TURO RAUTAOJA, TAMARA MIKOLIČ JUŽNIČ
AND KAISA KOSKINEN (EDS)

New Horizons in Translation Research and Education 4

Publications of the University of Eastern Finland
Reports and Studies in Education, Humanities and Theology
No 16

University of Eastern Finland
Joensuu
2016

Grano Oy
Joensuu, 2016
Editor-in-chief: Maija Könönen
Sales: Itä-Suomen yliopiston kirjasto

ISBN: 978-952-61-2356-1 (PDF)
ISSN: 1798-565X

Preface

This volume is the result of the fourth Translation Studies Doctoral and Teacher Training Summer School held in Turku, Finland in June 2015. The school carried the name "Agricola" after the founder of literary Finnish, Mikael Agricola (c. 1510–1557), who not only created the basis of modern Finnish spelling but was also the translator of the earliest works in Finnish literary history, including the first Finnish-language New Testament. For two weeks, researchers and teachers from four different universities (Boğaziçi University, the University of Eastern Finland, the University of Ljubljana, and the University of Turku) gave numerous talks and organised discussions and tutorials that aimed at meeting the needs of translator teachers as well as young researchers and doctoral students in the field of translation studies. The 2015 summer school had the pleasure of hosting two guest professors, Andrew Chesterman and Yves Gambier, and benefitting from the expertise of the training staff including Özlem Berk Albachten, Kaisa Koskinen, Pekka Kujamäki, Tamara Mikolič Južnič, Outi Paloposki, Nike Pokorn, Minna Ruokonen and Leena Salmi.

The summer school of 2015 was attended by thirteen participants from eight countries (Brazil, Finland, Iran, Norway, Slovenia, Sweden, Turkey and the United Kingdom), who represented both experienced educators and junior researchers in the early stages of their careers. This variety in backgrounds enabled a vivacious exchange of experiences and ideas across geographical, generational and paradigmatic borders.

All students of the summer school were invited to submit an article for peer review and publication. The result of this process can be seen in the six articles of this volume, which explores a wide range of topics and provides insights into various topical questions within translation studies. The articles were subject to a rigorous peer review: each text was first reviewed by two anonymous reviewers, upon whose acceptance the articles then underwent a laborious revision and editing process. Below, the final articles are divided into three sections based on their thematic content. Section One deals with translators' self-perception, Section Two tackles methodologies and their application, while Section Three explores the genealogy of translations.

The two articles in the first section approach translators' self-awareness from two different viewpoints. Meinianneli Demasi looks at professional Finnish translators' self-evaluations on translations that they have done into their second language, English, and analyses them against the translators' performance, assessed by two revisers. Finding discrepancies in the two ways of assessment, the article proposes personal traits and factors that contribute to a successful rendering of a text into a second language. In the second article, Elin Svahn looks at how students come to consider themselves as translators and at how self-concepts develop in translation students. The longitudinal study is built around focus group interviews and application of the Perry scheme, which measures the students' epistemological development. The study suggests that professional support and societal attitudes, measured in terms of three parameters (positioning on the market, the translator's social role, and the translator's societal self-image), are some of the key factors in moulding the students' self-concepts.

The next two articles of this volume turn their gaze to methodological considerations. Juho Suokas combines heuristic analysis with usability testing in order to develop a tool for translation quality assessment. Using the translation of *The Guitar Handbook* as his testing ground, the author applies his chosen methods to provide complementary points of view on the usability issues of the translation. Based on the case study, usability evaluation provides a viable means for translation quality assessment. In the article that follows, Mary Nurminen introduces her pilot study, which investigates the application of machine translation to interviews conducted over an instant messaging service. Scrutinising the act of interviewing in this manner, the study infers that technology, time requirements, understanding and negotiation for meaning, participants' target language knowledge and adaptation, and user experience provide a starting point for defining best practices for machine translation-mediated interviewing.

In the third and final section, the focus is moved to texts, translations and their interrelations. Ida Hove Solberg's article explores the use of support translations, invisible but important in the production of various language versions of a work. Basing her observations on a comparative shift analysis of the Scandinavian translations of de Beauvoir's *Le deuxième sexe,* the author finds indication of the influence of the Danish translation on the Norwegian and later also on the Swedish translations in the interrelated processes of textual production. Finally, the early genealogy of Henrik Ibsen's play *Et Dukkehjem* (*A Doll's House*) in Western Europe is scrutinised in Iris Fernández Muñiz's study. The article combines textual criticism and translation archaeology in analysing the translator choices of a number of translations of Ibsen's play in order to illustrate their relation. The study finds that the previously held belief that the play arrived in Spain exclusively through the neighbouring Romance-language speaking countries is false. In addition it proposes a possible methodology for examining translations with no clearly indicated source text and contributes to the research on the routes of indirect translation.

This fourth volume of this series introduces a strong set of new voices in translation studies. The articles written by the 2016 students from the fifth summer school in Slovenia have already been submitted and will undergo the same procedure described above. While anticipating the next volume, the Translation Studies Doctoral and Teacher Training Summer School continues to provide a platform for networking and a source of inspiration for aspiring young scholars and translator trainers.

Turo Rautaoja, Tamara Mikolič Južnič
and Kaisa Koskinen

Contents

PREFACE
Turo Rautaoja, Tamara Mikolič Južnič and Kaisa Koskinen 3

Section One

PROFESSIONAL L2 TRANSLATION: PERCEPTION AND PRACTICE
Meinianneli Demasi 7

FEELING LIKE A TRANSLATOR: EXPLORING TRANSLATOR STUDENTS' SELF-CONCEPTS THROUGH FOCUS GROUPS
Elin Svahn 27

Section Two

USABILITY METHODS IN TRANSLATION EVALUATION: HEURISTIC EVALUATION AND USABILITY TESTING
Juho Suokas 47

MACHINE TRANSLATION-MEDIATED INTERVIEWING AS A METHOD FOR GATHERING DATA IN QUALITATIVE RESEARCH: A PILOT PROJECT
Mary Nurminen 66

Section Three

FINDING THE X FACTOR: SUPPORT TRANSLATION AND THE CASE OF *LE DEUXIÈME SEXE* IN SCANDINAVIA
Ida Hove Solberg 86

TRACKING SOURCES IN INDIRECT TRANSLATION ARCHAEOLOGY – A CASE STUDY ON A 1917 SPANISH TRANSLATION OF IBSEN'S *ET DUKKEHJEM* (1879)
Iris Fernández Muñiz 115

Section One

Professional L2 Translation: Perception and Practice

Meinianneli Demasi, University of Leicester

ABSTRACT

This article looks at translation into a second language (L2) across different text types and at how translators perceive this translation direction. The aim is to compare professional L2 translators' opinions about various aspects of L2 translation with their translation performance, and to shed more light on some of the characteristics and abilities of professional L2 translators. This is done by analysing translations from Finnish into English by 12 Finnish L2 translators, revised by two revisers, and the translators' responses to a questionnaire. The findings indicate that the translators considered certain grammar-level issues more problematic than certain discourse-level issues, whereas the revision results would suggest otherwise. This seems to suggest that the translators' perceptions were not always accurate in this respect, reflecting previous findings from similar studies. Expressive texts did not prove significantly more difficult for L2 translators than non-expressive texts, although they are not traditionally considered suitable for L2 translation. Broad familiarity with the target culture and its various aspects, including genre conventions, and reading widely in L2 emerged as significant factors. Key personal traits noted were confidence, counterbalanced with awareness of potential stumbling blocks, and willingness to attempt creative solutions instead of settling for the most obvious, safe solutions.

KEY WORDS: translation, L2 translation, second language, non-mother tongue, translator profile, quality

1 INTRODUCTION

There are many beliefs and presumptions about L2 translation, that is, translation into one's non-dominant language. Many are based on tradition, some are just opinions and some stem from practical experiences, whether negative or positive, explicit or implicit. Research on this mode of translation has increased in recent years, and this paper builds on findings from two key studies, by Campbell (1998) and Pokorn (2005), in an experiment to mirror the professional translation process as closely as possible.

According to Campbell (1998:129), L2 translators generally have a less accurate idea of the quality of their work than those working into their L1. This is not surprising, as any translator working into his/her second language is by definition a learner of that language to some degree, and thus his/her L2 repertoire is inevitably limited to some extent (Campbell 1998:12). Individual language development stages are reflected in the quality of translation, and even if the translator's L2 skills are advanced, the challenge is still to learn to produce stylistically "authentic texts" (Campbell 1998:1). However, as their target-language skills improve, translators' awareness of the quality of their output also grows (Campbell 1998:137). This paper aims to relate what one group of L2 translators says about various aspects of L2 translation to their actual translation performance.

What makes L2 translation different from other types of translation is the translator; his/her combination of L1 and L2 languages. Other factors impacting translators' work are personal qualities, such as disposition (Campbell 1998:153). Pokorn (2005:xii) concludes that the "quality of the translation, its fluency and acceptability in the target language environment depend primarily on the as yet undetermined individual abilities of the particular translator, his/her translation strategy and knowledge of the source and target cultures, and not on his/her mother tongue or the direction in which s/he is translating". The second aim of this paper is to shed more light on the characteristics of professional L2 translators by analysing views and perceptions on the limits and possibilities of this translation direction, as expressed by one particular group of L2 translators.

2 BACKGROUND

2.1 L2 translation within translation studies

Many key terms are taken for granted in translation studies, without defining or theorising them sufficiently even though they are vague and subjective (Pokorn 2005:iv; Kelly et al. 2003:14). For example, the concept of 'mother tongue' is not as obvious as it might seem; it could mean a person's first, dominant or home language (Pokorn 2005:6-8). The terms 'native' and 'non-native' language are also complex, as nativeness entails notions such as the mother tongue, mode of language acquisition, country of birth and/or childhood/adolescence, level of language skills, and personal identification with a particular group of speakers. Mentioning various terms used to describe L2 translation, e.g. 'translation into a non-primary language', 'inverse/reverse translation' or 'A-B translation', Pokorn reflects that the choice of term probably reflects the circumstances of its use, making it a subjective and non-imposable choice, and argues for more tolerance of fuzziness in definitions, as that would better correspond to the reality of the world we live in (Pokorn 2007:333-334). For the sake of simplicity, this paper uses the term 'L2 translation' to refer to translation into the translator's non-dominant/second (or third/fourth, etc.) language, and 'L1' to refer to his/her dominant/first language.

The traditional view of translation theory holds that "ideally all translations must be done by native speakers of the language of the target culture" and that "non-mother-tongue translations are commonly regarded to be unacceptable if not inappropriate" (Grosman 2000:21). Much translation-studies literature does not discuss L2 translation, as the basic presupposition is that the only legitimate translation direction is from L2 or L3 into L1 (e.g. Kelly et al. 2003:19). According to Newmark (1995:3), translators should only translate into their L1 because that is "the only way you can translate naturally, accurately and with maximum effectiveness". However, he also acknowledges that, in practice, many translators do translate into their L2 because of "market forces", calling this "service translation" (ibid.). Kearns, in turn, suggests that the bad reputation of L2 translation is probably not so much attributable to scholars of translation studies, but rather to the "contemporary professional discourse in translation" (Kearns 2006; also see Hunziker Heeb 2016:74).

More recently, the marginality of L2 translation has been diminishing and there has been more scholarly interest in it (see e.g. Pokorn 2011). Accordingly, L2 translation exists, is necessary, and is a regular practice in many international markets (Kelly et al. 2003:50). Therefore, perhaps the key point of discussion on L2 translation is not whether we should or should not translate into an L2, but rather where and when it happens and what is feasible (Kelly et al. 2003:25).

As far as translation quality is concerned, Campbell views L2 translation differently from L1 translation in that "translators working into the second language, be they Finns in Finland or Vietnamese in Australia, inevitably produce language that is in some way different from the target language norm" (Campbell 1998:28). L2 translation could be seen as a mirror image of L1 translation, because the main difficulty in L1 translation is to understand the target language sufficiently well, but in L2 translation it is to produce a text "in a language in which composition does not come naturally" (Campbell 1998:57). Stewart describes two typical and somewhat contradictory assumptions regarding the nature of L2 translation: as L2 translators have a more restricted range of colours to "splash on the TL canvas", they may rely more on safe, tried-and-tested elements, resulting in more conventional language. The second is that, as L2 translators cannot possess sufficient linguistic and cultural expertise to produce good-quality texts in a language that is not their own, their text are so obviously "aberrant and off-centre" that they are "anything but conventional" (Stewart 2000:78). Pokorn, however, found no specific features that were typical of all L2 translations (Pokorn 2005:122).

Since L2 translation often involves specific text types and market conditions, the quality expectation for L2 translations is not always as high as that for L1 translations, and the finished product often need not be perfect, both because that is not always cost-effective or even necessary, and because a 'competent' translation that can be sent to a native speaker for 'polishing' is often sufficient (McAlester 2000b:229).

To address the problem of quality, translations into L2 are usually revised by native-speaker revisers (McAlester 2000a:137). In fact, most L2 translators do not feel comfortable without a native-speaker reading, correcting and approving their translations (Grosman 2000:23). However, this may not always be possible in practice. A survey among Finnish L2 translators indicated that the translations were often but not always revised by native speakers of the TL (Korpio 2007:52), but the feedback from customers and the translators' own evaluations indicated that the quality was still adequate (Korpio 2007:88).

