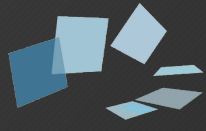




LIÈGE université

UR CIRTI

Centre Interdisciplinaire de Recherches
en Traduction et en Interprétation



Laboratoire d'Informatique de Grenoble

The figure of the literary translator amid new technologies

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Introduction

- ◆ Literature has always held a unique place in the field of translation studies (especially in contrast to technical translation), and it has always raised objections.
- ◆ The discipline was built on the defence of human literary translation:
 - Impossibility to reproduce the poetic dimension of an original (Ladmiral 1994).
 - The work done by translators is enough to demonstrate that (human) literary translation is possible (Mounin 2016).
 - “There is a sharp divide between translators in the field and theorists, for whom translation is, by definition, impossible. The first are kept away from theoretical contemplation, while the latter philosophize about a task they have never engaged with.” (Ladmiral 1994)

Introduction

- ◆ Renewal of these objections when computers were first introduced.
- ◆ Word processors were accused of making prose sound “computerized” or “mechanical” (ATLAS 1988).
- ◆ Some even went as far as to say that literary translations should only be delivered on paper (*Ibid.*).
- ◆ But people that had tried it were delighted to be able to use these tools (*Ibid.*).

“We have tamed the computer ‘thingy’. It has become some sort of a small pet that most of us could now never do without.” (Ladmiral 1994b)

“ I love to work with my CAT Tool which is memoQ. But **for literary translation I found it totally useless**, it is a different, sophisticated [sic] process where you need to have much more possibilities, choose and create the right one. It is art.

Funny how it seems that **most of those who are saying a firm “no” are probably those who have never used any CAT tools** or never bothered to learn how to use them properly. I should know: not too long ago, **I was one of them**, and I am now the first person to admit that.

There is nothing in these tools that prevents you from varying the sequence of words, sentences and paragraphs. **There is nothing that imposes consistency or lack of it, curtails your production speed, lowers the writing quality, sterilises your work, or imposes a structure.** What matters is how you use the tool.”

ProZ - “Do you use Trados for literary texts, too?”

Outline

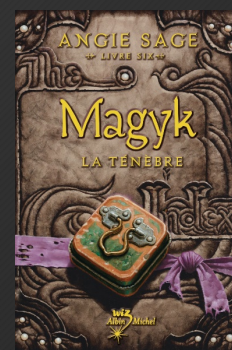
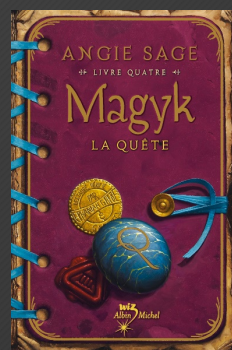
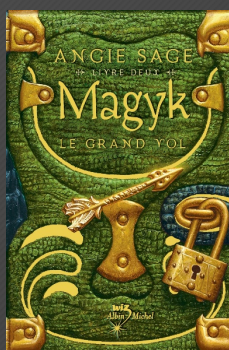
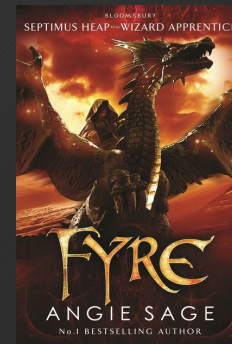
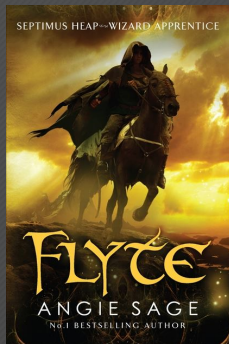
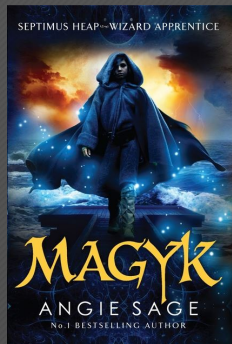
- I. Bitext/corpus/translation memory creation
- II. Computer-Assisted Literary Translation (CALT)
- III. Literary Machine Translation (LMT)
- IV. What's next?
- V. Social concerns
- VI. Conclusion

I. *Bitext/corpus/translation memory creation*

II. *Computer-Assisted Literary Translation*

III. *Literary Machine Translation*

I. Bibtex/corpus/translation memory creation



Sage, Angie. *Septimus Heap*. HarperCollins, 2005-2013. 7 vol.
Serval, Nathalie, translator. *Magyk*. By Angie Sage, Albin Michel, 2005-2013. 6 vol.

I. Bitext/corpus/translation memory creation

- ◇ Why the *Septimus Heap* saga?
- ◇ Translation technologies rely on large datasets.
- ◇ Literary sagas offer multiple volumes of similar texts.
- ◇ Heroic fantasy best-seller with translations into 28 languages.
- ◇ Seventh volume never published in French for purely financial reasons.
 - ↳ Good starting point to evaluate the use of CAT tools in literary translation.
 - ↳ Could the use of such tools help prevent the discontinuation of some series?

