classical drama, directly with the "Fischer generation" of Shakespearian translators (as we shall see, Stuna's ambitions were probably different from those of Fischer and his followers), Fischer himself might have been one of the crucial inspirers of Stuna: it was Fischer's rendition of Marlowe's *Edward II*, which premiered at the Czech National Theatre in Prague in 1922, that brought Marlowe to the attention of Czech theatregoers and readers for the very first time.[4] Another important factor that probably sparked the idea of translating *Doctor Faustus* was a significant interest in the Faustian theme among Czech audiences in the 1920s: the first part of Goethe's version of the story was produced at the Prague National Theatre in 1923, followed by the printing of an illustrated edition of the text a year later and one

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2   See Drábek, *České pokusy o Shakespeara*, 20–21.

3   See Christopher Marlowe, *Doktor Faustus*, trans. Stanislav Stuna (Kladno: Šnajdr, 1925).

4   The text was published in the same year as Christopher Marlowe, *Edvard Druhý: Tragedie o pěti dějstvích*, trans. Otokar Fischer (Kladno: Šnajdr, 1922).

more in 1927. Around the time that Stuna was translating Marlowe's play, Otokar Fischer himself was working on a new translation of both parts of Goethe's *Faust*, which premiered in 1928 and was published in full in the same year.[5]

Although there is no record of Stuna's translation being performed on Czech stages, we know that segments of the then unfinished second Czech translation of *Doctor Faustus* by Vladimír Pražák (born Preclík) were first staged at the Theatre of Music in Prague on October 26, 1959,[6] probably making Pražák's version the only one of the three with scenic production in mind. There is, however, no recorded performance of the whole play, whose text was published as late as 1969.[7] Unlike Stuna, Pražák translated several other early-modern English plays, including a second translation each of Marlowe's *Edward II* and John Webster's *The Duchess of Malfi*. However, later in his career, he focused more on modern drama (N. F. Simpson's *One Way Pendulum* and *A Resounding Tinkle* and Philip Levene's *Kill Two Birds*) and prose (Hilaire Belloc's *The Mercy of Allah* and Robert Hugh Benson's *The Light Invisible*). Like Stuna, among his own generation Pražák was never considered a prominent translator of Elizabethan drama.

Of the three translators of *Doctor Faustus* mentioned above, the only one whom we could, without reservation, connect with the tradition of translating Shakespeare into Czech and who had the most experience with (not only) Elizabethan drama is František Vrba, whose Czech rendition of the Marlowe play appeared in 1978, in the first volume of the three-part Czech anthology *Alžbětinské divadlo* (*Elizabethan Theatre*).[8] A simple list of the works translated by Vrba is impressive: at the age of twenty, he published a representative selection from Chaucer's *The Canterbury Tales* into Czech (which is considered canonical to this day); and he also translated, amongst many others, Asimov, Chekhov, Lope de Vega, Dickens, Hemingway, Moliere, Schiller, Shelley, Tolkien, and Wilde. Still in his early twenties, Vrba translated Shakespeare's *King Lear* (a translation which he later disowned);[9] and, in the mid-1960s, he produced an acclaimed and successfully staged translation of Shakespeare's *A Comedy of Errors*. However, as a reform communist in the 1960s, Vrba could not publish under his own name during the 1970s and 1980s; as a result, his translation of Marlowe was (as was quite common in the period) "covered" by another author—the English scholar, translator, and literary historian Alois Bejblík, who

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5 See Jaroslav Kvapil, "Faust v Praze," in *Goethův sborník: Památce 100. výročí básníkovy smrti*, ed. Otokar Fischer et al. (Prague: Státní nakladatelství, 1932), 361–63.

6 See Zdeněk Stříbrný, *Shakespearovi předchůdci* (Prague: Universita Karlova, 1965), 117.

7 See Christopher Marlow [sic], *Doktor Faustus: Tragédie o 5 dějstvích, 14 obrazech*, trans. Vladimír Pražák (Prague: Dilia, 1969).

8 See Christopher Marlowe, *Tragická historie o doktoru Faustovi*, trans. Alois Bejblík [František Vrba], in *Alžbětinské divadlo: Shakespearovi předchůdci*, ed. Alois Bejblík, Jaroslav Hornát, and Milan Lukeš (Prague: Odeon, 1978), 325–59.

9 See Drábek, *České pokusy o Shakespeara*, 201.

himself translated several of Shakespeare's plays. Although it seems that Vrba's translation was primarily intended to be read rather than staged (the first scenic realisation of the text took place at the F. X. Šalda State Theatre in Liberec in 1985), it remains the only Czech version of the play which is regularly staged nowadays (though, quite surprisingly, still under Alois Bejblík's name).

Although the oldest and newest translations of Marlowe's play came into existence within little more than half a century of each other, three waves of Shakespearian translators (according to Drábek's periodisation) came and went during the same time, significantly changing the way Elizabethan drama was presented on Czech stages and understood by Czech audiences. In the 1970s (when Vrba's translation appeared), the translations from the 1920s (when Stuna's translation appeared) were generally considered obsolete and no longer performable, and those of the 1950s (around the time of Pražák's translation) were often seen as archaising and too literary for the new generation of theatregoers and theatre practitioners, who wanted a fresher, more intimate, and more up-to-date Shakespeare experience.[10]

It is, however, not only the changing aesthetics of theatre and drama that the present study takes into consideration—it also focuses on some of the most crucial aspects of the Marlowe play that contribute both to the atmosphere of certain dramatic situations and to the overall interpretation of the work as such, and how these were dealt with by the Czech translators. For conciseness, in order to illustrate various possible approaches to the play on the part of the translators, the discussion will be limited to three topics: (1) the different interpretations of Faustus's character in the three translations; (2) various classical, historical, and foreign-language references in the play and how these are interpreted in Czech; and (3) various renditions of blank verse by the Czech translators. The aim of this discussion will not be to determine which of the three existing Czech versions is "better" or "more adequate" than the remaining two, but to identify some general tendencies and typical features of the translations in question, which will allow us, at the end, to draw general conclusions as to the purpose and character of the individual texts, as well as to the strategies of their respective translators.

2.   "Lay that damned book aside": A or B?

At the beginning of his study, Drábek stresses the necessity, when dealing with an early-modern dramatic text, of distinguishing between the *original* (originál) and a *source text* (předloha). According to him, the difference between these can be "far reaching."[11] While the original is meant to be the reading of the work as it was originally conceived, source texts are concrete representations of

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10 See Drábek, *České pokusy o Shakespeara*, 233–61.

11 Drábek, *České pokusy o Shakespeara*, 23; translation mine.

this original which can, however, differ from each other in both little details and significant aspects. An often-mentioned example of a play with very different source texts is Shakespeare's *Hamlet*, which survives in three unique versions (which modern editors variously conflate to produce even more potential source texts, which were, however, never written by Shakespeare or staged in his lifetime). The decision with respect to which source text a translator will use for his or her rendition of the work is, therefore, always crucial.

In the case of Marlowe's *Doctor Faustus*, we have two different versions of the play. The so-called A-text was first published by the London printer Valentine Simmes in 1604, more than a decade after Marlowe's death. We know that this version was probably never produced, since it is, with its 1,485 lines, too short for a typical Elizabethan play, whose average length at the time *Doctor Faustus* was written was about 2,250 lines.[12] The other, the so-called B-text, first printed by John Wright in 1616, adds about 700 lines to the 1604 version. Its quality and provenance, however, are perhaps even more dubious that the A-text. The differences between the two texts (apart from the quite straightforward additions and omissions) are so numerous and significant that no meaningful conflation can be produced,[13] and the translator has to opt for either one version or the other. By simply making this choice, however, the translator significantly influences the genre and tone of his or her own version, even before he or she actually translates a single line.

While Hart calls the 1604 text a "corrupt abridgement,"[14] the 1616 variant offers a censored text (obedient to the 1606 "Act of Abuses," forbidding the use of God's name on the stage), with several scenes (predominantly comical episodes) added, though these somewhat distract from the main interest of the play—Faustus's unholy contract with the devil. Most importantly, the B-text switches the responsibility for Faustus's damnation from the protagonist himself to Mephistopheles, who confesses that it was he who made Faustus read the book of magic in order to lead him astray when he was, in fact, "i'the way to heaven" (B 5.2.98).[15] According to Roma Gill, a modern editor of the Marlowe

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12 See Alfred Hart, "The Length of Elizabethan and Jacobean Plays," *Review of English Studies* 8, no. 30 (1932): 145.

13 Probably the best-known attempt at an eclectic text is W. W. Gregg's *The Tragical History of the Life and Death of Doctor Faustus: A Conjectural Reconstruction* (Oxford: Clarendon Press, 1950), which, however, clearly prefers the B-text, calling the A-text "a report from memory of the play as first acted in London, shortened and otherwise adapted to the needs of a touring company and the taste of an uncultivated audience." W. W. Gregg, introduction to *The Tragical History of the Life and Death of Doctor Faustus*, by Christopher Marlowe, v.

14 Hart, "The Length of Elizabethan and Jacobean Plays," 147.

15 All quotations from *Doctor Faustus* are taken from Christopher Marlowe, *Doctor Faustus: A- and B- Texts (1604, 1616)*, ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993).

play, this single passage, which is unique to the B-text, is "enough to change a magnificent tragedy into a cynical morality play, reducing its unique, intelligent, and responsible protagonist into a mere puppet, and subverting the essentially Christian ideology of [the] play."[16]

Although, for a significant part of the twentieth century (roughly from the early 1930s until the mid-1980s), critical and editorial orthodoxy preferred the B-text as having the authoritative and superior reading,[17] all three Czech translators discussed here chose the 1604 version as their source text (unlike, for instance, the Slovak translator Ján Boor, who based his 1984 version on the B-text).[18] None of the translators commented on this choice (Vrba's translation is without any commentary, and neither Stuna nor Pražák address the issue of the source text in their glosses), so we can only speculate regarding whether the decision was based on a personal preference or was purely accidental, according to the particular edition of the original text the translators had at hand.[19]

3. "The form of Faustus' fortunes, good or bad": A Medieval Sinner or a Renaissance Martyr?

Whichever version of Marlowe's play he or she opts for, the translator always faces a dilemma as to how to interpret the eponymous character and how to present him to his or her audiences. There are two basic extremes with respect to how we can understand Faustus: according to the first—based on Marlowe's

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16 Roma Gill, introduction to *Dr Faustus*, by Christopher Marlowe, edited by Roma Gill, vol. 2 of *The Complete Works of Christopher Marlowe* (Oxford: Clarendon Press, 1990), xxiv.

17 According to current critical consensus, "the A-text was, in fact, set in type from an original authorial manuscript composed of interleaved scenes written by Marlowe and a collaborating playwright," whereas "the B-text represents a version of the play that had been extensively revised more than a decade after Marlowe's death." David Bevington and Eric Rasmussen, "Note on the Texts," in *Doctor Faustus, and Other Plays*, by Christopher Marlowe, ed. David Bevington and Eric Rasmussen (Oxford: Oxford University Press, 1995), xxvii.