2.2 When and where

The principle of translation into L1 describes the ideal situation and not the reality, since in reality specialist expertise and knowledge of relevant terminology often offset the possible drawbacks of translating into L2 (Carreres 2006:6). L2 translation is often carried out as a necessity, not a choice, mostly because of a lack of suitable L1 translators (Kelly et al. 2003:50).

Kelly et al. specify some of the reasons for the need for L2 translation in Spanish, many of which apply to other languages too: though Spanish is a major language on a global scale, it is not widely used in scientific or academic settings, creating a need for both translation and editing; one of the essential sectors for the Spanish economy, tourism, requires L2 translation; the export of Spanish products creates demand for L2 translations; and the growing mobility of people from both outside and inside the EU increases the need for various kinds of L2 translations, e.g. official and academic documents (Kelly et al. 2003:47-49).

Alongside Denmark, Slovenia and the Netherlands, Finland is one of the countries often cited as an example of a country where L2 translation is necessary (e.g. Ahlsved 1977; Campbell 1988; Dollerup 2000:61; Kelly et al. 2003:26; McAlester 1992; Pokorn 2005). Ahlsved explains how L2 translation is not only acceptable but even desirable in a country like Finland, because it is impossible to find enough non-native speakers of Finnish, especially English native speakers, with language skills good enough to translate from Finnish (Ahlsved 1977:185). The majority of Finnish into English translation is technical or otherwise non-literary in nature, and in these texts both accuracy and subject knowledge often take precedence over style (ibid.).

Many Finnish translators do indeed translate from Finnish into other languages. A survey found that 63% of non-literary translators in Finland translated from a foreign language into their mother tongue, and 37% from their mother tongue into a foreign language (SKTL 2012). However, an earlier analysis of a smaller sample that focused specifically on L2 translation showed that 70% of translators in Finland translated into a language other than their mother tongue at least occasionally, but the amount of L2 translation work as a whole only comprised 27% of all translation work (Korpio 2007:2).

2.3 English(es) and Text types in L2 translation

English has a central position within the field of translation in general and especially regarding L2 translation because most L2 translators work into English (Dollerup 2000:61). The Directorate-General for Translation (DGT) of the European Union refers to a "disproportionate amount of translation into this language" (DGT 2011:38). The demand for translation into English cannot always be met by native English speakers, and therefore a "growing training need for language two (L2) translators as well as language one (L1) speaker revisers may be anticipated." (Anderman & Rogers 2003:6). In fact, Snell-Hornby goes as far as to state that in "the global village of today" all translators should have a "working knowledge of English as international lingua franca", and that the training of future professionals should take this into account (Snell-Hornby 2000:37).

The intended readers of many – or even most – translations into English are not native speakers of English and the target-text English is often of the so-called "international

English" type (Kelly et al. 2003:50). Beeby observes that the "language of the translation may be English but the multiple contexts of the TT may be very far from an English cultural context" (Beeby 2003:159). In addition, where English is involved, there are often no native speakers present in the communication situation, so a potential reader might not notice an L2 translator's possible lack of expressive competence in the target language (Kelly 2003:14). In fact, Ahlsved (1977:186) suggests that people from diverse geographical and linguistic backgrounds are even more likely to understand his simple school English than a "piece of stylistically polished, idiomatic English". Prunč mentions L2 translation as an example where intentional, calculated suboptimality (as opposed to unintentional, structural suboptimality) could be a good and practical solution for certain situations, provided that all participants in the translation process are aware of it and the suboptimality of the final product is made clear (Prunč 2003:83).

In discussing the skillset needed by L2 translators, Campbell stresses the importance of L2 competence at the text or discourse level (Campbell 1998:56), including the "ability to manipulate the genre potential of the target language by deploying grammar and lexis above the level of the sentence" (Campbell 1998:153). Beeby highlights the importance of genre literacy in the foreign language as "(m)any translation problems can be traced back to lack of awareness of genres and the contrasts between genres in different cultures" (Beeby 2003:153). Familiarity with text types and genres help translators "organise language and cultural information in an accessible format", a skill which is "particularly useful in inverse translation where genre literacy in the foreign language has to be developed" (Beeby 2003:156).

Text types can be classified in different ways. One of the best-known is that of Reiss, which includes three categories: informative, expressive and operative (e.g. Reiss 1981:124). In practice, these categories overlap and texts usually have elements of more than one type, often with one dominant function.

There is considerable consensus on text types or genres suitable for L2 translation: those that are informative rather than expressive because on certain subjects L2 translators are considered able to learn to produce texts that do not stand out as unnatural in the target culture (Kelly et al. 2003:51). In some cases, L2 translation is not only considered acceptable but even preferable, when accuracy is more important than fluency (MacKenzie & Vienne 2000:125). These types of texts suit L2 translation as they are often "highly conventionalized in both verbal and non-verbal elements" (Snell-Hornby 2000:38). When revision by a native speaker is added, the range of possible texts can also comprise different informative texts and "even" promotional materials (MacKenzie & Vienne 2000:125), although such operative texts are more challenging as they "involve cultural and pragmatic subtleties and are hence relatively complex" (Snell-Hornby 2000:38). Expressive or literary texts are the least likely subjects of L2 translation (ibid.; Prunč 2003:83). However, Lorenzo found that neither the type of text nor the degree of familiarity with it affected the quality of translation, whereas the use of translation strategies did (Lorenzo 2003:112).

3 MATERIALS AND METHODS

This paper is part of a wider study on L2 translations from Finnish into English, translated for this project by 12 professional translators whose L1 is Finnish. Each translated two texts; an expressive and a non-expressive one. These were revised by two professional revisers whose L1 is English but who know Finnish well enough to revise Finnish into English translations. The translators also completed an online questionnaire. The translators and revisers are described more in detail below. This paper relates some of the translators' questionnaire answers to the revisers' assessments of their translations.

Each text is approximately 300 words long, and their genres and topics are current and general, requiring no specialist knowledge. The texts are defined as non-expressive and expressive as this analysis applies two categories instead of the three defined by Reiss (e.g. 1981) for reasons of practicality; the translators volunteered their time and it was deemed important to keep the texts long enough to show cohesion and flow. The non-expressive texts are a journalistic article about EU regulations, an article about memory, and instructions on healthy eating for diabetics. The expressive ones are a blog about life with diabetes, a blog about cooking, and an excerpt of a detective story published as an e-novel. The non-expressive texts could be defined as predominantly informative in function, but both sets of texts include operative elements; the healthy-eating instructions are clearly operative and the blog about cooking has operative sections.

The translators were given a simple brief, to mirror the reality of professional translation work where briefs are often minimal or absent. The request to translate with no native-speaker revision is likewise a common occurrence in practice:

> "Please translate the attached texts, treating them as much like normal translation commissions as possible. Please bear in mind that there will be no revision so your translations will go to the "client" straight from you. The translations are intended for a similar audience and purpose as the source texts."

The revisers' brief was to do a standard revision, as opposed to more detailed copy editing. They were asked to give a general comment on each translation and assess their quality using a scale of 1 to 5, five being excellent. They were also asked to mention anything standing out, positively or negatively, and to indicate whether they thought each translation was done by an L2/L1 translator. The grades of the two revisions for each translation were added up and their mean values used to evaluate the quality of the translations. However, the results must be viewed bearing in mind that the overall scores reflect the opinions of two revisers, with their own, different revision styles, and thus are somewhat subjective and not absolute conclusions on the quality of these translations. Furthermore, numerical grades obviously cannot reflect all the qualities and nuances, or successful or unsuccessful choices in any translation, but nevertheless provide an indication of their overall quality and a practical basis for analysis.

The two revisers are native speakers of English, both have an academic degree and are in their early 40s. Both have lived in Finland for over 5 years and are able to revise translations from Finnish into English against the source text. Most of their work consists of proofreading L2 translations from Finnish into English but they also edit English texts written by L2 writers in general. Both have many years' experience of this work.

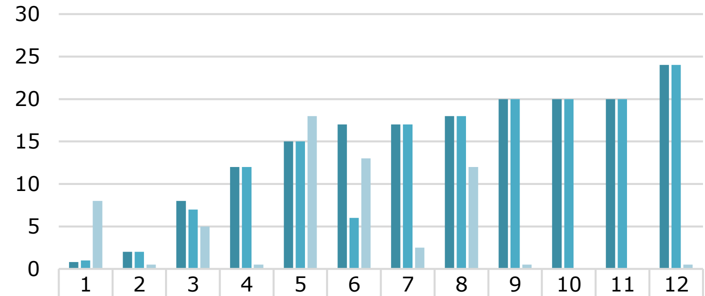
The online questionnaire consisted of 28 questions, including both open-ended ones and those with predefined answers. The questions covered the translators' background and professional history, as well as their opinions about L2 translation in general and a few specific aspects of it; this paper looks at a selection of these questions. The answers were analysed to see whether they could shed more light on those "yet undetermined individual abilities" (Pokorn 2005:xii) and traits of L2 translators. Their comparison with the revision findings aimed to establish whether there was any correlation between (i) the translators' perceptions of various aspects of L2 translation in general and in practice; and (ii) the quality of their translations as assessed by the revisers. While this analysis cannot result in a complete profile of an L2 translator or provide definite answers concerning how a translator's self-awareness correlates with the quality of their output, it can contribute to what has already been observed concerning these aspects of L2 translation.

4 RESULTS AND DISCUSSION

4.1 Translator profile

This group of translators is fairly typical of Finnish L2 translators in many ways. All are professionals within the age range of 41 to 55, and their experiences range from nearly one year to 24 years, the majority having well over 10 years' experience. Nine of them have the same length of experience in both L1 and L2 translation (Figure 1). Seven hold an MA or equivalent degree and the rest either a BA or equivalent academic studies, all from Finnish universities. Nine translate full-time, the rest part-time or through another arrangement. Most also translate into Finnish: four report that L2 translation makes up 75%-100% of their work, two 50%-75%, four 10%-50%, and two 0%-10%. Their specialities include general, technical, localisation, commercial, marketing, legal, financial, advertising, medical, travel, education, literature and journalism.

When asked why they do L2 translation, eight cite 'demand' as the main reason, but four also do it by choice or interest, with only one saying they feel that they have to. Six of the 12 translators said that their L2 translations are usually proofread, while four occasionally have theirs proofread and two always. The proofreader is usually but not always a native speaker of English.



	1	2	3	4	5	6	7	8	9	10	11	12
L1 translation	0.8	2	8	12	15	17	17	18	20	20	20	24
L2 translation	1	2	7	12	15	6	17	18	20	20	20	24
Living in an English-speaking area	8	0.5	5	0.5	18	13	2.5	12	0.5	0	0	0.5

Figure 1. The translator's experience of L1 and L2 translation and time lived in an English-speaking environment, in years.

In light of expectations, such as Lorenzo's conclusion that the main problem with L2 translation is lack of familiarity with the recipient's world (Lorenzo 2003:114), it was somewhat surprising to discover that not all of these translators reported significant periods of time spent living in an English-speaking area (Figure 1, arranged by the length of L1 translation). Two have never lived in an English-speaking area and four report less than a year (represented by the value 0.5 in the table). For the others, the time ranges from 2.5 to 18 years. One said that they felt the agencies in Finland trusted them more for translation into English because of living in the UK. The analysis of items included in this study did not show significant trends or differences attributable to the length of time spent in English-language settings and cultural immersion; this will be analysed in more detail in a future project.

According to the revisers, some translators appeared to manage either non-expressive or expressive texts better, with only one achieving the same score in both (Table 1). Seven scored higher in non-expressive texts and four in expressive ones. The mean of all translators' scores per text type was slightly higher for non-expressive texts, 3.93, while the mean for expressive texts was 3.84. On the basis of common assumptions by scholars, translators and those otherwise involved in the field, a more pronounced difference in favour of non-expressive texts was perhaps to be expected.

Table 1. Revision scores by revisers R1 and R2.

	Non-expressive text		Expressive text		Mean scores for each translator		
	R1	**R2**	**R1**	**R2**	**A. Tr. mean, expr. text**	**B. Tr. mean, non-expr. text**	**C. Tr. mean, both texts**
F1	4.5	4.75	3.5	5	4.62	4.25	**4.44**
F2	3	2	4	4	2.50	4.00	3.25
F3	5	4.75	4	4	4.87	4.00	**4.44**
F4	5	3	4	3	4.00	3.50	3.75
F5	3.5	3.75	3	4	3.62	3.50	3.56
F6	4	4.25	4.5	3.75	4.12	4.12	4.12
F7	3	4	3	4.25	3.50	3.62	3.56
F8	4	3	4	2.25	3.50	3.12	3.31
F9	4	3.75	5	4.75	3.87	4.87	4.37
F10	4.5	3	4	3.75	3.75	3.87	3.81
F11	4.5	5	3.5	4.75	4.75	4.12	**4.43**
F12	4	4	2.5	3.75	4.00	3.12	3.56
ALL, expr. / non-expr.	3.93		3.84				

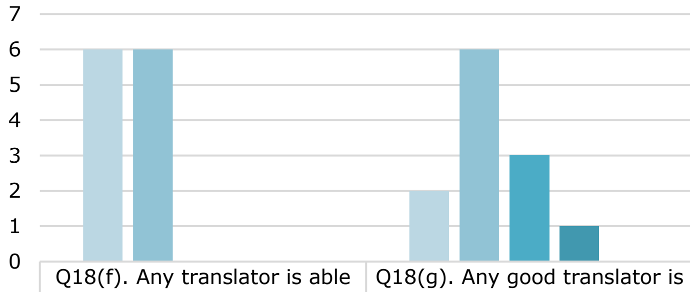
Table 1 presents two revision scores for each translator (rows F1-F12) for both text types. Column A. shows each translator's mean calculated from the scores given by the two revisers (R1 and R2) for their non-expressive translation, and column B. shows the corresponding mean for each translator's expressive translation. Column C. shows each translator's overall mean revision score. The row 'ALL, expr./non-expr.' shows the group's mean revision scores for the two text types, composed of all translators' scores.