I. Bitext/corpus/translation memory creation

Anglais	Français
20	20
Reunite	La Reconstitution
That evening another gale came in from the Port.	Ce soir-là, le vent souffla à nouveau en tempête depuis le Port.
It howled up the river, whisking slates off roofs and making everyone irritable and edgy.	Il remonta la Rivière en mugissant, arrachant des tuiles et mettant les nerfs de chacun à vif.
Septimus was marooned in the Wizard Tower under the eagle eye of Marcia Overstrand. He was beginning the complicated preparations for his first Projection, which was an important milestone in an Apprentice's studies.	Septimus était consigné à la tour du Magicien. Sous le regard vigilant de Marcia Overstrand, il s'appliquait aux préparatifs de sa première projection, une étape importante de sa formation.
A first Projection traditionally involved the Apprentice choosing a small domestic item and then trying to Project a realistic image of this object inside the communal areas of the Tower in the hope that it was believable enough to pass for the real thing.	La tradition voulait que l'apprenti magicien choisisse un objet de la vie courante et tente de projeter son image dans l'enceinte de la tour.
All Projections were mirror images of the original but, providing the Apprentice was careful not to choose something with lettering on it, this did not usually matter.	Une projection est une image inversée, mais pour autant que l'apprenti ait pris soin de choisir un objet vierge de toute inscription, ce détail n'importe guère.
Sometimes a seemingly innocuous "broom" would be propped up in a dark corner, a small "ornament" would sit high up on an inaccessible window ledge or a new "cloak" would hang in the closet.	Quelquefois, c'était un « balai » d'aspect inoffensif qui se matérialisait dans un recoin sombre ; d'autres fois, c'était une minuscule « mouleure » qui apparaissait sur l'appui d'une fenêtre inaccessible, ou une nouvelle « cape » qu'on découvrait dans une penderie.
Throughout the time of the first Projection, an air of excitement would pervade the Tower as the Wizards, busy pretending they were doing something entirely different, went around prodding all manner of suspicious objects—and taking bets on what exactly the Apprentice would Project.	Une espèce d'excitation s'emparait alors de la tour : les magiciens prétendaient vaquer à leurs occupations comme si de rien n'était alors que tous palpaient les objets qui leur paraissaient suspects et prenaient des paris.
With Septimus shut away in the Projection room, Marcia made a start on removing the traces of Spit Fyre from the yard—or rather, she got Catchpole to do it for her.	Une fois Septimus dans la salle de projection, Marcia entreprit d'effacer toute trace du passage de Boutefeu dans la cour – ou plutôt, elle se mit en quête de Pincepoule afin de lui confier cette besogne.
However, by that evening Catchpole had locked himself in the Old Spells cupboard and would not come out.	Or, ce soir-là, Pincepoule s'était enfermé dans le vieux placard à sorts et il refusait d'en sortir.
Exasperated, Marcia sent a message to Hildegarde, the sub-Wizard on door duty at the Palace, to come to the Wizard Tower straightaway.	Exaspérée, Marcia adressa alors un message à Hildegarde, la sous-magicienne qui gardait les portes du palais, lui ordonnant de venir sur-le-champ.
Hildegarde arrived windswept and out of breath, having run all along Wizard Way, thrilled that at last she had received the summons to the Wizard Tower that she had long wished for.	Hildegarde arriva tout essoufflée d'avoir couru. Il y avait longtemps qu'elle espérait être convoquée à la tour.
But instead of being offered a post as an Ordinary Wizard, Hildegarde was given a large broom and an even larger bucket.	Mais au lieu de se voir attribuer un poste de magicienne ordinaire, elle reçut des mains de Marcia un balai et un seau.

I. Bitext/corpus/translation memory creation

◆ Advantages:

- Impressive raw results
- Correcting sentence mismatch
- Added/deleted fragments are not too problematic
- Useful features
- Intuitive interface

◆ Disadvantages:

- Weird quirks
- Problems in source files themselves
- Epub formatting (very small loss of data)

I. Bitext/corpus/translation memory creation

◇ Sentence mismatch

Most were run-of-the-mill boots of brown or black leather with thick laces and heavy leather soles. **There** was a collection of red and green workmen's clogs, the kind that many of those who worked in the craft rooms and small factories in The Ramblings wore to protect their feet. **There** was a troupe of small pink dance shoes festooned with ribbons, two pairs of fisherman's boots made from oiled leather—which Marcia realized were the source of the pungent smell of linseed oil that filled the shop—and a pair of the most bizarre shoes, with the longest, pointiest toes that Marcia had ever seen.

The Forest still had a bad wolverine problem at night and was infested with carnivorous trees. **Then** there were the Wendron Witches, who were always short of cash and had been known to set traps for the unwary traveler and leave them with little more than their shirt and socks.

Il y avait une majorité de bottes en cuir brun ou noir, avec de gros lacets et des semelles épaisses, mais aussi une collection de sabots vert et rouge, tels qu'en portaient les ouvriers de la multitude d'ateliers et de manufactures de l'Enchevêtre, une nuée de chaussons de danse roses festonnés de rubans, deux paires de bottes de pêcheurs en cuir graissé (à l'origine, réalisa-t-elle, de l'âcre odeur d'huile de lin qui flottait dans la boutique) et une paire de chaussures bizarres, avec les bouts les plus longs et les plus pointus qu'elle avait jamais vus.

Les gloutons y rôdaient en nombre durant la nuit, sans parler des arbres carnivores et des sorcières de Wendron, toujours à court d'espèces sonnantes et trébuchantes, qui passaient pour tendre des pièges aux imprudents et ne leur laisser que leur chemise et leurs chaussettes.