18 See Christopher Marlowe, *Doktor Faustus: Tragédia v piatich dejstvách*, trans. Ján Boor (Bratislava: Lita, 1984).

19 The edition of Stuna's translation does not provide a bibliographical reference for the original. However, Stuna might have used C. F. Tucker Brooke's *The Works of Christopher Marlowe* (Oxford: Clarendon Press, 1910), which was the most popular compact volume of Marlowe's works at the time, and which Fischer himself used when translating *Edward II*. Brooke's edition prints the A-text, and the B-text additions are only relegated to an appendix. The copyright page of Pražák's translation mentions M. R. Ridley's *Plays and Poems* (London: Dent, 1965) as its source, which, again, only prints the A-text (without the B-text additions). However, since Pražák started working on his translation of *Doctor Faustus* as early as the 1950s, he must have had another edition at hand. Bejblík, Hornát, and Lukeš's anthology does not give the editions of the originals of any of the plays included, so we do not know whether Vrba had easy access to the B-text or not. In his case, however, a conscientious choice of the version seems more likely.

source, the English translation of the German *Faustbuch* (1587, translated before 1592)[20]—Doctor Faustus was "wicked," and his story should be taken as an example for all Christian people that "we go not astray, but take God always before our eyes, to call alone upon Him, and to honor Him all the days of our life";[21] according to the other, Faustus was no less than a "Renaissance martyr, whose destiny touchingly shows us the risks and sufferings which the pioneers of free thinking had to undergo."[22]

From the very beginning, Marlowe's text complicates Faustus's character and his relationship to God: on the one hand, at the beginning and end of the play, the Chorus mentions Faustus's "falling to a devilish exercise" (A prologue 23) and his "surfeit[ing] upon cursèd necromancy" (A prologue 25), inviting audiences to "regard his hellish fall, / Whose fiendful fortune may exhort the wise / Only to wonder at unlawful things" (A epilogue 4–6). On the other hand, the spectators also learn that "melting heavens conspired his [i.e., Faustus's] overthrow" (A prologue 22), and that Faustus practised more than "heavenly power permits" (A epilogue 8), making heaven the true cause of his demise. These seemingly contradictory representations, presenting us with two very different judgments of Faustus's deeds at the same time, are typical of the entire play as well as crucial for the audience's understanding (or lack of it) of the eponymous protagonist's character. In particular, words such as "conspire" and "permit" allow us to see *Doctor Faustus* "both as an object lesson of hubris and as a dark speculation on what is intolerable and tragic about divine limits placed on human will."[23]

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20 The anonymous German chapbook about Doctor Faustus entitled *Historia von D. Johann Fausten* was first published by the prominent Protestant printer Johann Spies in Frankfurt am Main in 1587. The work soon became an international bestseller, going through at least fourteen editions by 1593 and having been translated into several languages, including Danish (1588); French, Dutch, and Flemish (1592); and Czech (1611). The earliest surviving English text comes from 1592, when it was published by the London printer Thomas Orwin under the title *The Historie of the Damnable Life, and Deserved Death of Doctor Iohn Faustus* (translated by a "P. F. Gent."). The mention on the title page that the text was "Newly imprinted, and in convenient places imperfect matter amended" indicates that the *editio princeps* (perhaps printed by Abel Jeffes at some point between 1587 and 1589) has been lost. For the modern English translation of the German original, see H. G. Haile, *The History of Doctor Johann Faustus* (Urbana: University of Illinois Press, 1965).

21 Anon, *The History of the Damnable Life and Deserved Death of Doctor John Faustus*, in *Doctor Faustus with the English Faust Book*, by Christopher Marlowe, ed. David Wootton (Indianapolis: Hackett, 2005), 151.

22 Stříbrný, *Shakespearovi předchůdci*, 116; translation mine.

23 David Bevington and Eric Rasmussen, introduction to *Doctor Faustus, and Other Plays*, by Christopher Marlowe, ed. David Bevington and Eric Rasmussen (Oxford: Oxford University Press, 1995), xii.

If we look at the passages in question in all three translations, however, we can see that not all the translators preserved the ambivalence of the original:

M[arlowe]: And melting heavens conspired his overthrow

(A prologue 22)

S[tuna]: a nebe vosk mu k pádu rozhřálo
P[ražák]: a klesne – nebe připraví mu pád!
V[rba]: a nebesa mu jejich rozehřátím zchystala pád

M: Whose deepness doth entice such forward wits
To practice more than heavenly power permits.

(A epilogue 7–8)

S: jichž hloubka výbojného ducha svádí,
by zkoušel víc, než k čemu nebe radí.
P: svou hloubkou duchy, kteří v tomto dlí,
pustit se dál, než nebe dovolí!
V: jež smělé duchy svádí k svévoli:
chtít zkoušet víc, než nebe dovolí.

In the first example, we might divine that Stuna, in particular, weakens the adversarial relationship between Man and God: in his version, heaven merely "rozhřálo [melted/heated up]" Faustus's wings, whereas Pražák and Vrba use the almost synonymous phrases "nebe připraví mu pád [heaven prepares his fall]" and (the somewhat stronger) "nebesa [. . .] zchystala mu pád [the heavens devised his fall]." Similarly, in the epilogue, Stuna changes the strict verb "permits" into the more benevolent "radí [advises]," while the later translators opt for the faithful equivalent "dovolí" (in Pražák's case, even emphasised by an exclamation mark). We might then conclude that Stuna's text diminishes the possible rôle of heaven in Faustus's fall, which is indicated in varying degrees both in the original and in Pražák's and Vrba's versions.

An elaboration upon this theme and a key moment for Faustus's realisation that, even after signing the devilish contract with Mephistopheles, he is still denied the knowledge for which he strives and that his sacrifice was in vain, occurs in Act 2, Scene 3, when Faustus and Mephistopheles are having a conversation about the nature of the universe. Having asked Mephistopheles a series of banal questions, Faustus goes on to touch upon one of the most contentious subjects of late sixteenth century astronomy: "Well, resolve me in this question: why have we not conjunctions, oppositions, aspects, eclipses all at one time, but in some years we have more, in some less?" (A 2.3.61–64). As Bevington and Rasmussen note, in the later part of the century, the standard geocentric model of the universe looked, with all the new observations and

calculations, "increasingly absurd."[24] Hence, Faustus's inquiry is nothing less than asking whether our cosmos is what we have been told—which is just one step away from asking whether the concept of divine order as we know it is valid as well.

In response, Faustus hears *Per inequalem motum respectu totius*, roughly meaning "for unequal movement with respect to the whole" (A 2.2.65). In spite of the bombastic language, the devil gives Faustus a non-answer which is void of any true content, being merely a ridiculous cliché presented in the language of worldly rather than divine knowledge (see Faustus's discussion of his Latin library in A 1.1). Therefore, Faustus's reaction, "Well, I am answered" (A 2.3.66), should be taken as a sign of sardonic resignation rather than simple satisfaction. Bevington and Rasmussen also note that, although Faustus leaves this "unthinkable heresy" aside, he is well aware that "his own intellectual restlessness can no longer leave the matter alone and that he is damned."[25]

Let us now consider how this dramatically important final remark of Faustus is interpreted by the Czech translators:

M: Well, I am answered.
                        (A 2.3.66)
S: Dobře jsi odpověděl[.]
P: Dík za poučení[.]
V: Dobrá, to jsi mi zodpověděl.

Without much support in the source text, Stuna interprets the answer as a praising remark, his version meaning "You have answered me well"; Vrba translates the sentence almost directly, letting Faustus say "Well, you have answered me this." In none of these versions, however, can the audience feel the possible reading "Well, I should have known," which modern editors propose and which would give the situation a radically different flavour.[26] Only Pražák's rendition, which could be translated as "Thanks for the enlightenment," can be taken as an instance of bitter sarcasm, which lends Faustus's position a startling, almost grotesque undertone.

Another feature of the delineation of Faustus which is important for the audience's understanding of his character is his mode of self-presentation in certain situations. Indeed, especially at moments when Faustus expresses particular pride (or, in contrast, excessive desperation), in referring to himself he

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24 David Bevington and Eric Rasmussen, introduction to *Doctor Faustus: A- and B- texts (1604, 1616)*, by Christopher Marlowe, ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993), 28.

25 Bevington and Rasmussen, introduction to *Doctor Faustus: A- and B- texts (1604, 1616)*, 29.

26 Bevington and Rasmussen, introduction to *Doctor Faustus: A- and B- texts (1604, 1616)*, 28.

frequently switches from the neutral first-person "I" to the marked "he" or "thou." To give just a few examples, when Faustus decides to reject all worldly sciences and opts for black magic, he exclaims, "Here, Faustus, try thy brains to gain a deity" (A 1.1.65). When dismissing his doubts about his pact with the devil, he boldly claims, "What god can hurt thee, Faustus? Thou art safe" (A 2.1.25). When spurning Mephistopheles's warnings about hell, he arrogantly tells him, "Think'st thou that Faustus is so fond / To imagine that after this life there is any pain? / Tush, these are trifles and mere old wives' tales" (A 2.1.136–38). Similarly, when Faustus's end is approaching, he acknowledges his doom, saying "What art thou, Faustus, but a man condemned to die?" (A 4.1.139). Finally, when he bids his last farewell to his fellow scholars, Faustus begins talking about his life in the first person, but then, when mentioning his death and damnation, finishes in the third, as if he were afraid even to articulate the inevitable and openly link it to himself: "If I live till morning, I'll visit you; if not, Faustus is gone to hell" (A 5.2.62–63).

How dramatically effective such switching between grammatical persons on the stage can be has been noted by Adrian Poole, who, in his study of Shakespeare's *Macbeth*, asserts that "the third person occupies in principle a limitless domain, within which all kinds of position and predicament are possible."[27] A prime example of this practice from the Shakespeare canon is found in *Julius Caesar*, whose title character, as Marjorie Garber points out, frequently switches between first person singular on the one hand, and third person singular and first person plural on the other, by which he fashions himself as an institution rather than a mortal man, and refuses to acknowledge "a private, flesh-and-blood self with private needs" (a mistake that ultimately causes his downfall).[28] In Marlowe's *Doctor Faustus*, this mode of referring to oneself is reserved exclusively for the eponymous character, with the only exception being Faustus's servant Wagner, who at one point uses the third person to talk about himself. This happens, very symbolically, when Wagner announces Faustus's decision to make his servant his only heir (A 5.1.7).

Although preserving the grammatical person in a translation might seem a quite straightforward task, the Czech translators chose not to follow the original with complete consistency. Our first example comes from the beginning of the play, when Mephistopheles tells Faustus that, in order to be able to sign a contract with Lucifer, he must first "abjure the Trinity / And pray devoutly to the prince of hell" (A 1.3.54–55). Faustus's reaction is prompt and full of self-confidence:

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27 Adrian Poole, "*Macbeth* and the Third Person," in *Proceedings of the British Academy*, vol. 105, *1999 Lectures and Memoirs* (Oxford: Oxford University Press, 2000), 79.

28 Marjorie Garber, *Shakespeare after All* (New York: Anchor Books, 2004), 415.

M: So Faustus hath
Already done; and holds this principle,
There is no chief but only Belzebub;
To whom Faustus doth dedicate himself.
This word "damnation" terrifies not him,
For he confounds hell in Elysium:
His ghost be with the old philosophers!
(A 1.3.56–62)

S: Tak učinil již Faust; a věren zásadě,
že není pána kromě Belzebuba,
jemuž též zcela zasvěcuje se.
A slovo „odsouzení" neděsí ho,
neb peklo s Elysiem zaměnil;
duch jeho u starých buď mudrců.

P: To jsem už udělal . . . a trvám na tom,
že není vládce kromě Belzebuba,
kterému zasvěcuji celý život!
A neděsím se slova zavržení . . .
peklo či ráj, co na tom záleží,
můj duch buď se starými filosofy!

V: To Faust už učinil
a vyznává jen jednu zásadu:
že není pána kromě Belzebuba,
kterému sám se plně zasvětil.
Mě neleká to slovo „zatracení",
vždyť peklo zaměnil jsem s Elysiem
a duch můj míří k starým mudrcům!

Within the space of a mere seven blank verse lines, Faustus refers to himself in the third person six times, three times explicitly using the pronoun "he" or "him." Of the three Czech translators, only Stuna remains, in this respect, absolutely faithful to the original: Vrba starts in the third person, but half way into the speech switches back to the first, effectively dividing Faustus's thought into two stages and lending it an additional development; Pražák writes the passage entirely in the first person, which, on the one hand, is not completely void of Faustus's arrogance, but, on the other, presents a tone that could hardly be found in the original. The rather earthy mode of Faustus's speech in Pražák's rendition is further underscored by popular terms that replace the original

intellectual language: "trvám na tom [I insist that]" for the original "[Faustus] holds this principle," and "peklo či ráj, co na tom záleží [Hell or Heaven, what's the difference]" for "he confounds hell in Elysium."

Another example can be found at the end of the play, when Faustus has a mere hour to live and his desperation peaks:

> **M:** Fair Nature's eye, rise, rise again, and make
> Perpetual day; or let this hour be but
> A year, a month, a week, a natural day,
> That Faustus may repent and save his soul!
> <div align="right">(A 5.2.70–73)</div>

> **S:** Přírody jasné oko, vstaň a stvoř
> mi věčný den, neb tuto hodinu
> v rok prodluž, měsíc, týden, pouhý den,
> by Faust moh' kát se, spasit duši svou.

> **P:** ty, slunce, vyjdi, vyjdi zas a učiň
> trvalý den . . . ať tato chvíle prodlí
> alespoň rok, či měsíc, týden, den,
> abych se mohl kát a spasit duši!

> **V:** Přírody jasné oko, vstaň a dej
> mi věčný den, či tuto hodinu
> v rok proměň, v měsíc, v týden, v pouhý den,
> abych se kál a došel spasení!