Individual variations play a great role within a group this small; e.g. the translator with the lowest overall mean, 3.25, showed the greatest difference between the two text types as their non-expressive text score was the lowest at 2.5 (also the lowest single score given to any translation), but their expressive text score was in the middle at 4.00. One potential reason for some of the problems found in the translation given the lowest score could be that this translator is the least experienced one of the group. However, the same translator's second translation, the expressive text, achieved a good score. This could be because the translator is not yet able to handle a slightly more demanding topic or is not familiar with a more formal register, in addition to a possible personal inclination in favour of expressive texts. The translator did not consider these texts particularly difficult except for articles in the non-expressive text, and the number of article corrections in that text was, in fact, the second highest of the group. In this case, the non-expressive text proved more difficult to translate for this relatively inexperienced translator, and the translator's own evaluation did not correctly reflect the quality of their translations as evaluated by the revisers.

4.2 What translators think of L2 translation

The translators' comments regarding the texts translated for this study do not differ significantly within the group. Six felt the texts where not particularly difficult or easy, four found them difficult, and two easy. All but two commented on having to pay attention to achieving the right style, tone and colloquial/idiomatic expressions. Four said finding the right terminology was a challenge. Two mentioned that the information they had about the reader affected their translation choices. There were no clear trends or similarities in the comments by the highest or lowest scorers, reflecting the fact that nearly all of the translations were of a fairly good or very good quality even though all had some room for improvement and were different in many ways.

When asked whether they agreed that "any translator is able to do L2 translation", half chose "strongly disagree" and half "disagree", while for the statement "any good translator is able to do L2 translation", only two strongly disagreed, six disagreed, three were neutral, and one agreed (Figure 2). This shows that the majority of this group believe L2 translators have to have something more, or different, compared to "normal" translators, and that it is necessary but not enough to be a "good" translator.



	Q18(f). Any translator is able to do L2 translation.	Q18(g). Any good translator is able to do L2 translation.
Strongly disagree	6	2
Disagree	6	6
Neutral	0	3
Agree	0	1
Strongly agree	0	0

Figure 2. The translators' opinions on whether 'Any translator is able to do L2 translation' and 'Any good translator is able to do L2 translation'.

The group was asked to state if they thought "there are generally any specific requirements for L2 translation work" and to mention a few of the most important ones. In this case there were some differences between the translators with lower and those with higher scores. Seven translators across the scores stated that both appropriate language skills and cultural knowledge are essential. Four either thought the requirements were the same as for any language pair or that good language (L2) skills were sufficient, and all but one of these translators were among those with lower scores. On the other hand, the translators with higher scores talked about culture in a wider sense, including living in an English-speaking area, contact with the target culture and many aspects of it, such as reading widely, familiarity with text types and genres, cinema, and travelling. Reading was mentioned and stressed by four of the six at the higher end of the scores.

Answers concerning the advantages and disadvantages of L2 translation were again rather uniform. Good, or even in some cases perfect, understanding of the source text was mentioned by five. Two commented that more reference material is available for English than Finnish online. Eight mentioned the need for more checking compared to L1 translation, making it more time-consuming. Another problem cited by one is that translators may "easily stick to the most conventional solutions to be on the safe side".

The translators also stated to what degree they agreed that "the quality of my L2 translations is as good as that of my L1 translations". Five disagreed, four were neutral and three agreed (Figure 3). This shows confidence by the three, considering that L2 translators tend to believe their texts require revision by a native speaker. These three translators do not mention particular feelings of uncertainty elsewhere either, and their work varies in terms of revision grades, which suggests that their confidence in the quality of their work does not directly match the revisers' evaluations, although it seems to be justified in some places.

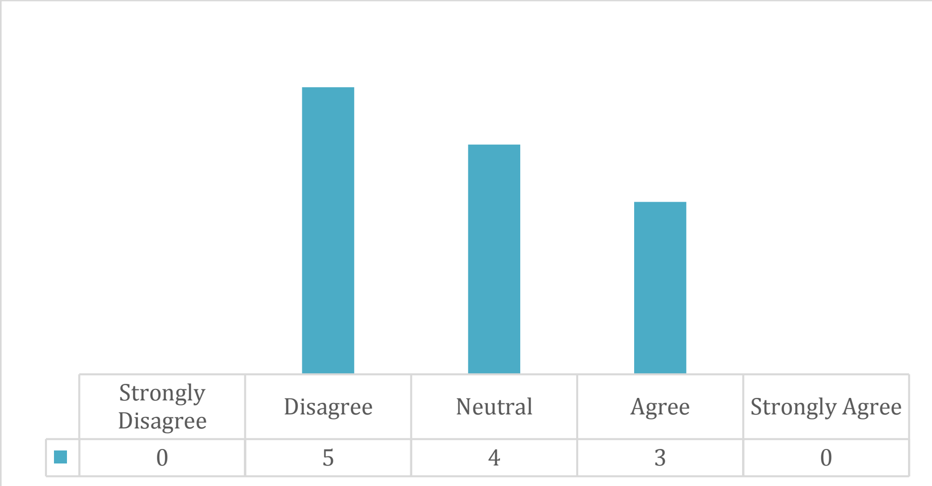


Figure 3. "The quality of my L2 translations is as good as that of my L1 translations."

Confidence seems to be an important aspect generally as many comments relate to it directly or indirectly: "never quite sure about all the details" or "uncertainty of knowing if your text sounds natural". Confidence can also support the work of understanding the source text, which is mentioned by five translators. One even goes as far as to state that there is "never any uncertainty whether I have understood the source text correctly".

These results also concur with the recent conclusions by Hunziker Heeb regarding the self-concept of L2 translators engaged in business translation unidirectionally (into L1) or bidirectionally (into L2/L1); she found no substantial differences between translators who translated into one or two directions, and concluded that the bidirectional "translators' self-concepts appear to be robust, irrespective of translation direction" (Hunziker Heeb 2016:84).

To obtain information about affective aspects of L2 translation, the translators were asked whether they agreed with the statement "I like doing L2 translation". Interestingly, all of the five who strongly agreed were those with the lowest revision scores. "Agree" was chosen by six, indicating that nearly all the translators in the group like L2 translation (Figure 3). The only translator choosing neutral here was one of the two top scorers. This does not appear to completely support the conclusion that an "enthusiastic attitude (i.e. personal involvement) may contribute to translation quality" (Tirkkonen-Condit 2000:141). There are, of course, other factors involved in translators' attitudes towards the texts being translated, such as the topic, work conditions, personal circumstances, etc.

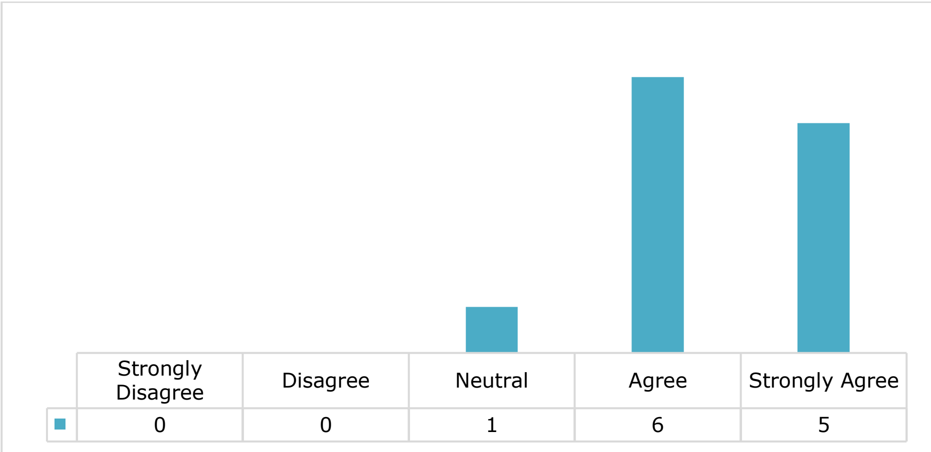


Figure 3. "I like doing L2 translation."

The revisers were also asked a few questions on their views about L2 translation. R2 mentioned better understanding of the source text and its nuances, along with the corresponding difficulty of understanding nuances in the target text. Another disadvantage indicated by R1 is loss of information, perhaps without the translator being aware of this, e.g. regarding gender or present/future verb tenses (which Finnish does not indicate grammatically). R2 mentioned "less awareness of the way in which the audience will perceive the translation" as an issue, which Lorenzo also cites as a fundamental problem and source of insecurity in L2 translation (Lorenzo 2003:114). R1 commented on the role of the reviser in the L2 translation process: "Knowing what the source material's overtones etc. [are] is key, and FI translators can capture most of those in EN, with just clean-up left for the proofer".

4.3 Selected linguistic features

In addition to the translators' views and experience of L2 translation, the questionnaire asked for their opinions on specific linguistic aspects that often cause problems in L2 translations. The complete set of data will be analysed in a future project, while this paper looks at three items: problems related to the use of articles and prepositions at the level of grammar, and the degree of formality and addressing the reader at the level of discourse.

On the whole, this set of translations was of rather good quality in terms of the revision scores. Of course, these revisions are by two revisers only, and thus bound to be somewhat subjective, but they still offer a practical way to analyse translation quality in a manner similar to the process involved in actual professional translation work. Very few sentences were completely re-written by the revisers, and while there were many problematic sections, there were also some excellent translation solutions. R2 commented that it was very interesting to see how different the translations were when reading many versions of the same texts. There were few actual errors in meaning marked by the revisers, and the same is true of 'technical' errors like typographical mistakes and missing words, for instance. One consideration to keep in mind is that some of the problems may be due to the fact that the translators volunteered to do these translations and thus it is possible that they were not always treated as 'normal' translation commissions.

4.3.1 Grammar-level aspects

Selected grammar-level items are included in this analysis because they are often cited as examples of potential pitfalls in L2 translation from Finnish into English, e.g. the use of passive/active voice, verb tenses, and articles and prepositions.

The use of articles and prepositions is a feature that can be expected to cause difficulty for Finns translating into English since the Finnish language does not have them but expresses the relevant meanings in other ways (see e.g. Meriläinen 2002:48; Ringbom 2006:42). They also stand out in this study because they were the only two categories the translators considered difficult out of the 12 presented (Table 2). None were considered 'very difficult' or 'very easy'. The results are shown in both numbers and percentages. The highest value for each item is highlighted in bold.

Table 2. Translator's opinions on specific linguistic features on a Likert scale.

Specific linguistic features Regarding your L2 translations, are there any linguistic features you often have difficulty with? Please rate the options using the scale: 1=Very easy; 2=Easy; 3=Not difficult or easy; 4=Difficult; 5=Very difficult.											
		Very easy		Easy		Not difficult or easy		Difficult		Very difficult	
(a)	Verb tenses	1	8.33%	6	**50.00%**	4	33.33%	1	8.33%	0	0%
(b)	Theme and rheme	0	0%	4	33.33%	7	**58.33%**	1	8.33%	0	0%
(c)	Relative clauses	0	0%	8	**66.67%**	4	33.33%	0	0%	0	0%
(d)	Text structure/ continuity (e.g. grammatical /lexical cohesion)	0	0%	4	33.33%	6	**50.00%**	2	16.67%	0	0%
(e)	Connectives (e.g. and, but, therefore)	0	0%	9	**75.00%**	2	16.67%	1	8.33%	0	0%
(f)	Passive voice	0	0%	6	**50.00%**	5	41.67%	1	8.33%	0	0%
(g)	Active voice	0	0%	7	**58.33%**	5	41.67%	0	0%	0	0%
(h)	Articles	0	0%	0	0%	4	33.33%	8	**66.67%**	0	0%
(i)	Prepositions in general	0	0%	0	0%	6	**50.00%**	**6**	**50.00%**	0	0%
(j)	Prepositional/phrasal verbs	0	0%	0	0%	7	**58.33%**	5	41.67%	0	0%
(k)	Addressing the reader	0	0%	3	25.00%	6	**50.00%**	3	25.00%	0	0%
(l)	Degree of formality	0	0%	1	8.33%	8	**66.67%**	3	25.00%	0	0%

Eight translators found articles 'difficult' and six considered prepositions 'difficult'. In fact, nearly every translation displayed problems with articles and prepositions to varying degrees. In the two revisions of these texts, the highest number of article corrections in one text was nine and the lowest none, and for prepositions, the highest was six and the lowest none. The revisers differed greatly on this at times: for example, in the translation with nine article corrections by R1, R2 marked only two corrections.

Only one of the translators mentioned articles as a problem with these translations (non-expressive article on memory). However, while the overall mean score of that translator was not among the highest, the number of article corrections made by the revisers in this particular translation was the second lowest; indicating that the translator did rather well despite perceiving it as difficult. In another case, one of the higher-scored translators had a relatively high number of article and preposition corrections in one of their translations, but both revisers considered it a successful one; R1 commented that it had a nice conversational style and that "(o)ne gets the sense that the author is nearly a native speaker". All in all, it seems that as long as problems with articles and prepositions are not excessive in quantity, they do not greatly affect the impression of overall fluency or naturalness of the text. This is also borne out by the fact that neither of the revisers commented on any article or preposition issues.