I. Bitext/corpus/translation memory creation

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I. Bibtex/corpus/translation memory creation

◆ Untranslated/added segments

Instead of walking off in a dignified manner as a ghost of his age and status really should, Alther stuck his arms out like the wings of a bird and swooped gracefully through the falling snow. Flying was about the only thing that Alther liked about being a ghost.	Au lieu de s'éloigner d'un pas digne, comme il seyait à un revenant de son âge et de son rang, Alther étendit les bras tel un cerf-volant et s'élança avec grâce parmi les flocons de neige.
Flying, or the Lost Art of Flyte, was something that modern Extraordinary Wizards could no longer do.	La faculté de voler était à peu près la seule chose qu'Alther appréciait dans la condition de spectre.
Even Marcia, who was determined to fly, could do no more than a quick hover before crashing to the ground. Somewhere, somehow, the secret had been lost. But all ghosts could, of course fly.	La mort l'avait guéri de sa peur invalidante du vide et, depuis, il avait passé des heures grisantes à s'entraîner à l'acrobatie aérienne.
And since he had become a ghost, Alther had lost his crippling fear of heights and had spent many exciting hours perfecting his acrobatic moves. But there wasn't much else about being a ghost that he enjoyed, and sitting in the Throne Room where he had actually become one—and consequently where he had to spend the first year and a day of his ghosthood—was one of his least favorite occupation.	À part cela, il n'avait pas beaucoup de plaisirs et ses longues factions dans la salle du trône — c'est là qu'il était né à son nouvel état ; par conséquent, il y était resté consigné durant toute l'année qui avait suivi son décès — ne figuraient certes pas parmi ses occupations favorites.

I. Bitext/corpus/translation memory creation

◆ Advantages:

- Impressive raw results
- Correcting sentence mismatch
- Added/deleted fragments are not too problematic
- Useful features
- Intuitive interface

◆ Disadvantages:

- Weird quirks
- Problems in source files themselves
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I. Bitext/corpus/translation memory creation

◆ Unintentional abbreviations

I already have shot something tonight. So there."	La preuve, c. est que j'ai tiré sur quelque chose pas plus tard que c. soir.
As he looked he was sure he saw something on the e.g. of the Plan move.	Comme il se penchait au-dessus, il crut déceler un mouvement en bordure de l'image.
"I v. got a better i.e. ."	J'ai une meilleure idée.

◆ Inversion & agglutination

The Queen snfifed disapprovingly. A servant girl, no doubt.	Sans doute une servante, songea-t-elle avec un renfilement de mépris.
"Well llike them."	– Moi, en tout cas, j'aime bien.
Sir H does a very good job.	Sire Hereward fait de l'excellent travail.

I. Bitext/corpus/translation memory creation

◆ Advantages:

- Impressive raw results
- Correcting sentence mismatch
- Added/deleted fragments are not too problematic
- Useful features
- Intuitive interface

◆ Disadvantages:

- Weird quirks
- Problems in source files themselves
- Epub formatting (very small loss of data)

I. *Bitext/corpus/translation memory creation*

II. *Computer-Assisted Literary Translation*

III. *Literary Machine Translation*

IV. *What's next?*

II. Computer-Assisted Literary Translation

- ◇ Practical objections (“CAT tools are too tedious”):
 - These tools are useless and overly complicated.
 - These tools restrict the translator’s liberty.

“ Ever since I started using a CAT tool (MemoQ) for the first time a couple of years ago, I have used it whenever possible, even when dealing with creative texts (which is what I mostly do anyway). Personally, I find that having the text segmented into sentences helps, if for no other reasons than helping avoid accidental omissions. I also find it beneficial to have the source and target side by side in case I have to return to any completed segment again. When you are just overtyping in Word, you have to pull up the original file for that, and either toggle between them or divide the screen in two, which is an extra hassle. So no, it is not absolutely useless, at least [*sic*] for me it isn't. Go figure, I used to be a convinced skeptic here before I tried that thing myself. ”

ProZ - “Do you use Trados for literary texts, too?”

II. Computer-Assisted Literary Translation

- ◇ Work interface better suited to translation :
 - project management
 - collaborative work
 - bilingual display
 - segmentation
 - termbases
 - access to online dictionaries
 - QA tools
 - backups
 - archiving
 - format management
 - text extraction
 - tag recognition
 - cloud services
 - dictation
 - add-ons
 - ... and now machine translation!

“ I have used it for fiction and for literary essays. In the literary essays it was very useful because it allowed me to maintain consistency in the translations I gave of the books being considered. In fiction, that consistency can be useful, too - sometimes characters' names need to be translated, and you can chuck them all into your termbase. **But mostly I use it because I'm used to it.** It's a part of my working process now. I find the segmenting into sentences helpful, because it makes me focus and just churn through the text, leaving the fine tuning till later. Of course, with literature the editing process outside Trados is longer and more intensive. But it's fine to use it if you like it. **In the middle of the book of literary essays I did, I suddenly got fed up with using Trados - for some reason it seemed to be interfering with the flow of paragraphs. So I stopped using it for a few chapters, then later I went back to it. There's no need to be dogmatic either way!** ”

ProZ - “Do you use Trados for literary texts, too?”

II. Computer-Assisted Literary Translation

- ◇ Translating essays with a CAT tool (Mazoyer 2020):
 - CAT becomes a habit ⇒ systematic use, including with texts related to the humanities;
 - interface that is better suited to translation (regardless of the field);
 - translation is faster;
 - revision is easier;
 - increased consistency and harmony.

II. Computer-Assisted Literary Translation

◇ Retranslating Zola (Rothwell 2020):

- easier to have everything within the same interface (no need to carry multiple books);
- easier to revise;
- easier to keep tabs on additions and omissions;
- also reveals precious information, if the book was already translated, on translation strategies from other people/times.