This time, not only Pražák, but also Vrba lets Faust refer to himself in the first person; however, by replacing the metaphorical image of "Fair Nature's eye" with the common "slunce [sun]," Pražák further simplifies Faustus's invocation, once again stripping the character's speech of its typically lofty and intellectual tone. Of the three versions, Stuna's is again most faithful to the original, although, like Vrba's, it introduces the first person pronoun "mi [for me]" (make a perpetual day for me) in line 71. This, however, seems to be for purely metrical reasons, as the pronoun is a monosyllabic grammatical word, hence ideal for the weak beginning of the blank verse line.

The last example comes, again, from Act 5, when Faustus, having supper with his students, for the first time informs them of his pact with the devil. This time, Faustus's use of the third person might be understood as a sign of shame or fear with respect to acknowledging the deed, a rhetorical technique that helps Faustus to distance himself from it, at least on the level of language:

M: *Faustus.* God forbade it, indeed; but Faustus hath done it: for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity. [. . .]
First Scholar. Why did not Faustus tell us of this before, that divines might have prayed for thee?

(A 5.2.39–41, 44–45)

S: *Faust.* Bůh nedopouštěl ovšem; ale Faust to přece udělal. Za lichou zábavu po dobu čtyřiadvaceti let Faust ztratil věčnou radost a blaženost. [. . .]
Prvý student. Proč's nám to, Fauste, neřekl dříve, aby kněží se byli mohli za tebe modliti?

P: *Faustus.* A Bůh mě skutečně chránil, ale já to přesto udělal . . . za marnou rozkoš čtyřiadvaceti let jsem ztratil věčnou blaženost. [. . .]
První student. Proč nám to Faustus neřekl už dřív, abychom za něj dali na modlení?

V: *Faustus.* Bůh to nechtěl dát, jistě; ale Faust to přesto udělal. Za jalovou potěchu čtyřiadvaceti let ztratil Faust věčnou radost a blaženost. [. . .]
První student. Proč jste nám to, Fauste, neřekl dřív, aby se za vás mohli duchovní modlit?

Both Stuna's and Vrba's versions follow the original in allowing Faustus to speak in the third person, while, also in both Czech versions, the First Scholar (who, in the original, adopts Faustus's speech manners, addressing him in the third person) addresses his master in the standard second person. In Stuna's rendition, the scholar uses rather inappropriate informal form (equivalent to the English "thou," which is commonly used in modern Czech among close friends or family members), whereas in Vrba's, he opts for the more apposite formal variant (commonly used in Czech between colleagues in academia). Quite surprisingly, Pražák, although again rendering Faustus's speech in the first person, preserves the original third-person address of Faustus by the scholar, which creates the paradoxical situation of the student using more lofty terms than his master.

4.   "Was this the face that launched a thousand ships?": Classical References in *Doctor Faustus*

An important issue with which every modern translator of Renaissance drama has to deal is omnipresent references to classical history, mythology, languages,

and lore. Educated early-modern English playgoers were significantly more versed in classical works than modern audiences are, and many of them would have immediately recognised allusions to Greek and Latin stories. Jonathan Bate argues that, for Renaissance audiences, reading (and, by extension, watching a performance) meant "reading with a consciousness of the classics."[29]

While Bate made his remark mainly in the context of the works of Shakespeare, who, according to his friend and fellow playwright Ben Jonson, only had "small Latin and less Greek,"[30] this aspect of Renaissance dramatic works becomes even more significant in the case of the Cambridge-educated Christopher Marlowe, who liked to present himself as a "scholar-dramatist" and whose plays "offered their audiences knowledge as well as entertainment."[31] Lisa Hopkins stresses that especially *Doctor Faustus* is "heavily influenced by the classical," even to the point that the play's presentation of Faustus's inclination to classical lore "provides a powerful emblem for the opposing tug between the twin forces of Christian and classical which configured the Renaissance."[32] In other words, the pervasiveness of classical motifs in the play does not serve merely an ornamental purpose, but lies at the very heart of the drama and Faustus's character; and, thus, the translator has to be careful when working with the individual allusions.

From the beginning of the play—and to varying degrees—we can observe a clear tendency among the translators to explain or simplify classical references so as to make them more accessible to modern audiences. For instance, the two opening lines of the prologue announce that the story of Faustus will not be another play about heroic deeds and mentions the "fields of Trasimene / Where Mars did mate with the Carthaginians" (A prologue 1–2), a reference to the Battle of Lake Trasimenus in 217 BC, where Hannibal defeated the Romans in the Second Punic War. While both Stuna and Vrba preserve the original reference, irrespective of whether their audiences will recognise it, Pražák replaces "Trasimene" with "Perugia," the name of the province where the lake is located. Assuming, perhaps, that he will clarify the location for the spectators, Pražák paradoxically obscures the reference even more, as the battle is not usually associated with the name of the whole Italian region. (Imagine a translator replacing Bosworth Field with Leicestershire in Shakespeare's *Richard III*!)

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29 Jonathan Bate, *Shakespeare and Ovid* (Oxford: Clarendon Press, 1993) 13.

30 T. W. Baldwin's monumental two-volume, 1,500-page monograph *William Shakspeare's Small Latine & Lesse Greeke*, 2 vols. (Urbana: University of Illinois Press, 1944) shows how vast a knowledge of the classics was in the Elizabethan period, even on the grammar school level.

31 Lisa Hopkins, *Christopher Marlowe: Renaissance Dramatist* (Edinburgh: Edinburgh University Press, 2008), 82.

32 Hopkins, *Christopher Marlowe*, 86, 87.

However, Pražák is not alone in occasionally using this strategy to bring Marlowe's text closer to contemporary theatregoers: when, in Act 2, Scene 3, Faustus brags "Have not I made blind Homer sing to me / Of Alexander's love and Oenon's death?" (A 2. 3. 26–27), he makes an allusion to a post-Homeric continuation of the Trojan myth, specifically the affair between Paris (Alexandros) and Oenone, a nymph of Mount Ida. Whereas Pražák and Stuna preserve the (nowadays rather obscure) name of the prince of Troy, Vrba substitutes the more familiar "Paris." Similarly, when, at the beginning of Act 5, Faustus presents Helen of Troy for the entertainment of his students, mentioning that Paris brought her "to rich Dardania" (A 5. 1. 24), only Stuna keeps the name of the city as used by Marlowe—both Pražák and Vrba change it to the more frequent "Trója [Troy]." The same strategy is also used to translate certain non-mythical references which were reasonably clear to Elizabethan audiences but not nowadays: for instance, when, in Act 3, Scene 1, Faustus tells Mephistopheles that the two of them visited "learnèd Maro's golden tomb" in Naples (A 4. 1. 13), it is, again, only Stuna who remains faithful to Marlowe's designation of the poet, while Pražák and Vrba opt for the more common "Vergilius [Virgil]."

In general, however, of the three translators, it is arguably Pražák who goes furthest in attempting to make the play "more understandable." This can best be seen in one of the comical interludes, one in which the servants Robin and Rafe steal a goblet from a vintner. When they are all tricked by Mephistopheles, the servants return the goblet, all three mortal characters pronouncing garbled passages from the Latin mass:

> **M:** *Vintner*. O nomine Domine, what meanst thou, Robin? Thou hast no goblet.
> *Rafe*. Peccatum peccatorum, here's thy goblet, good Vintner.
> *Robin*. Misericordia pro nobis, what shall I do? Good devil, forgive me now, and I'll never rob thy library more.
>
> <div align="right">(A 3.2.28.1ff)</div>

The Vintner's "O nomine Domine" has, in particular, a clearly ungrammatical structure, comprised of the awkward stand-alone ablative "nomine" and the inappropriate vocative "Domine" (together creating a comical rhyme). The wrong Latin contributes to the comic relief of the situation and also shows that the characters on the stage—unlike Faustus—are uneducated, only able to recall a handful of distorted scraps remembered from church. However, two of the three translators felt it necessary to "correct" the original, not realising the purpose of the mistake:

S: *Hostinský*. O nomine Domini! Co myslíš, Červenko, ty nemáš pohár.
Ruda. Peccatum peccatorum! – Zde je pohár, dobrý pane hostinský.
Červenka. Misericordia pro nobis! Co mám dělat? Dobrý ďáble, odpusť mi nyní, a já už nikdy nevykradu tvou knihovnu.

P: *Hospodský*. In nomine Domini – ve jménu Páně! Už se nezlob, Čermáku . . . já přece vím, že jsi ten pohár nevzal!
Rudla. Peccatum peccatorum – hřích nade všecky hříchy! Tady je tvůj pohár, příteli!
Čermák. Misericordia pro nobis – smiluj se nad námi! Co budem dělat, propána? Dobrý pane čerte, odpusť mi to, a já ti už nikdy nevykradu knihovnu!

V: *Hospodský*. O nomine Domine! Co tím myslíš, Robine? Vždyť žádný pohár nemáš!
Ruda. Peccatum peccatorum! Tady máte svůj pohár, pane hospodský.
Robin. Misericordia pro nobis! Co si tedka počnu? Ďáblíčku, odpusť mi to, nikdy už tvoji knihovnu nevykradu!

While Vrba recognised the rôle of the Latin sentences and left them in their original form, Stuna amended the wrong case of Dominus, making the phrase more grammatical. Pražák went even further, not only correcting the original phrase entirely, by changing the case and prefixing an appropriate preposition, but also by allowing the characters to translate all the Latin passages immediately on the stage (Stuna relegates the translations to the endnotes, which would, of course, not be heard during a performance). In Pražák's version, the Vintner thus exclaims, "In nomine Domini—in the name of the Lord!," to which Rafe and Robin respond "Peccatum peccatorum—a sin above all sins!" and "Misericordia pro nobis—have mercy on us!" Once again, the translator obviously had a particular scenic realisation in mind, attempting to make the situation more understandable to modern theatregoers, not just his reading audiences.[33]

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33 This is not the only instance that Pražák supplies the original foreign passage with a translation: When, in the first scene of the play, Faustus runs through various branches of Renaissance knowledge, rejecting all of them in turn, he at one point says, "Bid On kai me on farewell" (A 1.1.12). Vrba preserves the original Greek phrase for "being and not being" ("pryč ων χαι μη ων [out, ων χαι μη ων]"), while Pražák replaces it completely with a Czech translation ("Pryč, bytí nebytí [Being and not being out!]"). If Marlowe really inserted a Greek phrase into his text (older editors interpret the garbled word "Oncaymæon" in Elizabethan printed editions as the less obscure "Oeconomy," which is why Stuna translates the passage as "dej s bohem Ekonomii [bid Economy farewell]"), it would most probably have been little more than an educated term for his original audiences and without a specific meaning: its translation, therefore, supplies modern audiences with more knowledge than most of the original audiences had.

In certain cases it was deemed necessary to clarify not only individual words or names and the meanings of isolated sentences, but also entire concepts with which modern audiences were unlikely to be familiar. An example of this might be Faustus's invocation of Pythagoras's *metempsychosis* (a philosophical term referring to the transmigration of the soul) at the moment of greatest crisis:

> **M:** Ah, Pythagoras' metempsychosis, were that true,
> This soul should fly from me and I be changed
> Unto some brutish beast.
>
> (A 5.2.107–9)

Each of the translators decided to deal with the concept differently:

> **S:** Ah, pythagorská metempsychosis, je-li to pravda,
> má duše ze mne prchla by, a já bych
> byl změněn v hloupé zvíře nějaké.

> **P:** Ach, velký Pythagoras mít tak pravdu . . .
> to by pak moje duše ulétla
> a já se změnil v nějaké to zvíře . . .

> **V:** Ach, Pythagore, kdybys byl měl pravdu
> s tím stěhováním duší, moje duše
> by uletěla pryč, a změnil bych se
> v nějaké tupé hovado!

Stuna left the passage as it is, providing a literal translation of Faustus's words. Pražák, perhaps with the intention of jettisoning the complicated term, decided to make an amendment and translate the first line as "Ah, were the great Pythagoras right." As the following lines explain what specifically from the work of "the great Pythagoras" Faustus is referring to, the audience is not deprived of anything significant (apart from yet another signal that Faustus is a scholar well-versed in classical philosophy and terminology). Vrba, too, decided to omit the learned term; unlike Pražák, however, he added an additional line to explain the concept, saying, "Ah, Pythagoras, were you right / With the transmigration of souls."

To sum up, we can, as before, observe three different approaches: the version by Stuna (a classically educated grammar-school teacher and translator of classical drama) being the most traditional, almost "philological"; the version by Pražák (who arguably preferred, to paraphrase Lisa Hopkins, "entertainment"

to "knowledge") being the most "popular"; and, between these extremes, the version by Vrba presenting a compromise that tries to combine the best of both these strategies.