4.3.2 Discourse-level issues

Two discourse-level features are examined in this paper: addressing the reader, and the degree of formality. The former mostly comes into play in the operative elements of texts, and the latter concerns all translations. These areas were selected because they often prove challenging when translating both from English into Finnish and from Finnish into English, and thus the aim was to see whether this group of translators considered them problematic in this translation direction.

The translators hardly commented on issues related to addressing the reader. When asked about it specifically, only three thought it difficult, while the rest considered it 'easy' or 'neither easy nor difficult' (Table 2). However, they may have underestimated the difficulty as it proved to be another aspect where some translations were not completely successful according to the revision results. This was partly due to a source text of which one translator commented "sometimes it was unclear who it really was addressed to". A few commented that this uncertainty made their work harder, although it is actually a rather familiar situation for professional translators. Again, the difficulty in addressing the reader was not entirely unexpected as Finnish norms differ from those of English in this respect. For example, direct address with 'you' is not used nearly as often in Finnish as in English (see e.g. Mauranen 2002:4, 8) and may feel too informal and/or patronising in some contexts. Instead, passive constructions or the generic 'zero person' subject are used much more in Finnish (e.g. Norris 2010; Meriläinen 2010:120). Consequently, when translating from Finnish into English, the text often has to be addressed more directly to the reader, by the addition of more second person references, for instance.

This proved to be one of the more challenging areas. For example, the number of uses of the pronoun 'you', 'your', etc. in the translations showed a great deal of variety, ranging from 3-30 in the translations of the non-expressive text on healthy eating (predominantly operative), while the translations of the expressive blog text on food (with only elements of operative) contained 8-15 instances of the pronoun. 30 second person pronouns in different forms out of a total source word count of approximately 300 is rather high. The revisers commented that this translation had a "conversational and relaxed manner" (R1) but that it displayed some redundancy. For example, references to the second person are repeated rather often in this sentence: "*If you have diabetes, diet plays a bigger role in your life than is usual, because every time you eat a meal it raises your blood sugar levels*", but this translation's overall evaluations were very positive and among the highest overall scores for an individual text.

Many translators commented on having to think about how to achieve the right style or tone in the target text, such as a journalistic or colloquial style. When asked to evaluate how easy/difficult they found the degree of formality, three said it was difficult and the rest considered it either easy or neutral; however, overall this was deemed slightly less easy than addressing the reader. Again, the translators may not have been able to evaluate the difficulty of this area with complete accuracy as the translations showed a great deal of variation in this respect. It seemed difficult to pitch the formality correctly and keep it at the same level, regarding lexicon, syntax, and the general impression of the text. For instance, even one of the two highest scorers used some contracted verb forms in a non-expressive article about EU regulations, corrected by both revisers. The revisers often commented on this; for instance, "some unevenness in how informal the piece is" (R1), "a generally consistent and slightly formal tone" (R1), and "clear, smooth register and style" (R2).

Other problems were inappropriate use of slang or items that were too colloquial. In some cases, the fluency and appropriately colloquial nature of a translation were suddenly interrupted by an expression that was slightly too 'slangy', as if the translator were trying too hard without being aware of the subtle differences in the strength of the expressions. The lack of understanding of the 'strength' of words/expressions could well be one of the factors contributing to the unevenness of text, making it feel less natural. The revisers commented on both successful and less successful outcomes, e.g. "there are some potentially puzzling idioms" (R1), "in places inappropriate usage for context" (R2), and "word choice is nicely varied" (R1). The translators opting for less common solutions seem to have been more risk-taking than prudent, as per Campbell's dispositions (Campbell 1998:104), although the results were not always optimal. On the other hand, risk-taking can lead to good outcomes as also indicated by Lorenzo's results: in her study, translators with higher scores took more risks and used more variety in their solutions, while those with lower scores tended to play it safe and opt for more standard and familiar solutions (Lorenzo 2003:112).

5 CONCLUSION

This paper has looked at the translators' perceptions of various aspects of L2 translation, relating them to their translation performance, and attempted to build on the profile of L2 translators emerging from earlier studies. As this study works with only one language pair and one particular group of translators, which was rather limited in numbers for practical reasons, the conclusions are somewhat tentative, although they do contribute to research on the topic and may perhaps be applicable more generally. They would also seem to lend support to the significant role of the three competence components identified by Campbell; textual competence, disposition and self-monitoring ability (Campbell 1999:153).

One of the more striking aspects of these translations was that, while revision results indicated that their general quality was good, all displayed a mix of successful and unsuccessful solutions, in many aspects and at many levels of text. At the grammar-level, the use of prepositions and articles proved somewhat challenging, although problems in this area did not invariably cause a sense of 'non-nativeness'. At a higher level of textual competence, addressing the reader showed a great deal of variety and sometimes affected the fluency or flow of the text. The same can be said for the degree of formality as the translators seemed to have some difficulty in finding the right tone and keeping it consistent. At times they were able to create a good colloquial style in an expressive text, only to stumble on an expression that was slightly 'off', or the flow of a matter-of-fact informative text was suddenly interrupted by contracted verb forms. These results seem to suggest that finding and maintaining the right tone/register and degree of formality could be a common hurdle in L2 translation.

The views reported by the translators on the difficulty of these four areas proved contrary to the practice: they considered articles and prepositions slightly more difficult than the degree of formality or addressing the reader, whereas the revisers' scores and comments on their translations suggest otherwise. This implies that it may be easier for L2 translators to notice problems at the micro level of grammar than at the macro level of discourse.

In this study, the revisers' evaluations indicated that these translators were able to produce both non-expressive and expressive translations nearly equally well since the difference in the groups' mean revision scores between the two types did not differ significantly: the score for all non-expressive text translations was 3.93 and for the expressive ones 3.84. This may encourage a less strict definition of text types suitable for L2 translation than those generally applied, as discussed in section 2.3. Obviously any results can only be indicative with a group this small, but they nevertheless suggest a lesser influence of text type on L2 translation success than previously thought. Another factor possibly influencing these results is that the expressive texts analysed were considerably shorter than those commonly used when researching literary translation, and thus the same may not apply to novels, for instance.

The profile of a good L2 translator emerging from this study is a person who has excellent L1 and L2 skills, a significant amount of contact with various aspects of the L2 culture, and most importantly has read widely in L2. This translator is familiar with genre conventions and makes an effort to find the right style and register, considers target readers and checks the terminology. Confident in his/her skills, the L2 translator is at times willing to take risks in trying out creative solutions, but as he/she cannot be completely certain of how natural the L2 text reads, he/she opts to do ample checking and editing and to work with native-speaker revisers whenever possible. It would be interesting to find out to what extent this also applies to L1 translation by the same translators, but that is beyond the scope of the present paper.

One of the earlier Finnish surveys on L2 translation concluded that L2 translation is possible if the translator is familiar with the target language and culture, the special domain of the translation and related textual conventions, is aware of his/her limits and has the translations revised by a native speaker of the TL (Korpio 2007:2) – a list that is not far from that of Pokorn as quoted earlier, also mentioning translation strategies and the "as yet undetermined individual abilities" of the translator (Pokorn 2005:xii). My study has shed some light on those abilities, and its findings could perhaps result in a few more items to add to the list: familiarity with text types and genres in both languages, awareness of the importance of higher-level textual strategies in comparison to the level of grammar, and the right balance between confidence and appreciation of potential pitfalls in writing in a language one is still in the process of learning and perfecting.

REFERENCES

Ahlsved, Karl-Johan. 1977. "Translating into the Translator's Non-Primary Languages." In *Translating - A Profession: Proceedings of the Eighth World Congress of the International Federation of Translators*, P. A. Horguelin (ed.), 183-188. Montreal: Conceil des traducteurs et interprètes du Canada.

Anderman, Gunilla, and Margaret Rogers. 2003. "Introduction." In *Translation Today: Trends and Perspectives*, G. Anderman and M. Rogers (eds), 1-10. Clevedon: Multilingual Matters.

Beeby Lonsdale, Allison. 2003. "Genre literacy and contrastive rhetoric in teaching inverse translation." In *La direccionalidad en traducción e interpretación: perspectivas teóricas, profesionales y didácticas [Directionality in translation and interpreting: theoretical, professional and didactical perspectives]*. D. Kelly et al. (eds), 155-166. Granada: Atrio.

Campbell, Stuart. 1998. *Translation into the second language*. New York: Longman.

Carreres, Angeles. 2006. "Strange bedfellows: Translation and Language teaching." In *Sixth Symposium on Translation, Terminology and Interpretation in Cuba and Canada: December 2006*, 1-21. Canadian Translators, Terminologists and Interpreters Council.

DGT (Directorate-General for Translation). 2011. *Lingua Franca: Chimera Or Reality?* Luxembourg: Publications Office of the European Union.

Dollerup, Cay. 2000. "English: Axes for a target language." In *Translation into Non-Mother Tongues in Professional Practice and Training*, M. Grosman et al. (eds), 61-70. Tübingen: Stauffenburg.

Grosman, Meta. 2000. "Non-mother Tongue Translation - An Open Challenge." In *Translation into Non-Mother Tongues in Professional Practice and Training*. M. Grosman et al. (eds), 21-34. Tübingen: Stauffenburg.

Hunziker Heeb, Andrea. 2016. "Professional translators' self-concepts and directionality: indications from translation process research." *The Journal of Specialised Translation* 25: 74-88.

Kearns, John. 2006. "Review: Translation: Pokorn (2005)." *LINGUIST List* 17: 187.

Kelly, Dorothy. 2003. "Prólogo." In *La direccionalidad en traducción e interpretación: perspectivas teóricas, profesionales y didácticas [Directionality in translation and interpreting: theoretical, professional and didactical perspectives]*. D. Kelly et al. (eds), 13-16. Granada: Atrio.

Korpio, Marja. 2007. "Kaikki sitä tekevät – vieraalle kielelle kääntäminen Suomen kääntäjien ja tulkkien liiton asiatekstikääntäjien työssä." MA Thesis. University of Tampere.

Lorenzo, Maria Pilar. 2003. "La traducción a una lengua extranjera: uno de los muchos desafíos a la competencia traductora." In *La direccionalidad en traducción e interpretación: perspectivas teóricas, profesionales y didácticas [Directionality in translation and interpreting: theoretical, professional and didactical perspectives]*, D. Kelly et al. (eds), 93-116. Granada: Atrio.

Mackenzie, Rosemary and Jean Vienne. 2000. "Resource research strategies: A key factor in teaching translation into the non-mother tongue." In *Translation into Non-Mother*

Tongues in Professional Practice and Training, M. Grosman et al. (eds), 125-131. Tübingen: Stauffenburg.

McAlester, Gerard. 1992. "Teaching Translation into a Foreign Language – Status, Scope and Aims." In *Teaching Translation and Interpreting*, C. Dollerup and A. Loddegaard (eds), 291-297. Amsterdam and Philadelphia: John Benjamins.

McAlester, Gerard. 2000a. "The evaluation of translation into a foreign language." In *Developing translation competence*, C. Schäffner and B. Adab (eds), 229-241. Amsterdam and Philadelphia: John Benjamins.

McAlester, Gerard. 2000b. "The time factor: A practical evaluation criterion." In *Translation into Non-Mother Tongues in Professional Practice and Training*, M. Grosman et al. (eds), 133-139. Tübingen: Stauffenburg.

Mauranen, Anna. 2002. "Where's cultural adaptation: A corpus-based study on translation strategies." In *inTRAlinea, Special Issue*: CULT2K 2002. http://www.intralinea.org/archive/article/1677. Visited September 2015.

Meriläinen, Lea. 2010. *Language Transfer in the Written English of Finnish Students*. Publications of the University of Eastern Finland. Dissertations in Education, Humanities, and Theology, no 9. Joensuu: University of Eastern Finland.

Newmark, Peter. 1995. *A Textbook of Translation*. London: Prentice Hall Europe.

Norris, Carolyn Brimley. 2010. "Academic Writing in English." In *Language Services, University of Helsinki*.

Pokorn, Nike K. 2005. *Challenging the Traditional Axioms: Translation into a Non-mother Tongue*. Philadelphia: John Benjamins.

Pokorn, Nike K. 2007. "In defence of fuzziness." In *Target* (19) 2: 327-336.

Pokorn, Nike K. 2011. "Directionality." In *The Handbook of Translation Studies*, vol 2. Y. Gambier and L. Van Doorslaer (eds), 37-39. Amsterdam: John Benjamins.

Prunč, Erich. 2003. "Óptimo, subóptimo, fatal: Reflexiones sobre la democracia etnolingüística en la cultura europea de traducción." In *La direccionalidad en traducción e interpretación: perspectivas teóricas, profesionales y didácticas [Directionality in translation and interpreting: theoretical, professional and didactical perspectives]*, D. Kelly et al. (eds), 67-89. Granada: Atrio.

Reiss, Katharina. 1981. "Type, kind and individuality of Text: Decision Making in Translation." In *Poetics Today*, 2 (4): 121-131.

Ringbom, Håkan. 2006. *Cross-Linguistic Similarity in Foreign Language Learning*. Clevedon: Multilingual Matters.