↳ Particularly useful in the case of a retranslation.

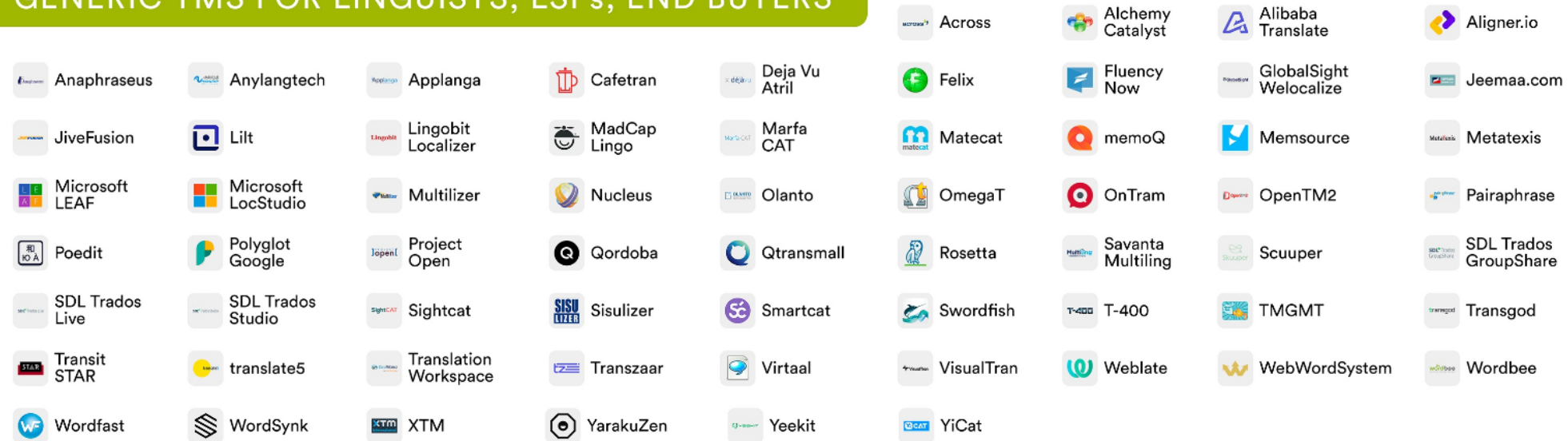
II. Computer-Assisted Literary Translation

- ◇ Practical objections (“CAT tools are too tedious”):
 - These tools are useless and overly complicated.
 - These tools restrict the translator’s liberty.

 - ◇ Theoretical objections (“CAT tools offer no benefits”):
 - Literature is not repetitive enough.
 - Literature is too ‘sophisticated’.
- ↳ How can CAT tools help reproduce the style of an original?

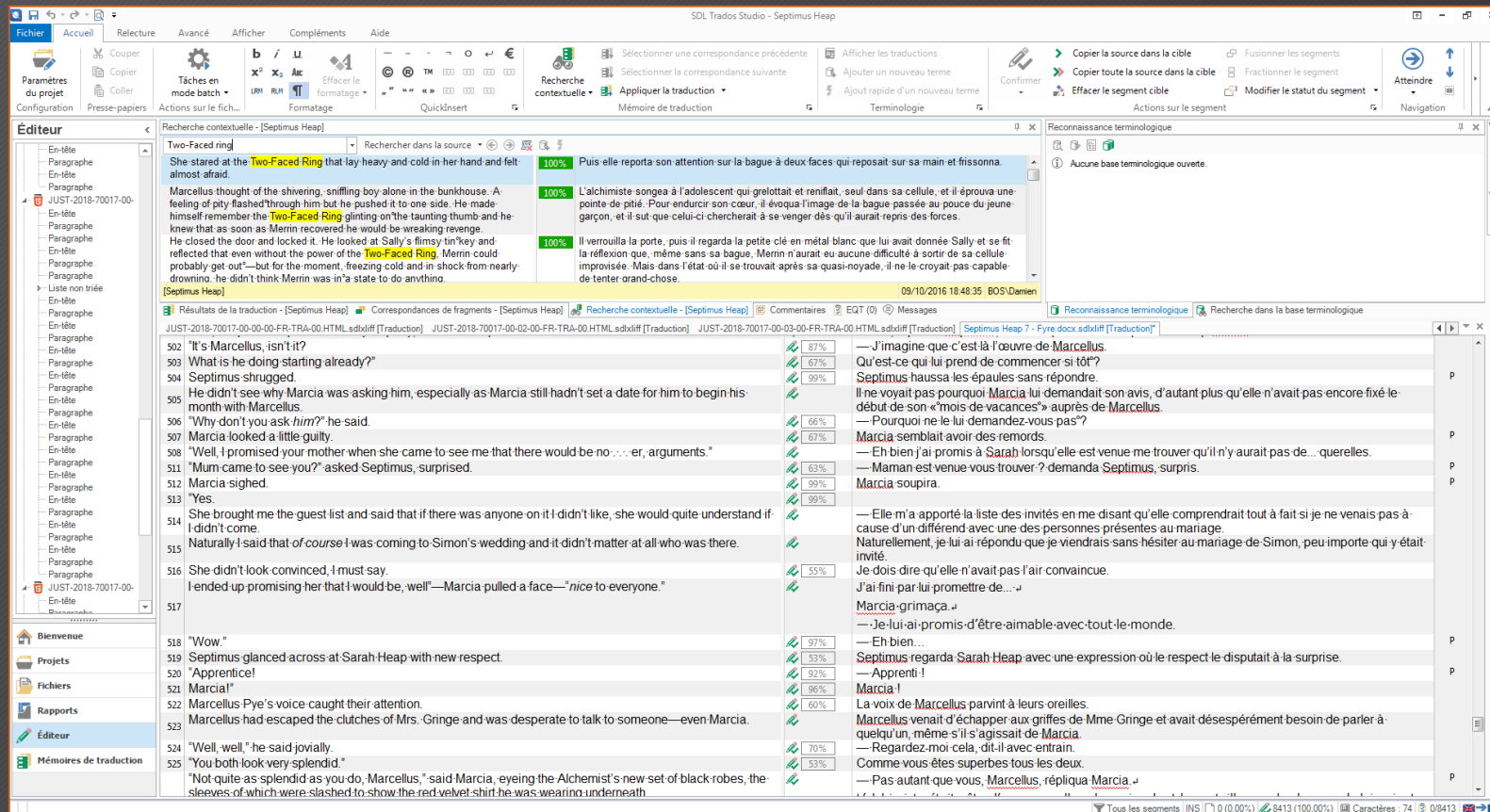
II. Computer-Assisted Literary Translation