5. "Is not thy common talk sound aphorisms?": Rendering the Blank Verse of *Doctor Faustus* into Czech

In 1592, the London bookseller William Wright published a pamphlet attributed to the deceased author and playwright Robert Greene, entitled *Groats-Worth of Wit, Bought with a Million of Repentance*. Towards the end of the text, the author (whether Greene or, possibly, the pamphlet's editor and another Elizabethan playwright and pamphleteer, Henry Chettle) warns his fellow playwrights against a certain "vpstart Crow, beautified with our feathers," who thinks that he is "as well able to bombast out a blanke verse as the best of you," considering himself "the onely Shake-scene in a countrey."[34] This well-known attack on the young Shakespeare, the then rising star of the London theatres, testifies, amongst other things, to the great prestige blank verse enjoyed, even in the early 1590s, among English theatre practitioners and, most probably, theatregoing audiences.

One of the playwrights addressed by *Groats-Worth of Wit* was Christopher Marlowe himself,[35] who—although not being the first English dramatist to use blank verse in his works—is usually considered the most significant Elizabethan populariser of the form. In M. R. Ridley's rather bombastic words, "It is accepted that Marlowe was the real creator of the most famous, the noblest and the most versatile of our English measures, the unrhymed decasyllabic line which we know as blank verse."[36] It was this form that, not long after Marlowe, started to be regularly employed by William Shakespeare, Ben Jonson, John Fletcher, and other major early-modern dramatists, and whose mastery was considered the mark of a competent dramatic poet.

Historically, different languages and literatures tend to translate blank verse differently. The French or Italians, for instance, have more often than not translated Shakespearian drama into prose;[37] Germans, on the other hand, following the model of the famous Schlegel-Tieck translation of Shakespeare (completed

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34 Robert Greene, *Greene's Groats-Worth of Wit*, ed. Risa S. Bear, *Renascence Editions*, University of Oregon, 2000, http://www.luminarium.org/renascence-editions/greene1.html.

35 The others were probably Thomas Nashe and George Peele.

36 M. R. Ridley, introduction to *Plays and Poems*, by Christopher Marlowe, ed. M. R. Ridley (London: Dent, 1965), xii.

37 See Josip Torbarina, "On Rendering Shakespeare's Blank Verse into Other Languages," *Studia Románica et Anglica Zagrahiensia* 8 (1959): 3.

in 1833), pay much attention to the form, trying to reproduce faithfully the prosodic features of the original.[38]

Although blank verse was never really considered a domestic form in the traditions of Czech theatre or poetry,[39] since the mid-nineteenth century all Czech translators of early-modern English drama have tended to reproduce strictly the original form.[40] This approach has, however, had a number of critics, who have emphasised that a strict iambic pentameter in Czech, a heavily syllabic and notoriously un-iambic language, loses much of the flavour and dynamism of the English original. In 1916, Antonín Fencl, a Shakespeare translator and theatre practitioner, stressed that "There is no doubt that Czech is capable of regular iambs with incredible smoothness, but why should a Czech translation be smoother, more regular and hence more monotonous in terms of its metre than the original?"[41] Ninety years later, another Shakespeare translator, Antonín Přidal, acknowledging that Czech blank verse has been "traditionally more regular and smoother than Shakespeare's dramatic verse used to be," called for an appropriation of Shakespearian translations to the modern Czech poetic tradition, since, "as translations of other poets, they [i.e., the translations of Shakespeare], too, have to face up to a double challenge: the art of the original author and the culture of their own country and times."[42]

Despite these two, very similar assessments of Czech dramatic blank verse being almost a century apart, it would be wrong to assume that there was no development in the translation of Elizabethan blank verse into Czech in the course of the twentieth century and that we can observe no differences between its individual renditions by individual translators. To illustrate some of the most prominent differences between various styles of translating Marlowe's blank verse, let us look at all three versions of the first ten lines of *Doctor Faustus*:

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38 See Dirk Delabastita, "Notes on Shakespeare in Dutch Translation: Historical Perspectives," in *Translating Shakespeare for the Twenty-First Century*, ed. Rui Carvalho Homem and Ton Hoenselaars (Amsterdam: Rodopi, 2004), 110–11.

39 See Jiří Levý, "Vývoj českého divadelního blankversu," *Česká literatura* 10, no. 4 (1962): 438–65.

40 See Drábek, *České pokusy o Shakespeara*, 50–54.

41 Antonín Fencl, introduction to *Benátský kupec*, by William Shakespeare, trans. Antonín Fencl (Prague: Kočí, 1916), xxvii; translation mine.

42 Antonín Přidal, "O překladu," in *Othello*, by William Shakespeare, trans. Antonín Přidal (Brno: Větrné mlýny, 2005), 158; translation mine.

Chorus. Not marching now in fields of
    Thrasimene
Where Mars did mate the Carthaginians,
Nor sporting in the dalliance of love
In courts of kings where state is overturned,
Nor in the pomp of proud audacious deeds,
Intends our Muse to vaunt her heavenly
    verse.
Only this, gentlemen: we must perform
The form of Faustus' fortunes, good or bad.
To patient judgments we appeal our plaud,
And speak for Faustus in his infancy.
    (A prologue 1–10)

Sbor. Ne trasimenským polem kráčejíc,
kde Mars se měřil s Karthagiňany,
ni hrajíc v nevázané lásky hře,
na dvorech králů, stát kde zvrácen jest,
ni v slávě hrdých činů odvážných
chce naše Musa pyšným veršem se stkvít;
jen toto, pánové, hrát musíme,
kus o osudech Fausta, dobrých, zlých;
a za trpělivost vás prosíme,
neb o Faustově dětství mluvit chcem'.
    (Stanislav Stuna)

Prolog. Válečný ryk na polích Perugie,
kde tehdy Mars rozprášil Kartágince,
nebo hry lásky u královských dvorů,
kde vládne zvrácenost, nebo snad slávu
odvážných činů pýchy naše Múza
nestaví na odiv svým rajským veršem.
Sehrajem jenom příběh Faustových
osudů, dobrých jako zlých, a s prosbou
ke shovívavým soudcům a potlesk
teď začínáme v dětství Faustově.
    (Vladimír Pražák)

Chór. Ne, na pochodu polem trasimenským
[line missing]
či v laškování při milostné hře
či na královských dvorech při převratech
či v pyšné slávě bohatýrských činů
se naše Múza nechce blýsknout veršem.
Jen o to, panstvo, jde – musíme předvést
osudy Fausta, dobré jako zlé,
a s apelem na vaši shovívavost
teď promluvíme o Faustově dětství.
    (František Vrba)

Even visually we can see that Stuna, more than the other two translators, attempted to render the original iambic rhythm most rigorously, always starting with a monosyllabic grammatical word (perhaps with the exception of the fourth line, where the preposition and the adjacent word normally form a single phonetic word of three syllables, with the primary stress on the first syllable and secondary on the third—it is, however, possible to pronounce the second syllable as stressed and the first and the third without stress), continuing with regular trochees, and ending with a stress (again mostly a monosyllabic word, sometimes odd-syllabic with a secondary stress on the terminal syllable). To achieve this, Stuna frequently resorts to an unusual and heavily marked word order ("lásky hře," "stát kde zvrácen jest," "hrdých činů odvážných") or less typical word-forms ("chcem" instead of the standard "chceme"). This leads to excessively pretentious and artificial speech, which draws too much attention to the verse-form. It is not without interest that the already mentioned contemporary of Stuna, Otokar Fischer, was noted for employing similar techniques, creating a similar overall effect.[43]

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43 See Martin Hilský, "Otokar Fischer a *Macbeth* v Čechách," in *Etapy českého uměleckého překladu: Referáty přednesené na semináři konaném u příležitosti 100. výročí narození Otokara Fischera* (Prague: Sdružení českých překladatelů, 1984), 36–45.

Pražák's version, we might say, lies at the opposite extreme of the spectrum: whereas Stuna's blank verse is very bookish and formal, standing in opposition to what theatre scholars often call "speakability," Pražák's rendition of the passage is much less restrained. Only three out of ten lines begin with a monosyllabic word (ll. 2, 4, 10), and only two end with a stressed syllable (ll. 7, 10). In one case (l. 3), Pražák even begins with a trochaic foot—for which he rhythmically compensates with the following monosyllabic word "hry"; in another case (l. 6), he begins the line with two dactyls, only to break the rhythm with a tailless trochee and finish with two full trochaic feet. This metrical diversity allows for a natural, more civil form of language, without too many inversions and other marked linguistic features. However, Pražák takes a further step and introduces frequent enjambments into his translation (ll. 4–5, 5–6, 7–8, 8–9)—something that may be typical of late Shakespeare, whose blank verse can, at times, hardly be distinguished from rhythmical prose and vice versa, but not Marlowe, who stood at the beginning of the development of English dramatic blank verse and whose lines were almost always end-stopped.[44] It is, therefore, a question whether, in an attempt to "civilise" the form in a manner similar to that of the content (which we have observed above), Pražák did not go too far and homogenise one of the typical features of Marlowian versification.

Vrba's text, again, stands somewhere in the middle: most of the lines start with an unstressed monosyllable, but the majority of endings are feminine (which is more typical for the Czech poetic tradition). Although the blank verse mostly retains an iambic rhythm, making primary use of disyllabic words, the language sounds natural and fluent, containing just one inversion ("polem trasimenským" in l. 1). Unlike Pražák, Vrba keeps his blank verse end-stopped, being formally more faithful to the original, without, however, resorting to unnatural syntax and archaisms like Stuna.

Perhaps somewhat more telling is the famous passage of Faustus's enchantment by the spectre of Helen of Troy in act 5, scene 1, which is often quoted both for its beautiful poetry (even Shakespeare paraphrases it in his *Troilus and Cressida*) and for Marlowe's creative work with rhythm:

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44 Levý calls this type of blank verse *synthatically closed* (syntakticky uzavřený), as opposed to the *synthatically opened* (syntakticky otevřený) one, which can be seen in later stages of Elizabethan drama. See Levý, "Vývoj českého divadelního blankversu," 443.

Faustus. Was this the face that launched
   a thousand ships
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss.
[They kiss.]
Her lips suck forth my soul. See where it
   flies!
    (A 5.1.91–94)

Faust. Zda pro tuto tvář tisíc lodí spělo
a shořelo též strmé Ilion?
Sladká Heleno,
mne nesmrtelným učiň polibkem svým.
Líbá ji.
Rty její vyssávají duši mou;
hle, kam ulétá!
    (Stanislav Stuna)

Faustus. To je ta tvář, jež zdvihla tisíc lodí
a nesla zkázu hradbám Ilia?
Polibkem učiň mě teď nesmrtelným!
Líbá ji.
Tvé rty mi sají duši . . . už je pryč!
    (Vladimír Pražák)

Faust. To je ta tvář, co hnala tisíc lodí
a sžehla strmé věže Ilia? –
Heleno sladká, dej mi nesmrtelnost
svým polibkem.
Líbá ji.
Vysála jsi mi duši: hle, tam letí!
    (František Vrba)

No two lines of the passage are absolutely the same from a metrical point of view: the first line is regular iambic pentameter with five stresses—something that is, in fact, rather rare in good blank verse; the second line falls into three distinct groups or word clusters ("And burnt," "the topless towers," "of Illium"), with the terminal stress (Illi*um*) being somewhat weakened when pronounced; the third line, however, most diverges from the ideal pattern, starting with a spondee (two stressed syllables) and containing an anapaest (two unstressed syllables, followed by a stressed one) in the middle; and the last line almost returns to regular iambic rhythm, with a strong caesura after the third foot and a reversal of the fourth one (which becomes a trochee), nicely marking the erotic tension of the situation and Faustus's overwhelming excitement. This short passage shows how flexible Marlowe was with his metre, introducing a number of small variations that avert the danger of monotony and, at the same time, contribute to the dynamism of the situation. Translating a passage such as this into regular iambic pentameter would undoubtedly ruin its dramatic impact and only lead to a tiresome repetitiveness.