SKTL (Finnish Association of Translators and Interpreters). 2012. *Asiatekstinkääntäjien jäsenkysely*, Helsinki.

Snell-Hornby, Mary. 2000. "McLanguage: The identity of English as an issue in translation today." In *Translation into Non-Mother Tongues in Professional Practice and Training*, M. Grosman et al. (eds), 35-44. Tübingen: Stauffenburg.

Stewart, Dominic. 2000. "Conventionality, Creativity and Translated Text: The Implications of Electronic Corpora in Translation." In *Intercultural Faultlines. Research Models in Translation Studies I: Textual and Cognitive Aspects*, M. Olohan (ed), 73-91. Manchester: St. Jerome.

Feeling Like a Translator: Exploring Translator Students' Self-Concepts through Focus Groups

Elin Svahn, Stockholm University

ABSTRACT
Translator students' self-concept has been a key element in several frameworks of translation didactics. This paper explores the notion of self-concept, broadly defined as the way we think about ourselves, from a sociological viewpoint in a longitudinal study, taking its material from three focus group sessions recorded with four translation students following an MA programme in Translation Studies. The Perry scheme (Perry 1970) is applied to the material in order to map the students' epistemological development. The analysis shows that focus groups are a suitable method for uncovering self-concept statements, and that a highly developed self-concept can be seen in the material, although some factors seem to have slowed the self-concept development.

KEY WORDS: self-concept, socialisation, translation sociology, translation didactic, focus groups

1 INTRODUCTION

Over the last few decades, sociologically oriented studies on translation and translators have become a major research topic in Translation Studies (TS) and have yielded a large body of knowledge on different aspects of how to "be" a translator. These aspects include themes such as translators' strategies for constructing their 'occupational selves' (Sela-Sheffy & Shlesinger 2008), the perceptions they have of their profession (Katan 2009a; Katan 2009b) and the status of the different translation professions (Dam & Zethsen 2008; 2009, among others). Unlike these studies, the present study focuses on "becoming" rather than "being" a translator. The question of whether translators are "made, not born" or "born, not made" (cf. Gile 2009:7) has attracted scholarly attention since the 1970s. However, there is a considerable lack of studies as far as the developmental process of emerging translators is concerned[1], despite the fact that Toury encouraged research in this area already 30 years ago. He states:

> What we still lack is the *longitudinal studies into the making of individual translators*, under varying circumstances, carried out in comparable methods, and within the field of translation studies itself (Toury 1984a), which will be in position to substantiate the observation. (Toury 1986:87, italics in the original)

In this article, self-concept, summarised as "the set of meanings we hold for ourselves when we look at ourselves" (Stets and Burke 2003, 129), is in focus as a way to study "the making of individual translators". From an empirical perspective, self-concept research in TS has as of yet derived from a cognitive process-oriented perspective (for an overview, see Muñoz Martín 2014:29-31), albeit with some sociological perspectives (Göpferich 2009), and mostly within pedagogical frameworks.

This article sets out to explore self-concept from a sociological viewpoint in a longitudinal focus group study. In order to trace the self-concept development of four MA students, three focus group sessions have been conducted with the same four students during a 2-year MA programme in TS at a Swedish university. The focus group data is analysed using the Perry scheme (1970), which is a scheme for measuring students' epistemological development.

2 THEORETICAL BACKGROUND

Translation sociology is centred on the notion of translation as a social practice (Wolf 2006). More specifically, this article is positioned within what Wolf (2006:11) calls the sociology of the agents in the translation process, which "analyses the translation activity under the perspective of its protagonists as both individuals and members of specific networks", alongside the sociology of the translation process and the sociology of the cultural product. The common denominator for translation sociology is that the translator is seen as an active agent in his or her own right.

Toury's sketch of a developmental model is originally intended for "native translators", i.e. bilinguals who develop into translators without engaging in formal training. For obvious reasons, this is not applicable for the present study, where students follow formal translator training. However, some of the concepts presented by Toury have also proved to be relevant for this study, such as translatorship as a social role and the notion of environmental feedback. Toury claims that "[t]ranslatorship amounts first and foremost to being able to *play a social role*" (Toury 1995a:53, italics in the original). This is clearly a sociological view of *being* a translator, and permits us to enlarge 'translation as a social practice' to include 'translatorship as a social practice'. It also implies that learning

[1] Recently, Duflou (2016) has made a major contribution on how EU conference interpreters are socialised into their profession.

to play the social role is of paramount importance as to what regards the *becoming* of translators. Furthermore, Toury states:

> A prerequisite for becoming a socio-culturally significant translator is gaining *recognition* in this capacity. Thus, the identity of a person as a translator is *granted* rather than *taken*, which also means that it should first be *earned*. The implication is clear: a central part of the process of becoming recognized as a translator consists in the acquisition of the norms favoured by the culture that would be granting that status. (Toury 2012:277, italics in the original)

The conditions of the translator's social role are thus determined by cultural norms. Wolf (2006:10) acknowledges the importance of norms and the necessity to take the social context into account: "Norms as social categories govern translational behaviour of individuals within a societal context and are crucial factors in the socialisation process of translators; as a consequence, their relevance for translator's training programmes is of paramount importance."

To connect the surrounding culture with the translator, Toury introduces the concept of environmental feedback, which should be understood as interactive in its function and intimately connected with norms (Toury 2012:284). The novice, lacking experience in translating as well as knowledge of the prevailing norms of the specific community, cannot be expected to evaluate the appropriateness of different strategies and/or end-products. Those who on the other hand have the ability to assess the novice's work are "those who already have, believe they have or are believed to have [culturally acknowledged criteria]" (Toury 2012:285). This gatekeeping function can be assigned to several different actors in a translation community, such as editors and project managers. In an educational setting, the gatekeeper is most often the translation teacher and, if applicable, the reviser of a translation assignment. The novice, in our case the student, tries to avoid "improper" behaviour and the negative sanctions that go with it. It is through this process of normatively motivated feedback, which, for instance, first develops the student's skills and eventually helps him to internalise the appropriate norms, that the student is socialised into the translation community (ibid.).

2.1 Self-Concept

The notion of self-concept has been described as "the set of meanings we hold for ourselves when we look at ourselves" (Stets & Burke 2003:129). One cornerstone in understanding the self from a sociological perspective is that the self is both individual and social. Stets and Burke (ibid.) describe the relation between the self-concept and the society as follows: "[Self-concept] is based on our observations of ourselves, our inferences about who we are, based on how others act towards us, our wishes and desires, and our evaluation of ourselves." They continue by pointing out that our self-concept changes constantly due to influences from the surrounding community, thus enhancing the social context as well as how others perceive and act towards us.[2]

In TS, self-concept has attracted scholarly attention in translation didactics, mainly as one aspect of translation competence. In Kiraly's work, self-concept, together with socialisation into the the professional community, is an essential element in his model of translation training. In his later work, Kiraly describes students' self-concept as "[a] profound awareness of their responsibilities as active participants in a complex communicative process where they serve a key role […]" (Kiraly 2000:13) and the *professional* self-concept as "[t]he conceptualization of oneself as a professional translator" (Kiraly 2000:15). Although crucial for the students' development, Kiraly emphasises that the self-concept cannot be "handed" to the students by the translator teacher; it has to be developed by the student on his or her own.

Within the cognitive paradigm, Muñoz Martín (2014:16) links self-concept to translation competence and the question of expertise. Other studies exploring self-concept from a cognitive translatorial angle are Göpferich (2009), Ehrensberger-Dow and Massey (2013), and Hunziker Heeb (2016). Göpferich takes a social perspective when she analyses questionnaires from translator students , "against the background of the controlled theoretical and practical input of their translation training, which is assumed to shape their translator's self-concept and professional ethos" (Göpferich 2009:31).

Muñoz Martín (2014:31) advocates operationalising the self-concept. In an attempt to formulate an understanding of self-concept from a sociological perspective, I return to Stets and Burke's (2003:129) description of self-concept and its relation to the surrounding society, i.e. that self-concept "is based on our observations of ourselves, our inferences about who we are, based on how others act towards us, our wishes and desires, and our evaluation of ourselves." As a consequence, this study takes as its focal points different perspectives related to the students' development of self-concept, namely the way we think about ourselves in relation to

- the market, i.e. the student's position(ing) on the translation market. This includes what kind of translation work (specialisation), where to work (in Sweden or abroad), and under which conditions (freelance or in-house);
- the translator's social role, i.e. the translator as an active agent with responsibilities towards different stakeholders, such as the initiator, the author, the text, the reader etc., in a social context;
- other people, i.e. societal self-image. This includes how others think about ourselves and what we do, as well as what we think others think of us.

2.2 The Perry Scheme

How translator students change the way they think during training has attracted some attention in TS (Jääskeläinen 2004). When it comes to higher education, the Harvard

[2] One example of how the surrounding community can influence the self-concept is by role models, which have been described as a prerequisite in order to foster a self-concept (Gibson 2003). This is an interesting area of research for this focus group material, which, due to scope limitations, will be discussed at length elsewhere.

scholar William Perry (1970) has put forward a developmental scheme that measures students' epistemological development in terms of intellectual and ethic growth. The Perry scheme was originally developed for Harvard students in a longitudinal study with open-ended interviews during the 1950s and 60s, and remains a key study in understanding students' approaches to learning (Moore 2002). The original study ranged over nine epistemological positions, but scholars have since simplified the scheme into four positions: Dualism, Multiplicity, Contextual Relativism, and Commitment within Relativism (Moore 2002:20-22). These positions will be used in this study.

The position of Dualism (1) represents the starting point of the students' "educational journey", and it is characterised by a clear-cut division of We-Right-Good vs. They-Wrong-Bad. Knowledge is seen in terms of Absolute Truth and the Authority is unquestioned. Moreover, the Authority is supposed to "hand" the Truth to the student. In Multiplicity (2) the focus still lies on a division of We-Right-Good and They-Wrong-Bad, but with the addition that there is knowledge that is "not yet known". This creates a measure of uncertainty, which results in an attitude that "everyone has a right to his or her own opinion" and that "anything goes", which, in turn, leads to a lack of trust in Authority (Moore 2002:20). In Contextual Relativism (3), a change occurs that is described as a "[f]undamental transformation of one's perspective". The students have previously seen the world as dualistic in its essence, albeit with some exceptions due to special circumstances. Now, the world stands before them as "essentially relativistic and context-bound with a few right/wrong exceptions". A characteristic feature of the third position is also "the self-consciousness of being an active maker of meaning" (Moore 2002:21). In the last stage, Commitment within Relativism (4), the students have gained a more complex view of the world, both in terms of the specific subject and of themselves. The Commitments are elaborated and refined and this "defines one's identity in a contextually relativistic world" (ibid.).

Moore highlights two central themes that develop in parallel. Firstly, the students learn how to deal with diversity and uncertainty in relation to new learning. Secondly, they gain an awareness of "the attendant evolution of meaning-making about learning and self" (Moore 2002:22). It is this last part of the ethical development that is particularly interesting for this article, as it is reveals the students' ability to reflect on the world around them, as well as to have a meta-awareness of their role in the world.

3 METHOD AND MATERIAL

The present study has been carried out through focus groups, i.e. groups brought together to discuss a designated topic with a moderator. Focus groups, together with questionnaires and interviews, have become a means to explore collective beliefs, group norms and group processes and to provide data on normative beliefs that often remain unarticulated (Saldanha & O'Brien 2014:150; Bloor et al. 2001:5-6; Koskinen 2008:83). This speaks in favour of focus groups for the students' epistemological development as well as their self-concept statements, and the development over time. In order to keep the focus on the overall translation sociological framework of the study, only factors related to the relationship between self and society will be taken into account. Society, or social context, can appear as a vague and abstract concept, but can be concretised in form of feedback. In Stets and Burke's (2003:29) words:

> [t]he basis for understanding social structure arises from the actions of individuals', keeping in mind that these agents (individuals) receive feedback from structures they and others create to change themselves and the way they operate.

Here we see the link between feedback and self-concept; someone's self-concept can change due to feedback from the surrounding society. Feedback is seen as both oral and written normative statements on how to be a translator.

Focus groups are typically advised to be made up of 6–10 participants (Saldanha & O'Brien 2014:173) or 6–8 participants (Bloor et al. 2001:26), although Bloor et al. acknowledges that groups with 3 or as many as 14 participants have also been reported. In my case, logistical issues were the reason for the small number of participants; from a class consisting of 9 students, only 4 wanted to participate in the study. The longitudinal nature of the study, and the size of the collected body of data, is deemed to compensate for the small number of participants. It also gives the possibility of at least partially investigating the students as "individual translators", as Toury (1986:87) requested.

The focus groups were semi-structured, meaning that the moderator has a set of questions or topics that may appear in no fixed order and that can also be expanded during the course of the focus group. Saldanha and O'Brien (2014:173) write that "[s]emi- and unstructured interviews (and focus groups) tend to shift the balance of power away from the researcher and towards the research participant, allowing for the co-construction of knowledge". This has been my aim when leading the focus groups. However, since the group was quite shy and pensive with long moments of silence, especially in the first focus group meeting, I as moderator had to be more active than I had planned. When using focus groups or other interview methods, it is also important to bear in mind that we only have "insights in what participants *say* they believe or do, not into what they *actually think* or *do*" (Saldanha & O'Brien 2014:170, italics in the original). The main topics during the focus groups were the students' background, the translation training they were currently undertaking, the translation market in Sweden, 'translatorship' (questions related to their view on translations, on themselves as translators, on handling feedback etc.), and their future as translators.