GENERIC TMS FOR LINGUISTS, LSPs, END BUYERS



Source: Nimdzi Language Technology Atlas 2020

II. Computer-Assisted Literary Translation



Trados
SDL
2015

II. Computer-Assisted Literary Translation

The screenshot shows the ApSIC Xbench application window. The title bar reads "ApSIC Xbench". The menu bar includes "Project", "View", "Internet", "Tools", and "Help". The toolbar contains various icons for file operations and search. The "Project" tab is active, showing "Internet | QA | Instructions". The "Source Term" field contains "Septimus nodded". The search options are set to "Both" for source and target, "Simple" search mode, and "No Whitespace Trimming".

Source	#	Target
Septimus nodded.	1	Septimus hoch a la tête.
Septimus nodded.	1	Septimus fit oui de la tête.
Septimus nodded.	1	Septimus opina.
Septimus nodded.	1	Septimus acquiesça.
Septimus nodded.	1	Septimus acquiesça.
Septimus nodded.	1	Septimus acquiesça de la tête.
Septimus nodded.	1	Septimus acquiesça de la tête.
Septimus nodded.	1	Septimus acquiesça.
Septimus nodded.	1	Septimus fit signe qu'il avait compris.
Septimus nodded again.	1	Septimus opina à nouveau.
Stonily Septimus nodded.	1	Septimus acquiesça sèchement.
Septimus nodded, puzzled.	1	Septimus acquiesça, intrigué.
Jenna and Septimus nodded.	1	Jenna et Septimus acquiescèrent.
Nicko and Septimus nodded.	1	Nicko et Septimus acquiescèrent.
Septimus nodded, anxious to start.	1	Septimus acquiesça, plein d'appréhension.
Septimus nodded, but he said nothing.	1	Septimus le salua de la tête.
"You okay?" I asked Simon. Septimus nodded.	1	"Ça va ? lui demanda Simon.
Septimus nodded and squeezed Syrah's hand.	1	Le jeune garçon fit signe qu'il avait compris et lui
Septimus nodded and the room began to spin.	1	Septimus fit oui de la tête et la pièce se mit à tou

Below the table, a status bar shows: "C:\Users\Damien\OneDrive\Septimus Heap\TMX\Septimus Heap 3 - Physik_ENG-FRA_BT.tmx (5580)", "Septimus nodded.", "Septimus acquiesça.", and "COMMON ATTRIBUTES - Itattr-id: 15358 Itattr-match: 1-1 Itattr-score: -11.21".

On the right, a "See Context" window is open, showing a comparison of source and target text. The source text is highlighted in yellow in the main window. The context window shows the following text:

44	44
The Find	Le Retour
The Great Doors of Time swung silently closed behind them.	Les grandes portes du temps se refermèrent derrière eux sans un bruit.
"Nicko," sobbed Jenna.	"Nicko, sanglotait Jenna.
"Nicko!"	Nicko !
"It's no good, Jen," said Septimus wearily.	"C'est inutile, Jen, fit Septimus d'un ton las.
"He's five hundred years away now."	Cinq siècles nous séparent de lui à présent.
Jenna looked at Septimus in disbelief.	Jenna lui lança un regard incrédule.
She had expected to walk straight out into the Castle and find herself in a dingy tunnel lit with weird glass globes.	Elle pensait se retrouver au palais, pas dans un tunnel lugubre éclairé par de drôles de globes en verre.
"What... you mean we're already backback in our own Time?"	"Tu veux dire qu'on est déjà à notre époque ?
Septimus nodded.	Septimus acquiesça.
"We're home now, Jen.	"On est à la maison, Jen.
This is the Old Way.	Ce que tu vois là, c'est l'ancien

Xbench
ApSIC
2011

II. Computer-Assisted Literary Translation

- ◆ Translation memories, if relevant and large enough, are as effective as in any other field (advantage of long literary sagas).
- ◆ But do literary translators have a different idea of what an effective TM would be?
- ◆ In that case, being able to compare and choose from various matches was much more useful than a perfect match (diversity outweighs precision).
- ◆ Concordance feature is the new black (Bundgaard & Christensen 2019).