   In fact, none of the Czech translators did this, although they all render the lines differently. Even Stuna, the most conservative of the translators, makes a variation, even in the very first line, starting with a relatively strong "Zda [Whether]" and continuing with a dactyl followed by another stressed monosyllable. He even decided to divide the third line into two: the first only containing the apostrophe "Sladká Heleno [Sweet Helen]," the other reproducing the rest of the original. Even this line (the fourth in the translation), however, contains an important rhythmical alternation, starting with a fairly regular weak monosyllable, then continuing with a ditrochee and a standard trochee, only to introduce the dactylic word "polibkem [with a kiss]," which rhythmically compensates for the dominant terminal position of the word "kiss" in the

original (which the trisyllabic Czech equivalent could not occupy as elegantly). If we compare this solution with Pražák's and Vrba's, we find that Pražák decided to sacrifice the poetic apostrophe of Helen to fit into one fairly regular line, whereas Vrba decided to add the incomplete line "svým polibkem [with your kiss]" that smoothly continues the previous portion. His solution is, therefore, in a way similar to Stuna's, only with a different position for the break. In the last line, all three translators preserve the original caesura, with Stuna and Vrba both introducing the dramatic interjection "hle [lo]" just after it, followed by another short pause (and, in Stuna's case, another line-break), while Pražák again smooths the original with the somewhat weaker and less dramatic statement "už je pryč [it is gone now]." We can, therefore, see that even such a seemingly technical issue as poetic rhythm is open to various interpretations and that translators can (and do) work with it according to their own understanding of a specific dramatic situation.

6.   *Terminat hora diem*: Conclusion

Susan Bassnett argues that "the average life span of a translated theatre text is 25 years at the most."[45] In this respect, all three Czech translations of the Marlowe play should be, in one way or another, obsolete and replaced by a new one. According to Drábek's periodisation of Shakespearian translations, at least one more generation of translators has appeared since Vrba's version. Yet, as we have seen, each of the texts has its own undeniable merits and should not be forgotten or diminished. Stanislav Stuna was the first to pick up the difficult material and, with no precedents to work from, present it to Czech (probably just reading) audiences. Although his version would hardly be stageable nowadays and would probably have sounded too bookish even in the 1920s, it testifies to the translator's competence and skill, some of its passages—as we have seen— being rendered into Czech with more faithfulness to, and understanding of, the original than the later two translations. Vladimír Pražák decided to follow a different path entirely: whether he had a specific stage production in mind or not, his version shows most of the features of a play-text trying to modernise an uneasy story and language and to bring it close to contemporary theatregoers. This tendency is visible on all levels of his translation: be it Faustus's language, or some complicated and, in many cases, obscure references to classical lore, or the play's versification, which lacks the somewhat academic flavour of Stuna's and Vrba's for the benefit of the natural smoothness and speakability of the modern language. František Vrba, the most recent of the translators, did a remarkable job creating a translation that avoids the "stage/page dilemma"

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45 Susan Bassnett, "Translating for the Theatre: The Case against Performability," *TTR: traduction, terminologie, rédaction* 4, no. 1 (1991): 111.

mentioned by Delabastita,[46] and represents a reasonable compromise between a philological rendition (which appears to be Stuna's aim) and an acting version (which appears to be Pražák's aim). By trying to remain faithful to the philosophical, thematic, and dramatic complexity of the original—and, at the same time, aiming at rendering it in fresh, understandable language—it is no surprise that Vrba's text remains, even today, the most popular for Czech theatre practitioners deciding to stage *Doctor Faustus*. Nevertheless, it would be interesting, and perhaps desirable, to see new generations of translators accept the challenge and try to produce a new version of the text that would take into consideration the merits of most recent translations of Shakespearian drama (as well as the most recent scholarly criticism of the Marlowe play) and try to replace—or perhaps bring a viable alternative to—the almost-forty-year-old translation by Vrba.

Authors' note: At the time of the completion of this study (January 2015), only three translations of Marlowe's *Doctor Faustus* into Czech were publicly known: Stuna's, Pražák's, and Vrba's. In March 2015, a new translation of the play by Martin Hilský premiered at the Jiří Myron Theatre in Ostrava, directed by Pavel Khek. Although the performance was based on the A-text (the script is included in *Christopher Marlowe (1564–1593), Doktor Faustus: čiň čertu dobře...*, Ostrava: Národní divadlo moravskoslezské, 2015), Hilský translated both surviving versions of Marlowe's play. A full evaluation of his renditions is yet to be undertaken.

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46 See Delabastita, "Notes on Shakespeare in Dutch Translation," 111.

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Entering the Church with High Windows:
Czech Translations of Poetry by Philip Larkin

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ABSTRACT: The year 1922 became an *annus mirabilis* for English poetry. In that year
T. S. Eliot published his *The Waste Land* and Philip Larkin was born. If T. S. Eliot's
magnum opus set the path for modernist poetry for at least the first half of the twen-
tieth century, Larkin became one of the most influential poet of its second half. His
agnostic poetry defied modernism. Although he published only four slim volumes
of poetry (*The North Ship* [1945], *The Less Deceived* [1955], *The Whitsun Weddings*
[1965], and *High Windows* [1974]) in his lifetime, his work became canonical in terms
of its thematic choice and poetic form, which returned modern English poetry to its
modern roots, specifically to classic poetry as practised by Thomas Hardy. Larkin's
sober and in a sense minimalist poetry, which was also greatly influenced by the work
of W. H. Auden, treats the fundamental themes of life, death, love, marriage, destiny,
freedom, and disbelief in God. In spite of the fact that he was grouped by literary critics
with The Movement poets, Larkin avoided academia and literary circles and he con-
stantly refused to read his poems in public. Therefore the paper argues that Larkin's
poetry is poetry designed for private reading from the printed page and performative
elements do not play any role. The translators of his poetry have to rely only on the
text itself because they have no access to recordings of the poet's own readings of his
poems. The paper uses the method of close reading combined with a historical-bio-
graphical approach in order to analyse the traditional formal poetics and poetic forms
as employed by Larkin. Building upon the literary analysis, the major part of the paper
then discusses the use of linguistic means for the uneasy task of translating Larkin's
tightly wrought poems.

KEYWORDS: Philip Larkin; British poetry; *High Windows*; *The Whitsun Weddings*;
Zdeněk Hron; poetry translation; modern British poetry

1. History of Modern Poetry Translations of Anglophone Poetry to Czech

Translating poetry from anglophone literature has a lively tradition in the
Czech lands. The history goes back at least two centuries, which saw rendi-
tions of some English texts, although some were not translated directly from
the source language but via French, German, or Polish. The tradition of poetry
translations was, not surprisingly, interrupted by the Communist regime and
certain anglophone authors could not be published for political and propa-
ganda reasons. However, those authors who were allowed to be printed in

Czech translation received great care from the publishing houses and editors, who had enough time to supervise and polish their poetry in translation. Looking especially at the twentieth century, most translations from English into Czech in the genre of poetry were done by either experienced translators or by people who had received university degrees in English literature and therefore understood the literary and cultural context of anglophone poetry in its original. Just to name a few distinguished translators: Hana Žantovská, Ewald Osers, Ivana Bozděchová, Petr Mikeš, Kateřina Hilská, Pavel Šrut, or Anna Karenina. Most of the poetry translations of substantial quality were published by major publishers such as Mladá fronta, Odeon, Argo, or BB art, yet some appeared thanks to the care shown by small publishers such as Periplum. Before 1989 the majority of Czech editions contained a very erudite foreword or afterword in addition to the literary text itself. Many a time these essays served as the only source of information about the translated authors for the general public.

After the Velvet Revolution of 1989, the focus of translations from anglophone literature into Czech shifted and the majority of translations are now Czech renditions of works by contemporary fiction writers who enjoy popularity on their domestic book markets. Poetry, drama, and older literature are translated much less than before for economic reasons. Among the marginally translated poets into Czech was Philip Larkin. He was a celebrated poet at home, one that turned down the offer to become Poet Laureate in 1984 upon John Betjeman's death, possibly also because of his appreciation of his achievement: "It is arguable that Betjeman was the writer who . . . restored direct intelligible communication to poetry."[1] However, Larkin's refusal to accept the post of Poet Laureate did not diminish the public's admiration for his poetry because, as Joshua Weiner explains, "[Larkin's] poems have a sense of psychological scale, candor, and a thorough ease with metrical forms that place Larkin firmly in a British poetic tradition."[2]

2.   The Case of Philip Larkin

The *annus mirabilis* for English poetry was 1922. In that year T. S. Eliot published *The Waste Land* and Philip Larkin was born. If T. S. Eliot's magnum opus set the path for modernist poetry for at least the first half of the twentieth century, Larkin became one of the most influential poets of its second half. Having graduated from Oxford, he embarked on a career as a librarian, notably at the University of Hull. The hermit of Hull, as Larkin was later nicknamed, found

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1   Philip Larkin, *Required Writing: Miscellaneous Pieces, 1955–1982* (London: Faber and Faber, 1983), 216–17.

2   Joshua Weiner, "Philip Larkin: 'The Whitsun Weddings,'" *Poetry Foundation*, Poetry Foundation, accessed September 19, 2014, http://www.poetryfoundation.org/learning/guide/180154.

time to write his agnostic poetry that defied modernism. He explained his dislike for modernist writing in the following way:

It is as obvious as it is strenuously denied that in this century English poetry went off on a loop-line that took it away from the general reader. Several factors caused this. One was the aberration of modernism, that blighted all the arts. One was the emergence of English literature as an academic subject, and the consequent demand for a kind of poetry that needed elucidation. One, I am afraid, was the culture-mongering activities of the Americans Eliot and Pound. In any case, the strong connection between poetry and the reading public that had been forged by Kipling, Houseman, Brooke . . . was destroyed as a result.[3]

Although Larkin published only four slim volumes of poetry (*The North Ship* [1945], *The Less Deceived* [1955], *The Whitsun Weddings* [1965], and *High Windows* [1974]) in his lifetime, his work became canonical in terms of its thematic choice and poetic form, which returned English poetry to its roots, specifically to the more traditional classic poetry as practised by Thomas Hardy. Larkin's sober and in a sense minimalist poetry, which was also greatly influenced by the work of W. H. Auden, treats the fundamental themes of life, death, love, marriage, destiny, freedom, and disbelief in God. In spite of the fact that he was grouped with The Movement poets by literary critics, Larkin avoided academia and literary circles and he constantly refused to read his poems in public. Therefore this essay argues that Larkin's poetry is poetry designed for private reading from the printed page and performative elements do not play any role. Given the fact that his poetry was almost exclusively mediated to its readers via the printed text, the translators of his poetry have to rely only on the text. Therefore, the analysis below uses the method of close reading combined with a historical-biographical approach in order to analyse the traditional formal poetics and poetic forms as employed by Larkin. Building upon the literary analysis, the major part of the essay discusses the use of linguistic means for the tricky task of translating Larkin's tightly wrought poems.

Apart from the two volumes of selected poems by Larkin translated by Zdeněk Hron that are mentioned below, individual poems by Larkin were translated by Daniel Dobiáš in *Tvar*, Zdeněk Hron in *Lidové noviny*, Václav Z. J. Pinkava on his webpage of English poetry translations, and by Tomáš Fürstenzeller in *Listy*. In order to successfully translate Larkin's poetry, the translator must not only be very knowledgeable about the source language and respect the rules of metrical writing in both the source and target language but, most significantly, must carefully reflect the cultural and literary context the piece was written in. This is absolutely essential, in spite of the fact that S. J. Perry argues that "Philip Larkin has often been perceived as a poet of the everyday, his work projecting a stable

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3 Larkin, *Required Writing*, 216–17.

and easily identifiable version of reality"[4] because the translator might easily be deceived by the seeming plainness of Larkin's verse, which, in its subtext, is tremendously complex, as Perry further documents: "Larkin's preoccupation with the question of whether 'things are really what they seem' is evident."[5] Similarly, Trevor Tolley asserts that "the power of Larkin's work as a whole remains undeniable. It takes us into a world that is distinctively his own yet one that resembles our everyday world."[6] Therefore, the translator must always be very careful to distinguish the depiction of the real as opposed to the unreal or sublime in Larkin's poetry.

3. *The Whitsun Weddings* as *Letnicové svatby*

To analyse not only the interchange between languages and cultures but also, most importantly, the quality of the Czech translation of the poetry of Philip Larkin, the poem "The Whitsun Weddings" was chosen. The poem is dated 18 October 1958 and was first published in English in the collection *The Whitsun Weddings* in 1964. John Reibetanz argues that the collection *The Whitsun Weddings*, unlike the previous *The Less Deceived*, marks "a shift in locale from the idealized country to the real city."[7] Czech translations of this poem have been published twice: the first translation appeared in *Vysoká Okna: Výbor z veršů* in *Mladá fronta* in 1995 and a second one, also entitled *Vysoká okna*, was published by BB art in 2001. Both translations were done by Zdeněk Hron and the versions of the English original are identical in both the Czech editions, that is, the translator did not revise it for the second edition. However, both Czech publishing houses accepted the suggestion of the translator to call the selection of poems by Larkin *Vysoká okna* (*High Windows*). But such a choice is rather misleading and confusing as the title refers to a volume of poetry that Larkin published in English in 1974 as the last collection that appeared on the market in his lifetime. The above-mentioned Czech selections, although they have the same translator and the same title, differ in the choice of poems that are included in each volume, which brings about even more confusion. Moreover, the poems chosen are not all from the English collection that was entitled *High Windows* but poems from all the other collections published by Larkin are also

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4 S. J. Perry, "'So unreal': The Unhomely Moment in the Poetry of Philip Larkin," *English Studies* 92, no. 4 (2011): 432.