Table 1: Focus groups

Focus groups	Recorded	Length (h:m)	Transcribed material
1st	1st term	1:13	22 pages
2nd	2nd term	1:28	35 pages
3rd	4th term	1:02	33 pages

The focus groups meetings took place at the end of the 1st, 2nd and 4th term. They were held in Swedish and recorded and then transcribed. The differences in length in the transcribed material, especially between the first and third focus group, can be explained by the fact that the students interrupted each other more in the third focus group.

A special feature for this particular class was the source language (SL); as a matter of fact, it was the first time a MA programme in TS was given with this SL in Sweden. To illustrate the size of the market, there is only one state-authorised translator in their language combination, compared to 64 in the combination English-Swedish (Kammarkollegiet 2015). This had several implications for our study, as will be seen in the following analysis. One concerns external teachers who had to be hired because of the unusual SL, which is however not an uncommon practice for the department in question. All the same it became an important variable to take into account when analysing the focus group data.

For the sake of anonymity, the names used in this article – Emma, Eva, Erik, Edvin – are fictitious.[3] The four students share similar backgrounds: they have a BA in the SL and have studied 1–2 years in the country of the SL. When entering the programme, the students had no previous experience of professional translation. Apart from the BA, they have studied Swedish and applied general linguistics for one or two terms and have some knowledge of other languages. They were aged 25–29 when the first focus group was recorded.

4 ANALYSIS

4.1 Focus groups session no. 1

In the data from the first focus group session, when the students had studied for two months, there is a striking number of examples of Perry's Dualism, in particular the division between We-Right-Good and They-Wrong-Bad (Moore 2002:20).[4] At first, this distinction seems to concern what "other people", or "the public", think of translation and the translation profession, both on a more general level and in more specific cases. One example of the latter is the nature of translation criticism in literary reviews:

(1)	Eva	Exactly, if something is bad, then it's commented.[5]

This is accompanied by a feeling of being misunderstood, which can be seen in utterances such as "People really have no clue […] about the situation in that respect", and "[t]here's not really an awareness that you actually need a masters' degree". At the same time, the students willingly acknowledge that they themselves did not have much knowledge of translation when they entered the programme two months earlier:

(2)	Eva	Almost nothing.
	Erik	You thought you knew a bit more than you actually knew.

[3] Similarly, the SL and country in question will be referred to as "the SL" and "this country", etc.
[4] The first term includes courses in translation, translation theory and text analysis.
[5] All examples have been translated into English by the author.

They criticise the public's (lack of) knowledge of translation, but their own utterances reflect the same ambiguity. This becomes clear when I ask them what characterises a good translation. After an attempt at a definition, Emma concludes:

(3)	Emma	It's easier to define a bad translation than a good one.

Another feature of Perry's Dualism is that the students have a strong faith in the Authority, who is a holder of Truth. In a translation education setting, the translation teacher can be considered the Authority whose feedback on a translation assignment points the way to the Truth, i.e. a "good" translation. As has been described earlier, Toury (1995b:284) considers feedback to be a central part for learning to play the social role as translator. Therefore, I was interested in hearing the students' thoughts about receiving regular feedback on translation assignments. However, as I asked about their sentiments on this topic, Eva's initial response was "Have we had that at all!?" This led to confusion about their working procedures, which, in turn, led to my not realising the consequences of the lack of feedback until the second focus group. Already in the first focus group, however, the students were very clearly discontent with not receiving any feedback, although they were not openly critical of the teacher. This can be seen in the following example:

(4)	Emma	Well, we have these [translation] seminars when we're supposed to do it [review the translations] as well, to go through the source text and all the different target texts that we've produced…
	Eva	But there's not really time…
	Erik	It's not really that careful…
	Eva	It's more on a general level…

Not to be openly critical to the Authority is in line with Dualism. On a more practical level, it is of course hard to measure one's development without having any idea of the desirable outcome. In Toury's terms, the environmental feedback is missing. At the same time, this can also be interpreted as a case when the Authority is the holder of Truth. The students discuss the use of translation theory in translation training:

(5)	Eva	So far I think it's been more of a historiography of translation studies rather than giving any special guidelines or, how to say, of how a translator should act.

In this example we can distinguish a request for prescriptive guidelines on how a translator should act, i.e. the Truth. In the discussion below, which directly followed the previous example, Eva's statement is somewhat nuanced:

(6)	Edvin	More of an orientation of the whole research discipline…
	Emma	But that's the point as well I guess.

	Edvin	Yes exactly, that's what you're supposed to know, it's important to be aware of the history, especially if you want to do an academic thesis or research…
	Eva	It feels like it's more useful in that context than in a hypothetical professional life, but then I suppose that it makes you reflect on how you translate yourself, which makes it useful.
	Emma	Yes, since most of the theories we've been reading about are quite old, it really shows how the views on translation have changed since then and what mistakes you may make if you become too narrow in your way of looking at the whole of it.

Here we can see how the students try to find their roles in a new community. Regarding the issue of positioning themselves on the market – how to work, where to work and what to work with – the students differ slightly. Emma and Eva express the wish to work with literary translation, although they do not seem very optimistic about their chances:

(7)	Emma	Most people I've talked to think that I'll work with literary translation and then I try to convince them that it's not very probable. And then they say: "Maybe you'll start with technical manuals but then later on, once you've made a name for yourself, then you can get a novel to translate!" But that's not really what I expect from the profession.

There seems to be a clash between the students' and the public's views. This might very well be a common experience for all translation students, but what makes this specific group somewhat more insecure is the fact that they will be the first university-trained translators in this language combination in Sweden. When discussing the possibility of not entering the programme and instead choosing to "just start translating", the students agree that it is not an option:

(8)	Eva	Not now when this program exists. Then you would be in competition with the students [from the program].
	Erik	It feels like it's very hard to enter the market if you don't have a degree or haven't translated for several years already, so I feel that it's hard to just start.
	Edvin	You have a great advantage if you go through the programme.

The reason for "do[ing] the programme" is more linked to the translation market and that they will be documented university-trained translators, rather than what the students hope to learn. Emma concludes:

(9)	Emma	I feel that joining [the programme] gives me security, for my part. And that you have the right to call yourself a translator, and to demand proper rates as well. I feel that if I didn't take the programme, I might still have been able to

handle the profession, but I would still have felt insecure, I think.

The situation of the SL makes it very hard to estimate what the market actually looks like. On the one hand, the graduates will be in a very unique position, but on the other hand, there might not be a demand for their translation services, which concerns the students. The majority of the students would like to start working in a translation agency and then maybe with time move towards freelancing. However, they are very reluctant to work in an agency but not translating from their main SL. Edvin comments: “It would almost feel like a waste.”

One question intimately connected with translators’ societal self-image is the topic of translators’ visibility. On a question about whether translators are visible in society in general, the students respond:

(10)	Emma	[Translators are] very invisible, but as far as I’m concerned that’s fine. I don’t know, of course it would be nice if it got greater recognition as an occupation so you actually understand how much effort it takes, but I don’t feel that it’s that important that people actually understand what I do.
	Me	For you personally, you don’t need that…
	Emma	No, exactly.
	Edvin	I feel like that as well.
	Me	That you’d rather remain in the shadow?
	Edvin	Yes, it doesn’t really matter. It would be nice if the status increased a bit.
	Eva	If it could help to raise the rates yes, then…

In this example, the question of status seems to be interpreted by the students as their individual status as translators; they personally do not need recognition from the public. In light of the previous examples, where they criticise the public’s lack of insight into translation matters, their own opinion seems somewhat ambivalent.

The expression “to make yourself a name” appears twice during the first focus group session, for the first time in (7) above. When discussing theory, Emma states:

(11)	Emma	In a way it can be hard to relate what we’re reading about to the professional role as a non-literary translator, it’s more about literary translation. So it also feels like once you’ve made yourself a name you can take the liberty of doing things that one that has to make a living out of it cannot.

The statement can be seen as a recognition that a translatorship must be earned, as Toury claims; the (literary) translator creates himself a position which makes it possible for them to, in the first case “get a novel to translate”, and, in the second, disregard certain norms which normally constrains translators. Here we can see an individualism that has also been described by Katan (2009b:123), that “translating is a profession when it is ‘earned’ individually as a result of having made a name for oneself individually", and that Sela-Sheffy (2008:4) has called a "personal reputation of select individuals".

4.2 Focus group session no. 2

The second focus group was recorded at the end of the first year.[6] Regarding the translation feedback from the teachers, the situation seems to be unchanged. What had changed, however, was the students' approach to it. What in the first focus group was called upon as a dualistic need for Good/Bad, while still having trust in the Authority, has now developed into a more pluralistic view on translation, as can be seen when Eva is imitating the translator teacher:

(12)	Eva	It's hard to know how to develop. Now it's more like 'This is good, this is good, this is good, there are several ways of translating'.

As was pointed out in section 3, focus groups only account for the viewpoint of the participants. We do not know what *actually* happened in these seminars, only what the participants *say* happened, and what actually happened is not important either. In (12), Eva's construction of her reality seems to be channelled into an overwhelming and quite frustrated feeling of the multiplicity of translation strategies. Several utterances are still implicitly (13) or explicitly (14) centred on Good/Bad, but they are more nuanced than in the first focus group. If in the first focus group there was only one Truth, only one "good" translation, there are now several ways of making a "good" translation. This corresponds closely to the "anything goes" approach of Multiplicity, with a diversity of different opinions available. The second focus group also marks a turning point in the students' attitude towards the teacher, who is no longer seen as a divine Authority. This can be seen in Eva's frustrated comments on how the class works:

(13)	Eva	We've gone through some of it [the translations] in class and 'that's a way of translating and this is a way of translating' and so on, but no comments.

In a couple of examples, we can also see what could be interpreted as an indicator of Contextual Relativism, the third position. In the first one, commenting on the translator's responsibility, Emma states that she "would like to at least always have that awareness; what is right in this specific situation, and not just try to produce as much text as possible as fast as possible" (18). Although the example revolves around what is Right, thus speaking in favour of Dualism, there is also an awareness that different circumstances require different solutions, which is not present in other utterances. The second example occurs when Edvin states, in (19), that he "[f]eel[s] like a translator. But maybe not yet complete, but maybe you will never be that", which shows an awareness of knowing and learning as ongoing activities which can also be seen as Contextual Relativism. All in all, the students summarise their experience of feedback as directly linked to Good/Bad:

[6] During the second term, the students had two teachers in practical translation classes.

(14)	Eva	It feels like you've got your style that you stick to and if you don't get any comments on it, that it's bad, then you just continue like you're used to.
	Erik	You kind of hope that it's good.
	All	(laughter)

In the second term, the students can choose 15 ECTS freely from a number of courses, which gives them the possibility to position themselves on the market.[7] Two of the students, Edvin and Erik, chose to take an internship course in the language sector, corresponding to one month of full-time studies. The internship course is voluntary, and the student has to find the placement on her own. Edvin did an internship in a medium-sized translation agency, and motivated his choice of internship by wanting to gain experience and have some kind of contact with the market. Erik did an internship in a national language centre and took also a course in business communication. Emma chose a course in creative writing in English. Edvin and Eva took courses in two different languages, in order to add another SL in the future. The fact that the students claim they had not received any individual translation feedback the previous semester gave the internships extra weight. All of a sudden Edvin, and to a certain degree Erik, received translation feedback in a professional environment. Edvin comments:

(15)	Edvin	It felt great. It was great. I really appreciated it. Then I could see directly… like the norms a bit, how they work and what kind of things, small things, you should think of when translating.

In a professional surrounding, where he "felt like one in the team", Edvin could "see directly" what he could not see before. He continues: "Yes exactly, really a bit of everything… from punctuation to how to formulate certain expressions. I could see directly what… well, what was good and what was bad." At this stage, as there had been a lack of feedback beforehand, the question is whether it was the feedback itself that opened his eyes, or feedback in a professional setting. He seems to have internalised a view of what is considered "good" and "bad" in the eyes of the professional translators at the agency. The internship was also an opportunity to gain a broader view of the translation market. Erik explains his insights about the variety of different positions available to linguists: "So it was very nice to see what kind of different 'language jobs' there are that you can do afterwards. If you want to work with something other than translation, that is." When the students who did not do an internship called for more practical classes, especially on CAT-tools, Edvin replies:

(16)	Edvin	Absolutely. I guess for me the internship gave me that part, because I've been sitting with CAT tools for four weeks, full-time. And I have kind of an idea of what the profession

[7] The other 15 ECTS being different courses in translation, technical language and terminology.

consists of: what's going on in a translation agency and how the workflow goes and… […]

The "idea of what the profession consists of" can also have more practical implications. In the first focus group, several students were very reluctant to work in an agency without translating from their SL. After the internship, where Edvin translated from English, he clarifies what he learnt: "But for example, now I know that it's not very probable that we'll get the chance to work with our language in a translation agency…"

As for the societal self-image, one aspect that was mentioned in the first focus group was the translator's visibility. After a brief discussion about different kinds of visibilities – in society in general or in the translated text – Edvin and Emma comment:

(17)	Edvin	Well I think absolutely that it would be great if… I don't know, like interpreters are more visible in mass media than translators. It would be great if translators also could come in…
	Emma	I would love to see more columns and such from translators that have translated a specific literary piece, their point of departure, how they went about it and so on. I think it would be really interesting.