II. Computer-Assisted Literary Translation

◆ Advantages:

- More ergonomic and adapted work interface.
- Many features on top of TMs, among which concordance/context search is the most useful.
- CAT as an eco-translation tool (George & Faurite 2020)
- Reducing cognitive load (Teixeira & O'Brien 2017).

(O'Brien et al. 2017: just as a badly designed interface can increase cognitive friction)

↳ Quality & creativity

II. Computer-Assisted Literary Translation

◆ Our experience shows that TMs:

- offer numerous and diverse **solutions in context**;
- reinforce **stylistic and terminological coherence**;
- improve the **decision-making process** and help making **informed choices**;
- facilitate the **critical analysis** of the **source text**;

(// Youdale 2019; Boase-Beier 2014: “a stylistically-aware reading of the source text”);

- generally speed up the translation and research processes;

↳ focalization on the most problematic segments, gain in **quality** and in **creativity**.

II. Computer-Assisted Literary Translation

- ◇ CAT tools increase creativity (Rothwell 2020):
 - revealing unseen problems or ambiguities in the source text;
 - confirming or modifying local points of interpretation;
 - revealing unforeseen possible translation solutions;
 - giving access to other inscriptions of the text.
- ◇ CALT: “a way in which translators can interact with technology as part of the translation process - **a way which neither dilutes nor deskills the art of translation, but actually enhances it by revealing information about a text** which even close reading is unlikely either to measure accurately or to detect at all.” (Youdale 2020)

II. Computer-Assisted Literary Translation

- ◇ But we could easily imagine improved features:
 - The **alignment** made by the CAT tool can be problematic at times.
(Could be resolved, in part, with paragraph segmenting.)
 - Generally speaking, being able to **work with paragraphs** would be extremely useful.
(Possible, but without fragment matches, the tool would never find any matches.)
 - And **search options** could be developed even more.
(Although it is possible to use other tools as plugins.)

- ◇ Or **tools that would better suit creative texts** (// Rothwell 2020).

II. Computer-Assisted Literary Translation

◆ *TraduXio* (Goncharova & Lacour 2011)

καὶ εἶδον, καὶ ἰδοὺ
ἵππος χλωρός, καὶ
ὁ καθήμενος
ἐπάνω αὐτοῦ,
ὄνομα αὐτῷ ὁ
θάνατος, καὶ ὁ
ἄδης ἠκολούθει
μετ' αὐτοῦ· καὶ
ἐδόθη αὐτῷ
ἐξουσία ἐπὶ τὸ
τέταρτον τῆς γῆς,
ἀποκτεῖναι ἐν
ρόμφαίᾳ καὶ ἐν
λιμῷ καὶ ἐν
θανάτῳ καὶ ἐν
τῶν θηρίων τῆς
γῆς.

et ecce equus
pallidus et qui
sedebat desuper
nomen illi Mors et
inferus sequebatur
eum et data est illi
potestas super
quattuor partes
terrae interficere
gladio fame et
morte et bestiis
terrae

And I looked, and
behold a pale
horse: and his
name that sat on
him was Death,
and Hell followed
with him. And
power was given
unto them over
the fourth part of
the earth, to kill
with sword, and
with hunger, and
with death, and
with the beasts of
the earth.

Et je vis :
c'était un cheval
blême.
Celui qui le
montait, on le
nomme « la mort
», et l'Hadès le
suivait.
Pouvoir leur fut
donné sur le
quart de la terre,
pour tuer par
l'épée, la famine,
la mort et les
fauves de la
terre.

Je vois, et voici un
cheval, un vert.
Celui qui est assis
dessus, son nom: la
mort;
le Shéol le suivait.
Puissance leur a été
donnée sur le quart
de la terre,
de tuer par l'épée, par
la famine, par la
mort, par les bêtes de
la terre.

Et je vis ; et voici
un cheval verdâtre
; son cavalier se
nommait la Mort, et
l'Hadès le suivait.
Et il leur fut donné
pouvoir sur le quart
de la terre de tuer
par l'épée, par la
famine, par la
maladie mortelle et
par les bêtes
sauvages de la
terre.

◆ Two principles: relevance of TMs, confrontation of possible translations.

II. Computer-Assisted Literary Translation

◆ PunCAT (Miller & Kolb 2021)

The screenshot displays the PunCAT interface with two entries: 'tense' and 'tent'. Each entry includes a source text, a target text, a definition, and a semantic network diagram.

Entry 1: tense

Source: I was using the subjunctive instead of the past tense. Yes, we're a way past tense; we're living in bungalows now.

Target: [Empty]

Definition: /tens/ (tense) a grammatical category of verbs used to express distinctions of time. /tens/ (tense up) become tense, nervous, or uneasy. "He tensed up when he saw his opponent enter the room". /tens/ (strain, tense) become stretched or tense or taut; "the bodybuilder's neck muscles tensed;" "the rope strained when the weight was attached". /tens/ (tense) increase the tension on; "alternately relax and tense your calf muscle"; "tense the rope manually before tensing the spring". /tens/ (tense up) cause to be tense and uneasy or nervous or anxious; "he got a phone call from his lawyer that tensed him up". /tens/ (tense) in or of a state of physical or nervous tension. /tens/ (tense) pronounced with relatively tense tongue muscles (e.g., the vowel sound in

Semantic Network for 'tense':

- Zeitstufe (Level Niveau Ebene Stufe)
- Gegenwart Jetztzeit
- Vergangenheit Geschichte
- Zukunft Vorzeitigkeit Hinkunft

Entry 2: tent

Source: [Empty]

Target: [Empty]

Definition: /tent/ (collapsible shelter) a portable shelter (usually of canvas stretched over supporting poles and fastened to the ground with ropes and pegs); "he pitched his tent near the creek". /tent/ (tent) a web that resembles a tent or carpet. /tent/ (tent) live in or as if in a tent; "Can we go camping again this summer?"; "The circus tented near the town"; "The houseguests had to camp in the living room".