5 Perry, "'So unreal," 432.

6 Trevor A. Tolley, *My Proper Ground: A Study of the Work of Philip Larkin and Its Developments* (Edinburgh: Edinburgh University Press, 1991), 400.

7 John Reibetanz, "Philip Larkin: The Particular Vision of *The Whitsun Weddings*," *Modern Language Quarterly*, 43, no. 2 (1982): 158.

included. The translator does not identify from which collection any particular poem is adopted.

In the poem "The Whitsun Weddings," the first-person speaker seems to be enjoying a quiet journey from the North (that is, Hull) to London. As Andrew Motion, Larkin's controversial biographer, explains, the speaker in the poem is "a plain man, speaking plain truths about plain lives. A sophisticated man, creating beautiful and intricate artefacts to show all human complexity."[8] Given Larkin's aversion to any publicity, Motion believes that "the plain version had obvious advantages. It exempted him from having to speak about his work in any elaborate or theoretical way."[9] Larkin himself supports this view in one of the very few interviews he gave: "I have said that the poems were written in or near Hull, Yorkshire with a succession of Royal Sovereign 2B pencils during the years 1955 to 1963, there seems little to add. I think in every instance the effect I was trying to get is clear enough."[10] At first, the narrator of the poem does not notice the new passengers on the platforms when they are about to board a train. As it turns out, these are wedding parties and some people see them off at the train station. As the poem progresses, the narrator grows irritated by the noise they produce. The narrator puts himself into the role of an observer who, from a detached perspective, describes not only the countryside but also his fellow-travellers and the random people he spots on the platforms at the train stations.

The poem is divided into eight stanzas, each having ten lines. The rhyme scheme is *ababcdecde*, almost resembling a shortened version of an Italian sonnet which would be short of one quatrain. The lines in each stanza have five stresses (pentameter), except the second line, which has only two (dimeter). The rhyming words in the succeeding stanzas do not rhyme with the previous stanzas. However, the regular rhyming scheme brings to mind the regular motion of the train and thus the form of the poem constructs a secure scaffolding for the content. Such a structure is further carried by the alternation of end-stopped and run-on lines with occasional caesuras within the lines, which might also suggest the regular/irregular motion of the train. The Czech translation attempts to keep the rhyming scheme; however, sometimes the rhyme in Czech is a forced one and it does not respect the length of the vowels involved, for example, ubohá /a:/ – obloha /ʌ/.

Examining the Czech translation of the poem "Whitsun Weddings" itself, even the first line of the first stanza provides a problem. Zdeněk Hron, the Czech translator, chooses not to have a speaker. He opts for a rather unskilful subject, namely Whitsun (Letnice), and treats it as a human subject which does

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8   Andrew Motion, *Philip Larkin: A Writer's Life* (London: Faber and Faber, 1993), 344.

9   Motion, *Philip Larkin*, 344.

10 Larkin, *Required Writing*, 83.

not work. In the English original, Whitsun is used as an indicator of the season of the year and the religious feast in an adverbial phrase. Whitsun, which is celebrated on the seventh Sunday after Easter, has a long tradition that is commonly associated with a church liturgy and in some places in Britain with a procession. The religious procession is replaced by the atheist author by a procession in the form of a train journey. The description of the train as a "three-quarters-empty train"[11] is translated into Czech literally word by word as "ze tří čtvrtin prázdný vlak,"[12] which is a very unnatural collocation. A possible solution could have been, for example, "poloprázdný" (half-empty), which is a common phrase in Czech and would put across the essence of to what extent the train was occupied.

The sense of a peaceful and slow journey is signified by the verses "All windows down, all cushions hot, all sense / Of being in a hurry gone" ("WW," 114). In Czech, the verses denote the stuffy weather and the potential haste that has evaporated: "Dokořán okna, horká sedadla, / i pocit spěchu zmizel" ("LS," 25). Instead of using the unmarked phrase "okna dokořán" (windows fully drawn down), which would not have affected the rhyme or rhythm of the Czech translation in any way, Hron decides to invert the word order as "dokořán okna" (down all windows) which hinders the flow of the verse and strikes the reader as very unnatural. In addition, the English original proposes "all the sense of . . . hurry," which in Czech is introduced with the conjunction "i" (even) as "i pocit spěchu" ("LS," 25), which means that the hurry is additional to something else which is not mentioned and which is not included in the English original.

The speaker proceeds to describe the scenery as witnessed by the passengers, for example, "We ran / Behind the backs of houses, crossed a street / Of blinding windscreens, smelt the fish-dock" ("WW," 114), which describes the urban setting which slowly changes into the countryside, "The river's level drifting breadth began, / Where sky and Lincolnshire and water meet" ("WW," 114), which is more peaceful and where the sense of the urban is replaced by natural images that provide a feeling of the sublime. Especially the last line, "Where sky and Lincolnshire and water meet" ("WW," 114), denotes becoming one in soul and body with the countryside, very much in the style of the British romantic poets or of Thomas Hardy, who was a great poetic model for Larkin. The Czech rendering of the scene as "končina / zadních stěn domků byla ubohá, / i rybí pach; a pak nás popadla / Širá pláň u řeky, jež začíná, / kde s Lincolnshirem se stýká obloha" ("LS," 25) adds an evaluative adjective "ubohá" (miserable) to "končina" (miserable corner) to describe the backs of the houses. Hron

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11 Philip Larkin, "The Whitsun Weddings," in *Collected Poems*, ed. Anthony Thwaite (London: Faber and Faber, 1988), 114. Hereafter cited in text as "WW."

12 Philip Larkin, "Letnicové svatby," in *Vysoká okna*, trans. Zdeněk Hron (Prague: BB art, 2001): 25. Hereafter cited in text as "LS."

further omits the phrase "crossed a street / Of blinding windscreens" ("WW," 114), which does not matter in the Czech context of the stanza as this phrase would obscure the meaning. However, what is more troublesome is the notion of the sublime, which is missing altogether and the Czech phrase "kde s Lincolnshirem se stýká obloha" does not make much sense in Czech.

The second stanza continues the atmosphere of the first one. The images of the countryside passing by are mixed with the insetting of a more industrial landscape as the train approaches its final destination in London. The outside is juxtaposed with the perceptions of the atmosphere inside the train. Here Larkin's narrator proves to be an excellent observer who is able to put across the characteristic features of the British landscape, with its changes of character. For example, Trevor Tolley believes that "the power [of Larkin's poetry] lies in the fact that it locates the tremendous archetypal events and concerns of humanity in their full force in our everyday suburban setting, with all the diminution and all the immediacy this implies."[13] In the poem, the train moves slowly and runs past the farms: "Wide farms went by, short-shadowed cattle" ("WW," 114). In the Czech translation, Hron's version "Dobytek s krátkým stínem po zemi" ("LS," 25) omits the farms altogether, which is regrettable as these constitute the building-blocks of a typical English landscape and the cattle alone do not evoke the full image thereof. In addition, the phrase "dobytek s krátkým stínem" (cattle with short shadows) alone describes the time of the day and the heat and therefore "stínem po zemi" (shadow on the ground) is destructive and adds a detail that does not appear in the original. Moreover, to say "shadow on the ground" is superfluous—where else would the shadow be other than on the ground? On the other hand, Hron's choice of translating the English phrase "hedges dipped / And rose" ("WW," 114) as "čistou oblohu / Sledoval živý plot" (a clear sky was followed by hedges; "LS," 25) would have been a very good choice if the translator had not added "the clear sky" ("WW," 114), which does not appear in the original. Further on, the change from pleasant farmland into an industrial landscape is signalled by "canals with floatings of industrial froth" ("WW," 114), and "next town, new and nondescript" ("WW," 114), which points out the anonymity and uniformity of modern cities that do not differ one from another but are all full of "acres of dismantled cars" ("WW," 114), which in Czech translates as "už zahrabané do vraků" (already buried in the dismantled cars; "LS," 25). Unfortunately, Hron again adds a qualifying adverb, "už" (already), which shifts the meaning. The Czech translation also suggests that the city or town is buried underneath heaps of dismantled cars, whereas the original suggests rather the vast areas spatially on the surface that are covered with such cars.

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13 Tolley, *My Proper Ground*, 400.

In the third stanza, the speaker slowly realises what is really happening on the platforms. Larkin despises weddings and marriage, which is reflected in the poem as the contrast between the quiet train compartment during the journey and the noise on the platforms at the stations. This comparison is extended by images from nature: "sun destroys / The interest of what's happening in the shade" ("WW," 114). The metaphor denotes the sun shining so overwhelmingly that it is impossible to know what is going on in the shade. Hron's translation of one of the most quoted lines from *The Whitsun Weddings* as "Pokusy / zajímat se snad, co se v stínu stane" (attempts at interest in what will happen in the shade; "LS," 26) adds a hint of uncertainty ("snad" – perhaps) and he also shifts the time perspective. Whereas Larkin is using the present perfect to put across the consequences of past actions for the very current situation, Hron situates his translation in the future ("co se . . . stane" – what will happen), by which he tones down the pertinence of the current situation. The narrator's detachment from weddings is apparent in the line "girls / In parodies of fashion, heels and veil" ("WW," 114). Hron translates it quite successfully as "dívky s módou na štíru" (girls dressed with little taste), which means that the sense of fashion of the young ladies is not the best one and here Hron managed to keep the perfect English rhyme of "mails – veils" as "víru – štíru."

The fourth stanza engages the narrator as a slightly less detached observer as he was "struck, [he] leant / More promptly out next time, more curiously" ("WW," 115). The Czech translation omits the moment of being "struck," which is a shame as the moment of surprise is the element that causes the narrator to become more interested in the activity of the wedding parties. The fathers are dressed in their best clothes, that is, suits with broad belts. Here Larkin is certainly referring implicitly to the tradition that on Whit Sunday people were expected to put on their best clothes and actually did so. In addition, the females were expected to wear a white dress, which very much symbolised purity, virginity, or, potentially, a wedding dress. Moreover, in post-war Britain, especially in the 1950s, the feast of Whitsun was a favourite wedding day as the couples that got married on this very day had a tax exemption. Returning to the description of the attire of the father, the broad belts are a part of the festive attire, which includes a cummerbund, usually satin, that resembles a belt. Hron, however, with his "jimž se pásky zaryjí" (curving-in belts; "LS," 26) denotes that the fathers are fat and that the belts sink into the surface of their bellies. When the young ladies are described, recalling their parodies of fashion, the narrator adds a description of their attire. He describes "The nylon gloves and jewellery-substitutes" ("WW," 115) as fake and cheap because instead of satin or silk gloves, the ladies possess only nylon ones, and their jewellery is costume jewellery instead of proper gold or silver. Hron selects only certain segments of the images used by Larkin. Hron's "rukavičky s bižuterií" (gloves with costume

jewellery; "LS," 26) does not say anything about the quality of the glove material and by inserting the preposition "s" (with) into the phrase, he suggests that the costume jewellery embellishments are placed on the gloves rather than worn elsewhere. Last but not least, the stanza closes in the original with a description of the colours ("lemons, mauves, and olive-ochres"; "WW," 115) of the ladies' dresses, which make them stand out in the crowd. Hron, however, translates the lemon colour literally. As a consequence, instead of the English plural that signifies here that there was more than one lady in lemon yellow (possibly the bridesmaids), the Czech translation uses the word for the fruit as a noun, "citrón" (lemon), which is very unusual in Czech if mentioned without the general identifier of "lemon yellow," that is, "citrónově žlutá." The third colour is omitted altogether in Czech and instead Hron ventures into saying that it was as if the ladies were shouting. In all probability Hron wished to say that the colours were bright and that the brightness of their dresses made them stand out, but instead of using "řvavé barvy" (literally "shouting colours" but figuratively meaning bright colours) he shifts the focus to the acoustic performance of the ladies, which is, however, not mentioned at all in the original.