There is a remarkable difference in the students' approach to translators' visibility from the first session (9). This marks a shift from an individual perspective to a perspective of the occupation in general.

The students' societal self-images are very likely to affect their positions on the market. Emma is the student with the most outspoken ambition to translate literature. In the first focus group session, she twice came back to the expression "once you've made a name for yourself" (see (7) and (11)). When I ask the students what "making yourself a name" means for them, Emma replies:

(18)	Emma	I guess it means the same thing as in other professions, that you're trying to have a professional approach, that I know that I've done a good job that I'm delivering to the client… and if that means that I might have to explain my choice of a specific term or question something that the client specifically has asked for, then maybe I want to do that because I know that I have acted in the right way or something. But like we said, you have to adhere to the client's wishes as well, since the client is the one who's paying. (silence) But I would like at least always to have that awareness, what is right in this specific situation, and not just try to produce as much text as possible as fast as possible.

In many ways, this example mirrors Kiraly's definition of the translation students' self-concept, "[a] profound awareness of their responsibilities as active participants in a complex communicative process where they serve a key role […]" (Kiraly 2000:13). By having "a professional approach" a translator can make herself a name, and "earn" a translatorship. On the other hand, the answer is solely focused on the individual aspect of "making yourself a name".

As for positioning on the market, the students have to adjust to the fact that they are the only ones with this specific language combination, as mentioned in the first focus group.

(19)	Emma	I mean, this degree in itself will look good. I mean, if I compete about a job with someone without a degree I will feel entitled to get it… maybe. But like we've talked about, it's hard to know your own level compared to others.
	Edvin	But I feel like I'm belonging to that group at least.
	Emma	Yes.
	Edvin	I feel like a translator. But maybe not yet complete. But maybe you will never be that.

Again, the lack of environmental feedback is reflected in Emma's comment about the problems of knowing one's level in comparison to other translators. Yet both Emma and Edvin state that they feel like they belong to the group of translators; Edvin even feels like a translator.

4.3 Focus group session no. 3

During the year since the second focus group (see Table 1), the students have had some obligatory faculty-specific courses and some optional courses. Erik and Eva took courses in audiovisual translation and IT translation (EN-SV), whereas Emma studied a new language. Edvin did another internship, this time in an international translation agency. As for the master's theses, Emma, Edvin and Erik chose to do commented literary translations, whereas Eva wrote a research thesis.

In the light of Perry's scheme, the students' epistemological development is not as striking as between the previous two focus groups. This could partly be explained by the fact that the topics evoked during the third focus group did not centre on translation classes as such, as Emma had not taken any translation courses during the previous year. However, one can actually distinguish a "fundamental transformation of one's perspectives", which characterises Contextual Relativism (2002:21), in regard to the translation feedback situation. Quite surprisingly given the discussions in the previous focus groups, they now seem to have a different view:

(20)	Edvin	I think we had kind of good discussions on those seminars.
	Erik	Mm.
	Emma	Yes.
	Eva	Mm.
	Erik	But not very personal, more on a general level.

Of course this change of perspective might be a result of clouded memory, more than one year having passed since the translation classes (see Table 1), but it could also be interpreted as a tentative shift towards a relativistic approach that matches the Perry scheme. The division of Good-Bad still persists to some degree, although not as strongly as before. The question "What is a good translation?" now receives a clearly relativistic answer by Emma ("It depends of course on the genre"), but there is still no actual questioning of the division between good and bad (Emma: "Unfortunately you often react more if something is bad…").

Furthermore, the approach to the studies themselves seems also to have changed. In the previous focus groups, Eva at several times (see (5) and (12)–(14)) called for guidelines on how to translate practically, which she now seems to have come to terms with: "It's more that you gain an awareness, rather than you know how to do it, like 'this is how it's done'." Here we might see a relativistic approach to the translation act, a shift away from ready-made solutions that the teacher delivers to the student and towards the translator as a maker of meaning.

Edvin explains his thoughts when choosing courses: "I've really gone in for… well, entering the market as a specialised translator, and it worked out pretty well … for me." He is the student with most professional experience, and since the second focus group he has also started his own company and works as a freelance translator (EN-SV). For the other students, the future regarding translation is more uncertain. Emma is not sure of what to work with in the future and speculates: "This translation thing will rather be some kind of… companion, rather than a full-time job, I think." This marks an ambivalence towards the translation profession that was not there before. Previously, the question has always been "how" (how to enter the market, how to gain experience, how to get customers, etc.) and not "if". Their answers to the question of whether they still felt like translators, as they did in the second focus group, were a bit varied:

(21)	Edvin	Absolutely!
	All	(laughter)
	Edvin	I translate daily, so yes.
	Emma	Both yes and no, I guess. I definitely think that I have the necessary knowledge to be a translator, but I'm still not sure, like I said… if that's the occupation I want in the future… so…

A related question is when one is actually allowed to call oneself a translator. In session one (9), Emma stated that the programme gave her the right to call herself a translator. Now, when they have finished the programme and arguably "are" translators, this viewpoint seems to have changed:

(22)	Eva	But at least that you've really, like actually, actually have carried out [a translation] once or a couple of times.
	Edvin	It feels kind of fake in school.
	Emma	I agree.

	Edvin	But I still think that you should be able to, you should qualify as a translator when you have all these… qualifications, all these courses.

Eva persists that it is important "[t]hat you've actually experienced it", while Edvin emphasises the formal qualifications: "… but I still think that, even if you haven't done an internship, you should be able to say 'I know this, there is a lot of theory that I know'." The others are not convinced. He concludes: "I still think you should be able to say it, but then in practice ... maybe it's individual".

Erik and Emma express a strong desire to work with literary translation, even if it is "even more on the side, almost like a hobby", as Erik puts it. The master's thesis provided a possibility to do a commented literary translation, "[t]o have something to show publishing houses", Erik continues. For the theses, three of the students had a quite well-known literary translator as a linguistic advisor. The students seem to be very impressed with her, especially Emma:

(23)	Emma	[B]ut with her translations, I think she has very strong work ethics, that she's got some kind of ethical, or maybe not ethical but well, like how to handle the material and that she doesn't just… do it intuitively and choose what… she thought appropriate at the time, but rather has some kind of… thorough plan of how to work with a piece and sticks to it. I think that's good, I can admire that.

This is the first actual encounter with a "real" literary translator, which could partly explain Emma's admiration. Also, the students have at several times requested and discussed "how translators should act" (5) or "a professional approach" (18) but without actually having seen how these issues are handled by professionals, with the exception of Edvin's internships. Now, during the last term, they can finally see these considerations put in action by a professional translator.[8]

5 CONCLUSION

My aim has been to descriptively and empirically map the development of the students with regard to their self-concept through focus groups during an MA programme in TS. The progress evolves from the students knowing "almost nothing" about translation in the beginning of the studies, to "feel[ing] like a translator" by the end of the first year, to finally debating whether they "are" translators at the end of the programme.

Toury requested "longitudinal studies into the making of individual translators" in order to investigate translation development. Of course, this study is limited to only one aspect of "the making of individual translators", namely self-concept. It should be seen as

[8] The students' near future looks as follows: Edvin will work at the international translation agency in the summer and Eva has started working parttime in university administration. For Erik and Emma the future is more uncertain: Erik wants to work as a freelance translator, and Emma would like to move abroad.

an exploratory attempt to map self-concept. The data is too limited to draw any general conclusions regarding the nature of the translator students' self-concept and its development; however, some tendencies can be seen for this group.

First of all, I argue that applying the Perry scheme has been fruitful as a yardstick for linking the students' epistemological growth to their views above all on translation, feedback and learning. This was particularly striking in the first focus group. For this specific group of translation students with an unusual SL, the feedback, central in both Kiraly and Toury's models, has been the main topic. Of course one can debate whether the students' opinions on the feedback situation originated in their actually feeling a lack of feedback, but these opinions can also be inherent in students' epistemological development, in accordance with Perry, something the third focus group seems to indicate. Therefore, the Perry scheme provides valuable insights into the students' epistemological development, which enriches the study. However, the translation feedback situation, in combination with the unusual SL, still indicate that the development of the self-concept has been slowed down. Another reason for this might be that there has been a lack of professional translators in the students' environment, which made internships extra important. This can also be seen in the attitudes towards the professional literary translator as a linguistic advisor.

Furthermore, to use focus groups seems to have met the overall aim of the study well: to investigate self-concept from a translation sociological angle. It is clear that the society around us, both in the form of the teacher and the public, has a big impact on how the students discuss and react to different topics. The three parameters, i.e. the positioning on the market, the translator's social role, and their societal self-image, have proved to be useful in reflecting the self-concept statements. It is clear that these parameters are often intertwined, and one statement can often be seen in the light of several parameters.

To conclude, the self-concept seems to play a major role in the development from student to professional translator, as implied in several didactic frameworks. This study has focused on the "becoming" of translators. What this "becoming" amounts to, and what "being" a translator consists of in a Swedish context remains to be investigated, as does the students' future relation to translation – as a profession or a companion.

REFERENCES

Bloor, Michael, Jane Frankland, Michelle Thomas, and Kate Robson, eds. 2001. *Focus Groups in Social Research.* London: SAGE.

Dam, Helle Vrønning, and Karen Korning Zethsen. 2008. "Translator Status. A Study of Danish Company Translators." *The Translator* 14 (1): 71-96.

Dam, Helle Vrønning, and Karen Korning Zethsen. 2009. "Who Said Low Status? A Study on Factors Affecting the Perception of Translator Status.". *Journal of Specialized Translation* 12: 2-36.

Duflou, Veerle. 2016. *Be(com)ing a Conference Interpreter: An Ethnography of EU Interpreters As a Professional Community.* Amsterdam/Philadelphia: John Benjamins.

Ehrensberger-Dow, Maureen and Massey Gary. 2013. "Indicators of Translation Competence: Translators' Self-Concepts and the Translation of Titles." *Journal of Writing Research* 5 (1): 103-131.

Gibson, Donald E. 2003. "Developing the Professional Self-Concept: Role Model Construals in Early, Middle, and Late Career Stages." *Organization Science* 14 (5): 591-610. doi:10.1287/orsc.14.5.591.16767.

Gile, David. 2009. *Basic Concepts and Models for Interpreter and Translator Training.* Rev ed. Amsterdam/Philadelphia: John Benjamins.

Göpferich, Susanne. 2009. "Towards a Model of Translation Competence and Its Acquisition: The Longitudinal Study TransComp'." In *Behind the Mind. Methods, Models and Results in the Translation Process Research*, Susanne Göpferich, Arnt Lykke Jakobsen, and Inger M. Mees (eds), 11-37. Copenhagen: Samfundslitteratur.

Hunziker Heeb, Andrea. 2016. "Professional Translators' Self-Concepts and Directionality: Indications from Translation Process Research." *JoSTrans – The Journal of Specialised Translation* 25: 74-88.

Jääskeläinen, Riitta. 2004. "Novice into Expert – The First Step: Analysing First-Year Students' Mind Maps Related to "Translation"." In *Points of View. Papers on Teaching and Research in the English Department*, Riitta Jääskeläinen and Tiina Puurtinen (eds), 25-39. Joensuu: Joensuun yliopisto.

Kammarkollegiet. 2015. *Sök översättare* Visited March 2015.. https://www.kammarkollegiet.se/rattsavdelningen/tolkar-och-oversattare/sok-auktoriserad-translator.

Katan, David. 2009a. "Occupation or Profession. A Survey of the Translators' World." *Translating and Interpreting Studies* 4 (2): 187-209.

Katan, David. 2009b. "Translation Theory and Professional Practice: A Global Survey of the Great Divide." *Hermes – Journal of Languages and Communication Studies* 42: 111-53.

Kiraly, David. 1995. *Pathways to Translation: Pedagogy and Process*. Kent: Kent State University Press.

Kiraly, David. 2000. *A Social Constructivist Approach to Translator Education. Empowerment from Theory to Practice*. Manchester: St Jerome.

Koskinen, Kaisa. 2008. *Translating Institutions. An Ethnographic Study of EU Translation*. London & New York: Routledge.

Moore, Wiliam S. 2002. "Understanding and Learning in a Postmodern World: Reconsidering the Perry Scheme of Ethical and Intellectual Development." In *Personal Epistemology. The Psychology of Beliefs About Knowledge and Knowing*, Barbara K. Hofer and Paul R. Pintrich (eds), 17-36. Mahway & New Jersey & London: Erlbaum Associates.

Muñoz Martín. 2014. "Situation Translation Expertise: A Review with a Sketch of Construct." In *The Development of Translation Competence: Theories and Methodologies from Psycholinguistics and Cognitive Science*, John S. Schweiter and Aline Ferreira (eds), 2-56. Newcastle upon Tyne: Cambridge Scholars Publishing.

Perry, William G. 1970. *Forms of Ethical and Intellectual Development in the College Years. A Scheme*. San Francisco: Jossey-Bass Publisher.

Saldanha, Gabriela and Sharon O'Brien. 2014. *Research Methodologies in Translation Studies*. London & New York: Routledge.

Sela-Sheffy, Rakefat. 2008. "On the Status and Professional Self-Perception of Translators in Israel." Paper presented at the Translation, History and Culture: A Colloquium in tribute to Saliha Paker, Boğaziçi University, Istanbul, April 2008. http://www.tau.ac.il/~rakefet/papers/RS-IsraeliTranslators%5bIstanbul2008%5d.pdf.