Semantic Network for 'tent':

- Zelt (Campingausrüstung Campingzubehör, Konstruktion Vorrichtung)
- Zirkuszelt
- Wohnwagenvorzelt Vorzelt
- Festzelt
- Jurte
- Tipi
- Partyzelt

Pun	Target	sem %	phon %
Zeitstufe	Zelt	100	64

I. *Bitext/corpus/translation memory creation*

II. *Computer-Assisted Literary Translation*

III. *Literary Machine Translation*

IV. *What's next?*

V. *Social concerns*

III. Literary Machine Translation

- ◇ What is surprising about NMT is not so much a huge performance gap, but rather its formidable **presence in the media**.
- ◇ That presence, on the other hand, is marked by the **polarization** of the dialogue around MT and **exaggerated claims on both sides** of the debate. (Loock 2019; Cambreleng 2020).
 - ⇒ It is important to bring nuance to these discourses and offer a concrete view of these tools, the benefits they could provide, and their shortcoming.

III. Literary Machine Translation

- ◇ Growing number of studies since ~2019:
 - ◇ Tezcan et al. (2019-2020) on the **EN-NL** pair.
(Based on Google Translate)
 - ◇ Ó Murchú (2019) on the **GLA-GLE** pair.
(Based on Intergaelic)
 - ◇ Kuzman et al. (2019) on the **EN-SLO** pair.
(Based on a custom system fine-tuned on literary data)
 - ◇ Matusov (2019) on the **EN-RU** and **DE-EN** pair.
(Based on custom systems fine-tuned on literary data)
 - ◇ Toral et al. (2018-2021) on the **EN-CAT** pair.
(Based on custom systems entirely trained on literary data)

III. Literary Machine Translation

- ◇ No experiment since the work of Besacier in 2014 on statistical MT.
- ◇ Reassess the performance on the EN-FR pair with neural MT.
- ◇ Adapt a generic MT model on literary data.
 - ↪ One saga, one author, one translator.

III. Literary Machine Translation

System	BLEU
In-house (6 novels)	9.81
Google Translate	10.79
DeepL	10.04

(Verified on 25/11/2020)

- ◇ Very small in-domain dataset (6 novels / 45 K sentences).
- ◇ Open access toolkit (OpenNMT).
- ◇ Simple architecture.
- ◇ Default parameters.
- ◇ No pre-processing (other than tokenization).

III. Literary Machine Translation

- ◇ Very low score, which we could attribute to:
 - high register, huge **variation in register**;
 - use of **regionalisms**;
 - voluntarily **old-fashioned and colourful discourses**;
 - many concepts and neologisms, or **irrealias** (Loponen 2009), specific to the saga.
- ◇ Goes against a recurring thought that MT would translate fantasy and literature for young adults more easily.

III. Literary Machine Translation

- ◆ Word alignment perplexity from GIZA++ (Och & Ney 2003)
- ◆ Inspired by Toral & Way (2015):
 - novel (en-es) = ~30
 - news (en-es) = ~32
 - europarl (en-es) = ~44
- ◆ In our case:
 - novel (en-fr) = ~55
 - video game (en-fr) = ~45
 - news1 (en-fr) = ~42
 - news2 (en-fr) = ~36
 - europarl (en-fr) = still running :’(

III. Literary Machine Translation

System	BLEU
In-house (6 novels)	9.81
Google Translate	10.79
DeepL	10.04

(Verified on 25/11/2020)

System	BLEU
In-house (1 novel)	01.73
In-house (9 novels)	06.61
In-house (+ out of dom.)	19.01
Google Translate	21.97

(Kuzman et al. 2019)

Specialized in-domain data \Rightarrow terminology and style.

Large dataset \Rightarrow more vocabulary, better syntax.

III. Literary Machine Translation

◆ Advantages:

- A possible way to reduce the costs of NMT (cf. Sharir et al. 2020).
- Reduce cognitive load (Taivalkoski-Shilov 2019).
(Lavault-Olléon 2011: importance of ergonomics)
- Focus on more interesting segments and make the work more enjoyable (*Ibid.*)
- Complementary to CAT tools.
- Increase in productivity (basically everyone).

↳ Quality & creativity

III. Literary Machine Translation

- ◇ Increase in quality and creativity
 - By speeding up the translation process as a whole, or specific segments, and leaving **more time to focus on more creative fragments**, on **research**, on **revision**...
 - By **providing alternative solutions** for the segment being translated. Whether it's one, two or three, maybe a fourth if you use multiple engines.
- ◇ But only if it is correctly integrated in the translation workflow!
 - ↳ Engines similar to AdaptiveMT/ModernMT, within CAT tools, would be an interesting way to do it.

II. *Computer-Assisted Literary Translation*

III. *Literary Machine Translation*

IV. *What's next?*

V. *Social concerns*

VI. *Conclusion*

“

Until now, literary translators have barely capitalized on the benefits brought by computers. Given the rapid development of technology, however, it is likely that it will become a genuine working tool for literary translators in a more or less distant future.