Larkin remembers how a train journey he himself made inspired this poem, especially as regards the wedding parties:

> I suppose the train stopped at about four, five, six stations between Hull and London and there was a sense of gathering emotional momentum. Every time you stopped fresh emotion climbed aboard. And finally between Peterborough and London when you hurtle on, you felt the whole thing was being aimed like a bullet—at the heart of things, you know. All this fresh, open life. Incredible experience. I've never forgotten it.[14]

The fifth stanza opens with a phrase about the brides standing out in the crowd, "Marked off the girls unreally from the rest" ("WW," 115). Hron, however, repeats the same technique as he used in the previous stanza, that is, he adds an evaluative phrase "zdánlivě hlásal, která je tou pravou" (seemingly saying which one is the right one; "LS," 27). His "zdánlivě" (seemingly) tones down the merriment of the wedding guests. Larkin describes the moment when the train is just about to leave with the brides and the bridegrooms while the rest stay at the station in the following way: "Fresh couples climbed aboard: the rest stood round" ("WW," 115). Hron's translation of this as "Novomanželé / už nastoupili, zbytek nemá jet" (the newly-weds are already aboard, the rest should not go; "LS," 27) suggests that instead of the members of the wedding parties being on the platforms as well-wishers and seeing the newly-weds off, there is rather

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14 Philip Larkin, *Philip Larkin: The Complete Poems*, ed. Archie Burnett (London: Faber and Faber, 2012), 411.

a separation of the wedding parties without a reason. His phrase sounds harsh and does not follow the soft tone of Larkin's original. By this point in the poem Larkin's narrator is curious about the weddings and his initial irritation with them has at least partly faded away.

The sixth stanza shows Larkin's pessimism about the potential of weddings and the subsequent marriages in full volume. He calls the wedding "a happy funeral" ("WW," 115). Larkin's oxymoron, another very frequently quoted line from the poem, refers ambiguously to the happy ceremony of the wedding and marriage, which, in his view, is like a funeral of personal liberty. At the same time the oxymoron carries the allusion of the marriage marking the border-line between the two identities: the old one of a life as a single person, and the new identity of a married person. Larkin's view of marriage as an unnecessary institution which ruins your life might be documented by his own words in his bachelor epigram "Marriage": "Two can live as stupidly as one." Larkin never married, although he had a number of affairs, such as with Monica Jones, an English teacher.

The seventh stanza presents a higher speed of the train than before. Larkin inserts the phrase "I nearly died" ("WW," 116), which has been interpreted in many ways. However, the most contemporary literary scholarship does not ascribe as much importance to it as was the case in the past. The phrase just denotes that the journey is coming to its end and that the train is speeding towards its final destination. At the same time it serves as a criticism of the number of weddings and the hastiness with which the marriage knot is tied. Towards the close of the stanza, Larkin compares the crowded urban setting with its many postal districts to the rural squares of wheat. Hron translates the line "Its [London's] postal districts packed like squares of wheat" ("WW," 116) literally as "[Londýn] s obvody pošt jak čtverci obilí" ("LS," 28). However, the Czech phrase is proceeded by the verb "táh se tak" (stretching/spreading out in such a way), corresponding to the English "spread out," which would suggest large fields. The image of large fields of wheat would work much better in Czech than the "čtverce" (squares), as the fields in the Czech lands hardly ever have this shape. In addition, Hron omitted the adjective "packed," which to a large degree constituted the power of the whole image, which contrasts the vastness of the countryside with the density of the population in the city.

The last stanza describes the final passage of the journey. The speaker is fascinated by the rail infrastructure and in passing mentions that the train went "Past standing Pullmans" ("WW," 116). Whereas in the anglophone culture, the Pullman carriages which were designed in America for comfortable travel over-night as sleeping carriages might be a piece of common knowledge, the Czech translation that rests again on the literal translation "kolem pullmanů" (past Pullmans; "LS," 28) leaves out the information that these are not in motion,

and, moreover, Hron does not even hint at what or who the Pullmans are. As a consequence, the phrase is puzzling to a Czech reader, who may well not associate the Pullmans with the railway in any way.

4.   Conclusion

As in 2014 a fiftieth anniversary of the publication of *The Whitsun Weddings* by "nation's top poet"[15] is celebrated, on Friday 6 June, about "the 200-mile trip from Hull to London King's Cross—a drowsy train ride 'all windows down, all cushions hot'—is to be recreated in a unique event that will further confirm Larkin's reputation as one of the nation's favourite poets,"[16] wrote Jamie Doward in the *Observer*. Actors recreated the atmosphere that inspired Larkin to compose *The Whitsun Weddings*. In order to conclude and evaluate the quality, readability, and cultural transposition of the Czech translation of Larkin's poem, it must be concluded that Zdeněk Hron did not do justice to the original. Instead of rendering the unique atmosphere and the shifts in mood of the speaker and instead of paying close attention to the minute details of an English landscape that changes into suburban and urban spaces, he includes in his translation evaluative adjectives and adverbs. As these are not part of the English original, they represent a means of interpretation. Although every translation is to a certain extent an interpretation of the source language, in the case of Larkin's poem in Hron's translation, such an interpretation distorts and almost destroys the beauty of the poetic rendition of the train journey. Every poetry translator should be careful not only about the metrical properties of the poems in the source and the target language, but, more importantly, should pay attention to the tone and the cultural and literary context that the piece of writing tries to put across.

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15 BBC News, "Larkin Is Nation's Top Poet," *BBC News*, BBC, October 15, 2003. http://news.bbc.co.uk/2/hi/entertainment/3193692.stm. See also The Times, "The 50 Greatest British Writers since 1945," *Times Online*, Times Newspapers, January 5, 2008. https://web.archive.org/web/20080511204023/http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/article3127837.ece.

16 Jamie Doward, "Larkin's *Whitsun Weddings* Celebrated with 50th-Anniversary Train Ride," *The Guardian*, Guardian News and Media, May 10, 2014. http://www.theguardian.com/books/2014/may/10/philip-larkin-whitsun-weddings-50th-anniversary-train-poet.

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Il n'y a pas de hors-texte? Intertextuality and Lack Thereof in the Czech Translation of David Lodge's *Changing Places*

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ABSTRACT: David Lodge's campus novel *Changing Places* (1975) was translated into Czech by Antonín Přidal (under the name of Mirek Čejka) as early as 1980. The novel includes numerous references to anglophone literary texts, many of which the general Czech reader would not be familiar with. My analysis of the translation reveals that to bridge the gap between the source and target cultures, Přidal employed multiple strategies, such as translation by omission, explanation, substitution or generalization. Besides discussing the possible motivation for these strategies, I use the skopos theory to argue that in spite of omitting some of the nuances, Přidal produced a functional translation aimed at the general reader. As the 2008 edition of Přidal's translation makes no changes to the instances of intertextuality analysed in this paper, the implication is that even at present, anglophone literary texts may not provide an easily shared point of reference.

KEYWORDS: literary translation; intertextuality; source culture; target culture; skopos theory; David Lodge; *Changing Places*; Antonín Přidal

1. Introduction

As Jacques Derrida's famous phrase *Il n'y a pas de hors-texte* ("There is no outside-text") from the seminal philosophical work *Of Grammatology* (1967) highlights that any text is unavoidably grounded in its wider context, any text can be seen as drawing on earlier texts. Accordingly, in 1966, Julia Kristeva coined the umbrella term *intertextuality* to designate the various relationships a text may have with other texts, such as quotation, adaptation or allusion. As texts that are often set at English literature departments, British campus novels provide numerous representative examples of intertextuality, and David Lodge's most famous campus novel *Changing Places* (1975) is no exception.

The novel is set in 1969 and focuses on an exchange programme between the British University of Rummidge, the author's fictionalized version of Birmingham, and the American State University of Euphoria, Lodge's fictionalized version of Berkeley. The participants in the programme, a British and an American professor of English literature, eventually end up exchanging not only their jobs, but also their wives. While campus novels have sometimes been seen as

fiction about academics written and read mostly by academics,[1] as the preceding sentence may suggest, *Changing Places* is a fairly accessible comic novel drawing on the differences between British and American culture. Accordingly, on its publication, it was advertised both as a novel set in academia and as a comic novel. For instance, the *Sunday Times* reviewer stated that "not since *Lucky Jim* has such a funny book about academic life come my way," while the *Daily Mail* described it as "by far the funniest novel of the year."[2] The reviews thus suggest that the text has the potential to attract both academic and non-academic audience.

However, Antonín Přidal, who translated the novel into Czech as early as 1980, inevitably faced the problem that a translation is not only a linguistic but also a cultural interchange, as any translation has to bridge the gap between the source and target cultures. In 1980, the knowledge of Anglo-American culture was not widespread in the former Czechoslovakia, since the country belonged to the Eastern Bloc. In fact, Antonín Přidal was even forbidden to publish any translations under his own name by the Communist regime, which explains why he used the pseudonym of Mirek Čejka. In the process of the translation, Přidal had to deal with numerous references to canonical works of English and American literature which were, nevertheless, considerably more well-known in the source cultures than in the target culture. As the translation, titled *Hostující profesoři* (i.e., Visiting Professors), was published in the edition *Čtení na dovolenou* (i.e., Holiday Reading), the text aimed at a non-academic audience, including any reader attracted to comic novels or Anglo-American culture. In order to reach this audience, Přidal had to be aware of the target culture's lack of knowledge of the source cultures.

2.   Methodology of Přidal's Translation

According to Hans Vermeer, the German theoretician of translation who developed the *skopos* theory in the 1970s, the most important influence on any translation is the *skopos*, that is, its aim or purpose which must be defined before the process of translation can begin.[3] Christina Schäffner thus rightly notes that the *skopos* theory "reflects a general shift from predominantly linguistic and rather formal translation theories to a more functionally and socioculturally oriented

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1   See, e.g., Merritt Moseley, "Introductory: Definitions and Justifications," in *The Academic Novel: New and Classic Essays*, ed. Merritt Moseley (Chester: Chester Academic Press, 2007), 5.

2   Qtd. in David Lodge, *Changing Places: A Tale of Two Campuses* (1975; London: Penguin, 1978), blurb.

3   See Zbyněk Fišer, *Překlad jako kreativní proces: Teorie a praxe funkcionalistického překládání* (Brno: Host, 2009), 135.

concept of translation."[4] In this paper, I argue that this theory is particularly useful in evaluating Přidal's translation of *Changing Places* as a text aiming at a wide non-academic audience in a country with limited knowledge of Anglo-American culture. A detailed comparison of the translation and the original reveals that in translating the numerous intertextual elements of the novel, Přidal employed a wide range of strategies, such as translation by omission, substitution, generalization or explanation. However, while this paper carefully examines Přidal's methodology in translating the intertextual elements of Lodge's text, it refrains from the simple conclusion that any imprecisely translated passage automatically hinders the quality of the translation as the final product. Rather, it considers whether the methodology employed by the translator might not have been motivated by the aim of the translation which could not have been achieved without a functional approach to the bridging of the gap between the source and target cultures.

2.1 Translation by Omission

As the title of this paper suggests, Přidal's translation indeed lacks some of the intertextual elements of Lodge's original text. Nevertheless, it needs to be admitted that Přidal only resorts to translation by omission in cases where the original refers to an arguably less well-known author or text in the target culture (1a)–(1b) or a particular literary character (1c). The following passages provide some representative examples.

(1) (a) The first instance of translation by omission appears in the very title of the novel. While the English original is subtitled *A Tale of Two Campuses*, implicitly referring to Charles Dickens's novel *A Tale of Two Cities* (1859), this subtitle is missing from the Czech translation. As *A Tale of Two Cities* is set in England and France before and during the French revolution, the subtitle hints at the international theme of Lodge's novel; in addition, it juxtaposes the French revolution with the student revolts at university campuses as well as the sexual revolution of the 1960s which are in the background of *Changing Places*. However, while Lodge responds to Dickens's novel more than a century later, *A Tale of Two Cities* was not translated into Czech until 1954 and was out of print around 1980.[5] Thus, this intertextual reference would probably be lost on the general Czech reader.

(b) Another instance of translation by omission occurs in the text when the British protagonist, Philip Swallow, meets Désirée Zapp, the wife of Morris Zapp, the American that Philip had exchanged jobs with. The two meet on the

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4   Christina Schäffner, "*Skopos* Theory," in *Routledge Encyclopedia of Translation Studies*, ed. Mona Baker (London: Routledge, 1998), 235.