”

Gilbert Musy (1989)

“

Let's move forward,
negotiate, and equip ourselves.

”

Gilbert Musy (in ATLAS 1988)

IV. What's next?

- ◇ For CALT (in the narrower sense of the term):
 - Paragraph segmenting would be best suited to the task.
 - Fragment matches, TM repairs and MT would make it even more useful.
 - Tools that foster collegiality, exchanges and discussion would be welcomed (// Ruffo 2018).
 - CALT involves a more activate role on the translator's part (emphasis on research), so we need tools that favour diversity over precision and that facilitate this process.
 - Being able to save edits and translation choices could also be an interesting feature, in line with Tophoven's notion of "transparent translation" (even more so for scholars).

IV. What's next?

◆ For LMT:

- **Paragraph segmenting** (Moorkens et al. 2018; Nunes Vieira et al. 2020)
- **Interactive MT** (Besacier 2014; Toral & Way 2015; Rothwell 2020).
- **Dedicated interface** (possibly CAT tools).
- Once again, emphasis on diversity, **multiple suggestions**, and comparison.
- Ideally, generic systems trained and fine-tuned on personal data (**privacy** incl.).
(So that the system adapts to the domain and reflects the **translator's voice/choices**.)

III. *Literary Machine Translation*

IV. *What's next?*

V. *Social concerns*

VI. *Conclusion*

V. Social concerns

- ◆ Concerns that are **exacerbated in the literary sector** due to global market struggles, the tendency of publishing houses to reduce costs by all means, and the already precarious situation of literary translators (Taivalkoski-Shilov 2019):
 - ◆ Mercenary publishers are already **selling unedited translations**.
 - ◆ They may also be tempted to **hire non-professionals** to further reduce the costs, which is sometimes already the case, even without MT.
 - ◆ The introduction of MT and CAT tools usually leads to **smaller remuneration** and **tighter deadlines**.
 - ◆ They also pose a challenge for questions of **copyright, ownership** and **visibility**.

V. Social concerns

- ◇ If used only for the sake of productivity (e.g. raw MT output), they could have a drastic **impact on quality**.
- ◇ This, in turn, could reflect badly on (Taivalkoski-Shilov 2019):
 - the **client's reading experience**;
 - the **author's work**;
 - the **professional recognition of translators**;
 - the **language learning process**;
 - the **transfer of culture**.

V. Social concerns

- ◇ If correctly implemented, the introduction of translation technologies might have positive effects on the whole translation chain (Besacier 2014):
 - Gains in quality and creativity for the **translators**, and making the entire process more enjoyable.
 - Smaller costs for the **publishers**, hoping that would reflect positively on the translator's remuneration.
 - As an **author**, the chance to get one's work translated in more languages.
 - And for the **readers**, a quicker access to the translations of their favourite author.

V. Social concerns

◇ Similarly:

- MT could **improve the visibility of emergent/foreign authors and translators** to readers worldwide, or make it easier for publishers to familiarize themselves with these works (Matusov 2019).
- In the same way, it could **increase diversity** in the publishing sector, by making it easier to provide samples or to get publishers interested in works from **minorities** or **under-represented languages** (Castro 2020).
- And help **support activist discourses and movements** (*Ibid.*)
- Lastly, MT could also be a useful **reading aid** or serve as a **language learning tool** (Oliver González 2017; Matusov 2019).

IV. *What's next?*

V. *Social concerns*

VI. *Conclusion*

VI. Conclusion

- ◆ Two changes/suggestions for a reasoned and useful use of CAT tools in literary translation. The first relates to the persisting myth that technology and literature are entirely incompatible:
 - Literary translators have always made **extensive use of corpora**.
 - If these resources are **relevant to the field** or the task at hand, they will naturally reflect its specific aspects.
 - These various tools allow them to **explore, draw on and reuse** in very different ways their own **corpora/memories/bitexts** (multiple names, same concept).
 - Each step (alignment, CAT tools, MT) offers different types of information and advantages, but all are potentially useful. Some are linked to a **closer reading of the ST** (alignment), others to the **production of the TT** (MT), **or both** (CAT tools).

VI. Conclusion

- ◇ The second is that we should try to design CAT tools in a way that better reflects the needs of literary translators:
 - In the end, it is mainly a question of **choice** and **personal habits**.
 - It does differ heavily from working in a simple word processing environment, and **training plays an important role in overcoming the constraints**, but those that are familiar with such tools naturally integrate them in their workflow.
 - We have seen this as **people progressively got used to working within the CAT interface**, and maybe thing will change when a new generation of translations accustomed to PE will enter the literary market.
 - That should not stop us from looking for **new tools, better suited to the literary domain**.

VI. Conclusion

- ◆ On the one hand, such tools could provide more room for creativity and make the whole process more enjoyable. On the other, worsen the conditions of an already precarious situation.
- ◆ Therefore, it is important to take an interest in CALT in order to:
 - Anticipate the changes to come in order to **ensure a sustainable development** in literary translation (Taivalkoski-Shilov 2019).
 - Gain a better **insight into the changes in the profession**, and adapt the work to the worker rather than the other way around (Lavault-Olléon 2011).
 - Develop, study and **approach new technologies from a human point of view** (Kenny 2017; Ruffo 2018).

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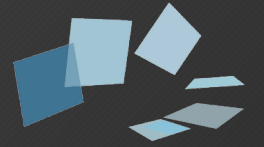
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Bibliography and slides can easily
be found in my repository (ORBi)

Thank you for the attention