5   See Hana Vávrová and Jana Tožičková, *Anglická literatura v českých překladech* (Prague: Oddělení pro doplňování a zpracování fondu Městské knihovny v Praze, 1968), 27. The translation was not republished until 2011.

terrace at a party given by the chair of the English Literature Department at his house. After a moment, Désirée decides to go back inside the house, but the reserved Philip does not want to be seen with her; as Lodge's omniscient narrator says, Philip was "unwilling to make a Noël-Coward-type entrance through the French windows in the company of Mrs. Zapp."[6] Noël Coward was a British playwright and actor famous for his romantic comedies; Philip Swallow, however, is far from such a public figure. Whereas Přidal's translation omits the specific intertextual reference, it does refer to Philip's unwillingness to attract attention as if he were on the stage: "Protože se mu nechtělo vstoupit na společenské jeviště po boku paní Zappové" (i.e., because he did not feel like entering the social stage alongside Mrs. Zapp).[7] Perhaps, Přidal's translation by omission might have been motivated by the fact that out of more than fifty Coward's plays, only two had been translated into Czech by 1980, *Blithe Spirit* (1941) in 1947 and *Nude with Violin* (1956) in 1962.[8]

(c) At a later point, Philip Swallow expresses his worries that during the time he is spending in America, Morris Zapp may be a bad influence on the Swallows' fourteen-year-old daughter, Amanda. In a letter to his wife, Hilary, Philip writes: "While [Zapp]'s not, as far as I know, another Humbert Humbert, I feel he might have an insidiously corrupting influence on an impressionable girl of Amanda's age."[9] Lodge thus has Philip Swallow refer to the protagonist of Vladimir Nabokov's novel *Lolita* (1955). Přidal's translation, however, only has Swallow write: "I když snad (pokud vím) není zatížen na holčičky" (i.e., even though he hopefully doesn't have [as far as I know] a mania for girls).[10] Hence, while the translation conveys the same information as the original, it omits the intertextual element. Again, the omission might have been motivated by the fact that in 1980, *Lolita* was not available to the general Czech reader, since the first Czech translation of the text did not appear until 1991.[11]

2.2 Translation by Explanation

Another strategy that Přidal employs is translation by explanation, which consists of the original passage and a short explanatory comment that enables the translator to provide some information about the translated intertextual

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6 Lodge, *Changing Places*, 82.

7 David Lodge, *Hostující profesoři*, trans. Mirek Čejka (Prague: Odeon, 1980), 78.

8 See Noël Coward, *Duchové na zemi: Pravděpodobná fraška o 3 jednáních*, trans. Zora Zinková (Brno: Národní divadlo, 1947) and *Akt s houslemi: Veselohra o 3 dějstvích*, trans. Jiří Mucha (Prague: Dilia, 1962).

9 Lodge, *Changing Places*, 131.

10 Lodge, *Hostující profesoři*, 122.

11 See Marcel Arbeit, *Bibliografie americké literatury v českých překladech: Knihy, neperiodické publikace, periodika s nejvýše dvanácti čísly ročně, samizdatové a exilové časopisy a fanziny do roku 1997*, vol. 2, *H–P* (Olomouc: Votobia, 2000), 1093.

element. Přidal uses this strategy when the original quotes a literary text without mentioning the name of either the text or its author (2a) or when the original refers to the name of a literary character without explaining which book the character comes from (2b).

(2) (a) For instance, in the following passage, Philip Swallow, who is no longer as reserved as earlier, declares his love to a student at Euphoria, Melanie Byrd: "*'Come live with me and be my love. And we will all the pleasures prove.'* He leered at her."[12] The passage quotes Christopher Marlowe's poem "The Passionate Shepherd to His Love" (1599), but the text of the novel does not provide this information; all it does is put the quotation into both italics and single quotes. As the poem has never been translated into Czech, Přidal's translation gives neither the title of the poem nor the name of the author, since these would not be well-known in the target culture; however, it adds the information that Philip is quoting a classical text: "*Pojď, se mnou žij, buď láskou mou. A zkusíme slast kdekterou*, pravil s klasikem a poťouchle se usmál" (i.e. he said with a classic and smiled cunningly).[13] Thus, Přidal provides a hint concerning the origin of the quote, which enables him to contextualize the intertextual element.

(b) Similarly, the narrator highlights the lack of consensus at the meetings of the Rummidge English department by mentioning that the meetings "made the Mad Hatter's tea party seem like a paradigm of positive decision making."[14] The reference to a situation in Lewis Carroll's *Alice's Adventures in Wonderland* (1865) is decidedly ironic; any reader familiar with this text knows that no decision is ever arrived at the Mad Hatter's tea party. Rather, the party is a site of total chaos, as the Hatter and the Dormouse keep asking Alice random question, while occasionally waking up the Dormouse, who falls asleep frequently. Instead of expecting the Czech reader to automatically make the connection between the character of the Mad Hatter and *Alice's Adventures in Wonderland*, Přidal adds a reference to the title of Carroll's novel into the text. The translation thus says that the department meetings "se [. . .] nedaly přirovnat ani ke svačině u potrhlého ševce z Alenčiny říše divů: ta vedle nich vypadala jako ideál názorové shody" (i.e., could not even be likened to the tea party at the loony shoemaker from Alice's Wonderland, which in comparison to it looked like an ideal of consent).[15] This reference would probably provide a sufficient description

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12 Lodge, *Changing Places*, 117.

13 Lodge, *Hostující profesoři*, 109.

14 Lodge, *Changing Places*, 220.

15 Lodge, *Hostující profesoři*, 200. The substitution of the Hatter for a shoemaker (i.e., švec) comes from the 1960 Czech translation of Carroll's text. See Lewis Carroll, *Alenka v kraji divů a za zrcadlem*, trans. Aloys Skoumal and Hana Skoumalová (Prague: Státní nakladatelství dětské knihy, 1961), 59.

of the atmosphere, as *Alice's Adventures in Wonderland* is generally perceived as a text that defies logic and rationality; in addition, the adjective "potrhlý" (i.e., loony) makes an explicit comment on the situation. Significantly, in 1980, the general Czech reader could have been expected to have some knowledge of Carroll's novel, as the text had been translated into Czech for the second time in 1961.[16]

2.3 Translation by Substitution

While translation by omission results in a diminished amount of culturally specific information and translation by explanation provides some additional information about the source culture, translation by substitution exchanges some information from the source text for another. Přidal resorts to this strategy rather infrequently, for instance when replacing the title of one literary text by another, as in the following example:

(3) While *Changing Places* mainly draws on Anglo-American culture, as the novel deals with recent developments in academia as well as the wider Western society, it also once refers to a contemporary French text. The reference occurs when the narrator mentions that many students at Euphoria had read the book *The Story of O*.[17] While *The Story of O* is a 1954 erotic novel by Pauline Réage, which relates to the theme of sexual revolution, the text of *Changing Places* does not provide this information. However, as Geraldine Bedell notes, *The Story of O* was published "simultaneously in French and in English,"[18] so anglophone readers would probably be familiar with it. In contrast, no Czech translation of *The Story of O* was available in 1980, as the book was not translated until 1991.[19] Thus, Přidal refers instead to a British text that was seen as controversial because of its open portrayal of sexuality, namely *Lady Chatterley's Lover* (1928).[20] Just like Lodge does not mention Réage's name, Přidal does not mention D. H. Lawrence's. Czech readers would be familiar with D. H. Lawrence's novel, as it had been translated into Czech for the first time as early as 1932.[21]

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16 See Vávrová and Tožičková, *Anglická literatura v českých překladech*, 14. Moreover, the translation was republished in 1970.

17 See Lodge, *Changing Places*, 96.

18 Geraldine Bedell, "I Wrote *The Story of O*," *Observer*, July 25, 2004, accessed January 12, 2015, http://www.theguardian.com/books/2004/jul/25/fiction.features3.

19 See Pauline Réageová, *Příběh O.: Krásná z Roissy*, trans. Lucie Erbenová (Prague: Tabu, 1991).

20 See Lodge, *Hostující profesoři*, 90.

21 See Vávrová and Tožičková, *Anglická literatura v českých překladech*, 63.

2.4   Translation by Generalization

I use the term translation by generalization to refer to the cases when the translation provides less specific information than the original. Přidal employs this strategy particularly when the original refers to somewhat marginal texts or authors. For instance, rather than the specific name of an author that is mentioned in the original, only a genre and period of literature the author is associated with may be referred to in the translation (4a). Similarly, if the original text refers to a rather minor text by a well-known author, the translation may only include the name of the author (4b).

(4) (a) As Lodge portrays American academia as rather competitive, one of the professors at Euphoria is mentioned to have written a "definitive study of Hooker."[22] Since Czech readers would not be likely to recognize the reference to the sixteenth century theologian Richard Hooker, Přidal provides the information about the subject matter and period of the author's works rather than the name. The translation thus mentions that the professor wrote "vyčerpávající práci o alžbětinské církevní próze" (i.e., an exhaustive study of Elizabethan religious prose).[23] Consequently, the translation conveys more general information than the original, and arguably one which is more useful in the target culture.

(b) Similarly, Philip Swallow mentions in a letter to Hilary that while there was another student revolt on the campus a few days ago, he was "sitting at [his] desk reading *Lycidas*."[24] While the text does not say so, *Lycidas* is a poem by John Milton. As the poem was not translated into Czech but Milton belongs to the canon of world literature, Přidal replaces the name of the text with the name of the author: "Seděl jsem u sebe a četl si v Miltonovi" (i.e., I was sitting in my office reading some Milton).[25] Unlike the title of the poem, such a general reference to a major author requires no particular knowledge of the author's work.

3.   The 2008 Publication of Přidal's Translation

Přidal's translation of *Changing Places* was republished, under his own name, in 2008.[26] The republished translation thus entered a completely different socio-cultural context; unlike in 1980, the Czech Republic is now a part of the global market where anglophone culture is distributed. However, a close inspection reveals that the republished translation features no differences in the instances

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22 Lodge, Changing Places, 131.
23 Lodge, *Hostující profesoři*, 122.
24 Lodge, *Changing Places*, 132.
25 Lodge, *Hostující profesoři*, 123.
26 See David Lodge, *Hostující profesoři*, trans. Antonín Přidal (Prague: Mladá fronta, 2008).

of intertextuality listed above. Hence, while some of the texts referred to in the novel have meanwhile been translated into Czech, the fact that the republished translation does not take these developments into account suggests that literary texts may not provide an easily shared point of reference. In addition, one could argue that the republished translation fulfils its original purpose, as it aims to reach the general reader attracted to a comic novel about Anglo-American university life of the late 1960s. In contrast, as English language and literature is now widely studied at all universities in the country, the academic audience interested in intertextuality that may prefer to read the original rather than the translation has increased considerably.

4.   Conclusion

David Lodge's most popular campus novel *Changing Places* (1975) was translated into Czech by Antonín Přidal (under the name of Mirek Čejka) as early as 1980. While the novel is fairly accessible, it includes numerous references to canonical works of anglophone literature as well as some less well-known texts, many of which had not been translated into Czech by that time. A detailed comparison of the translation and the original reveals that in translating the intertextual elements of the novel, Přidal employed a wide range of strategies, such as translation by omission, substitution, generalization or explanation. While examining Přidal's methodology in translating the intertextual elements of Lodge's text, I have avoided the simple conclusion that any imprecisely translated passage automatically hinders the quality of the translation. On the contrary, as I have drawn on the *skopos* theory to argue that the purpose of Přidal's translation was to reach the general Czech reader, I have sought to explain the strategies employed by the translator as motivated by this goal.

   Accordingly, I have found out that Přidal only resorted to translation by omission in cases where the original refers to an arguably less well-known text or author in the target culture (1a)–(b) or a particular literary character from a text that had not been translated into Czech by 1980 (1c). Moreover, the other strategies Přidal developed to bridge the gap between the source and target cultures are considerably more complex. For instance, he employed translation by explanation, inserting a short informative comment about the particular intertextual element. He used this strategy only when the original quotes a literary text without providing the name of either the text or its author (2a), or when the original mentions the name of a literary character without explaining which book the character comes from (2b). Rarely, Přidal employed translation by substitution, replacing a reference to a text that had not been translated into Czech by one that had been (3). Finally, Přidal used

translation by generalization, replacing more specific references by more general ones, for example an author's name by the period of literary history they wrote in (4a) or the title of a literary text by the name of its author (4b). Thus, in spite of leaving out some of the nuances, Přidal managed to capture the subject matter of the novel, thereby producing a functional translation aimed at the general reader. While Přidal's translation was republished in 2008, the new edition does not make any changes to the instances of intertextuality listed above, although some of the texts referred to in the novel had been translated into Czech by that time. Thus, the lack of changes in the recent edition implies that even at present, when Anglo-American culture is distributed globally, anglophone literary texts may not provide an easily shared point of reference.

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