Sela-Sheffy, Rakefat and Miriam Shlesinger. 2008. "Strategies of Image-Making and Status Advancement of Translators and Interpreters as a Marginal Occupational Group." In *Beyond Descriptive Translation Studies. Investigations in Homage to Gideon Toury*, Anthony Pym, Miriam Shlesinger, and Daniel Simeoni (eds), 79-90. Amsterdam & Philadelphia: John Benjamins.

Stets, Jan E. and Peter J. Burke. 2003. "A Sociological Approach to Self and Identity." In *Handbook of Self and Identity*, Mark R. Leary and June Price Tangney (eds), 128-52. New York: Guilford Press.

Toury, Gideon. 1986. "Monitoring Discourse Transfer: A Test-Case for a Developmental Model of Translation." In *Interlingual and Intercultural Communication*, Juliane House and Shoshana Blum-Kulka (eds), 79-94. Tübingen: Gunter Narr Verlag.

Toury, Gideon. 1995a. *Descriptive Translation Studies and Beyond*. Amsterdam & Philadelphia: John Benjamins.

Toury, Gideon. 2012. *Descriptive Translation Studies and Beyond*. Rev ed. Amsterdam & Philadelphia: John Benjamins.

Wolf, Michaela. 2006. "Translating and Interpreting as a Social Practice – Introspection into a New Field". In *Übersetzen-Translating-Traduire: Towards a 'Social Turn'?*, Michaela Wolf (ed.), 9-19. Münster/Hamburg/Berlin/Vienna/London: LitVerlag.

Section Two

Usability Methods in Translation Evaluation: Heuristic Evaluation and Usability Testing

Juho Suokas, University of Eastern Finland

ABSTRACT
This article examines the application of usability methods in translation evaluation. The methods are used to analyse a translation criticised for its difficult language and poor translation quality. Instead of traditional translation quality assessment, the focus is on examining the translation's usability. Usability evaluation places the focus on the user and use-context of the product. In this study the Finnish translation of The Guitar Handbook is evaluated by using heuristic evaluation and usability testing. Both methods would seem to be well suited to translation evaluation, pointing out important usability issues in the text and providing two different points of view. Usability evaluation would appear to offer new and interesting angles for evaluating translations and developing translation quality assessment models.

KEY WORDS: usability, user-centred translation, heuristic evaluation, usability testing, translation quality assessment

1 INTRODUCTION

Translation evaluation is not always a straightforward task. Translation quality is a constant subject of debate in both translation practice and translation studies (TS). There are various conflicting opinions on what exactly quality is and how to define it. Nonetheless, different texts have various uses and diverse groups of readers, who in turn have different needs when it comes to the text itself. If we were to evaluate translations and how well they meet the needs of their reader, could there be another way of evaluating them instead of focusing on traditional translation quality assessment? This paper presents a small-scale study using usability methods as an alternative means of evaluation.

The text material chosen for this study is an instructional book, which has been criticised for containing poorly translated language. When discussing poor quality translations in the Finnish newspaper *Helsingin Sanomat* (weekly supplement *Nyt* 2000:61), Tero Valkonen, a professional translator himself, uses Ralph Denyer's *The Guitar Handbook* (1982) as a prime example of how not to translate into Finnish. He harshly criticises the translation's language and describes how 'the Finnish reader must fight their way through impossible language to get to the point' (my translation). This quote could be seen to represent a usability issue with the translation – the reader is using the book to achieve some specific goal and the language makes achieving it problematic, thus hindering the book's usability.

By taking advantage of methods from usability research, Valkonen's comment can be used as a starting point for a small-scale study of translation usability. As a language professional, Valkonen is well acquainted with finding problems in translations and their language quality. However, if we were to focus on usability and actual Finnish readers of the translation, would similar problems still surface? Here I present a case study using heuristic evaluation and usability testing to evaluate *Suuri kitarakirja*, the Finnish translation of *The Guitar Handbook*. This article is divided into seven sections, starting with this introduction. The second section addresses the concept of usability on a general level. The third section looks at methods of usability evaluation. The fourth section describes how usability methods have been applied in two experimental tests used to evaluate an excerpt from *Suuri kitarakirja*. The fifth section presents the results of these two tests. The results are then discussed in the sixth section, and the final section offers a general conclusion.

2 USABILITY

Jakob Nielsen (1993:25) — one of the best-known names in usability research — places usability under the broader concept of usefulness, where a product's usefulness consists of two parts: utility, i.e. the product can be used to achieve a certain goal, and usability, the ease of which these goal(s) can be achieved. There are many definitions of usability. Notably, ISO 9241-11 defines usability as '[t]he extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency and satisfaction in a specified context of use.' (ISO 1998.) From the definition we can see that the focus is on the situation of use, and that the users and goals need to be specified. While the effectiveness and efficiency are factors that can be measured externally by studying a use situation, it is noteworthy to mention that user satisfaction can only be analysed by learning what the users themselves think. Nielsen (1993:23) also adds that when the term usability is used, the methods for improving the product are often included in the term.

The concept of usability originates from Human–Computer Interaction studies, where it has been used as a quality component to evaluate and develop user interfaces (Suojanen et al. 2015:14). However, since then the study of usability has expanded to cover other types of interfaces as well, including texts. We can see usability as a feature of any item designed for a specific purpose, anything from can openers to spacecraft. Imagine a square-shaped wheel and you have a product with a clear usability problem. Various terms have been used to discuss similar topics in the user experience (UX) and user-friendliness, such as human factors and ergonomics (Nielsen 1993:23).

Translation usability is a fairly new object of study that has not been researched extensively. Some early instances of usability in TS include Leena Salmi's dissertation *Documents multilingues pour logiciels et utilisabilité* (2003) and Jody Byrne's *Technical Translation: Usability Strategies for Translating Technical Documents* (2006). In his book, Byrne suggests that software user guides can be seen as a type of user interface, thus a focus on usability could result in better user guides. Byrne himself defines the specific usability of texts as follows: "When applied to texts usability measures the extent to which readers can read a text, understand its content and perform whatever task is required by the text quickly and accurately and the extent to which they find the experience difficult or easy" (2012:201). Usability is also mentioned by Pym (2011:416-418) as an important concept of website localisation, and it has been used in recent studies to examine machine translation (see e.g. Doherty & O'Brien 2014).

Recently, there has been a growing interest in usability in translation with the introduction of user-centred translation (UCT). The UCT model by Tytti Suojanen, Kaisa Koskinen and Tiina Tuominen (2012; 2015) is based on the fundamentals of usability research. It aims to offer concrete methods to take into account the reader when producing translations, bringing Byrne's ideas about translation and usability to a more general level that is not limited simply to technical translation. The UCT model is designed to be suitable for translation practice as well as translator training and TS in general. UCT has adapted its name and main principles from user-centred design, a model where a product is developed iteratively to meet the needs of its users. UCT presents methods used in usability research that can be applied to translation in order to concretely address the reader. UCT can be seen as a practical evolution of functionalist translation theories, with a focus on the reader/user of the translation (e.g. Suojanen et al. 2012:9).

3 METHODS IN USABILITY RESEARCH

Creating products with high usability requires that the user is taken into account at every stage of the design process. The product is developed based on information gathered during the different stages. This iterative approach is known as user-centred design. There are several practical ways of taking the user into consideration throughout the product's design and development process. These methods are included at various stages of the process, covering each aspect of the development from initial designing to the project's post-mortem evaluation.

Usability evaluation methods can be broadly defined as falling into two categories: empirical methods and expert analysis (Byrne 2006:180; Suojanen et al. 2015:93). Empirical usability methods involve observing actual users of the evaluated product. The most common empirical method in usability research is usability testing, which according to Nielsen (2012:29) and Byrne (2006:180) produces the most relevant information. Usability can also be evaluated without performing empirical tests with actual end users by using heuristic evaluation instead, which is performed by experts instead of users. These two methods will be presented here in more detail.

3.1 Heuristic evaluation

Heuristic evaluation is often one of the first usability methods used during the early stages of product development, for it is cost-effective and a relatively simple method to apply (Nielsen 1993). The evaluation is based on a set of usability principles, or heuristics. These principles can be presented as a checklist for the evaluators. To give an example of what usability heuristics might look like, here are a few examples of Nielsen's heuristics used in computer interface design:

> Speak the users' language: The dialogue should be expressed clearly in words, phrases, and concepts familiar to the user, rather than in system-oriented terms. […] Minimize the users' memory load: The user should not have to remember information from one part of the dialogue to another. Instructions for use of the system should be visible or easily retrievable whenever appropriate. (Nielsen 1993:20)

The evaluation is carried out by a small group of experts with either knowledge of the product or usability – or both. For this reason, heuristic evaluation is often also called expert evaluation. The evaluators go through the product and look for usability problems, which they list according to the heuristics they violate. Often the problems are also given a severity rating of 0–4 as well as suggestions for improvement. After individual evaluations, the evaluators gather together to discuss their findings and create the final evaluation report. The results of the evaluation are used to improve usability during the product's development process; commonly a heuristic evaluation is performed and the issues found during the evaluation are addressed before moving on to empirical usability tests (Suojanen et al. 2015:78). To give an example of what a heuristic evaluation can look like, a typical usability problem based on the aforementioned Nielsen's heuristics is reported in Table 1 (fictional example):

Table 1. Example of heuristic evaluation report

ID	Location	Problem	Heuristic	Severity	Suggestion
JS_010	Page 2, line 34	Unfamiliar term 'interlingual communication expert'	Speak the user's language	2	Use more common term: 'translator'

There is a clear correlation between heuristics and translation quality principles and style guides used in the translation industry. Indeed, revision is where heuristics could be used beneficially, when applied to translation practice, since many companies already have models of revision with similarities to heuristic evaluation (Suojanen et al. 2012: 109; Lång, 2013).

Heuristic lists can be general or targeted for a specific product. While they are not common as such in translation, some heuristics exist for technical writing, such as Purho's 10 heuristics for documentation (2000). Recently, Suojanen et al. (2015:90) have suggested a list of general UCT heuristics for translation. The UCT heuristics are based on Purho's heuristics, Daniel Gouadec's translation quality principles (2007:6-8), and Nielsen's heuristics (1993:20), as well as on several previous studies in translation usability. However, at the time of study in 2014, general UCT heuristics did not exist, so a new set of translation heuristics was created. These heuristics are presented in section 4.2.

While heuristic evaluation can be cost-effective and address various usability issues (including expert-level usability problems) in the product, the downside is that the method does not involve actual users. Testing with actual users can present unexpected usability problems, which might not be visible from an expert's perspective. Nielsen suggests that using a combination of heuristic evaluation and usability testing is often the most useful solution (1993:223-226). The two methods would appear to complement each other quite well and most of the problems in any single method can be addressed by using the other.

3.2 Usability testing

Usability testing is one of the core methods in usability research. It involves actual test users who perform predetermined tasks with the evaluated product. The main aim is to gather information on how the users actually behave when they utilise the evaluated product. A group of test users are gathered for the evaluation. The participants either belong to the target group of the product or would be likely to use the product. Often three to five test users are enough for each test, for research suggests that even such a small group of participants can find around 80 percent of a product's usability problems (Nielsen 2000; Rubin & Chisnell 2008:72; Suojanen et al. 2015:95).

In a usability test, each user individually performs one or more predetermined tasks with the product while being observed by the test moderator(s). The observation can be direct, i.e. the observer is present while the user performs the task, or indirect by the use of recording the user's actions. Often a combination of both is used. When using only direct observation, the data gathered is completely reliant on the observer and their attention. Recorded material can include video recordings, software logging or eye-tracking (Byrne 2006:182-184; Suojanen et al. 2012:75-76). The users can also be asked to vocalise their thoughts while performing the tasks. This thinking aloud is a common feature of usability tests and it is also used in translation process research (Suojanen et al. 2015:98-100). The observer should not interact with the test user during the test to achieve a realistic outcome of an actual use situation. The observation is often complemented with interviews and questionnaires, either before or after the test session. However, it must be noted that a usability test in itself is an artificially created situation, which might affect the user's performance. In usability research, ethnographic methods can be used to address this issue.

4 THE CASE: METHODS AND MATERIAL

In this study, heuristic evaluation and usability testing have been chosen to evaluate the usability of *Suuri kitarakirja*. As described in the previous chapter, both methods are common ways of assessing usability in usability research and they are also suggested as a useful and cost-effective combination by Nielsen (1993:225-226).

4.1 Material

The Guitar Handbook by Ralph Denyer (1982) is a popular instructional book for guitar players of different levels of expertise. It covers various aspects of guitars and guitar playing, such as notable guitarists, different guitar types, instructions for playing and guides for guitar set up and maintenance. The Finnish translation, *Suuri kitarakirja* (translated by Saastamoinen et al.) on the other hand, has received criticism for the quality of its language, as outlined in the critique by Valkonen presented in the introduction. The source text and target text share the same layout, including page numbers, pictures and typography.

Both heuristic evaluation and usability testing are applied to the same excerpt chosen from *Suuri kitarakirja*. The evaluated section consists of four pages describing basic solo playing techniques (pp. 140-143). The section begins with a one-page overview of improvisation, which includes quotes from famous guitarists, such as Jeff Beck and Ritchie Blackmore. The instructional part of the section describes how to perform four different playing techniques: slurs, sliding, vibrato and bending. Most of the relevant terms are presented in both Finnish and English. The section includes instructional photographs and pictures alongside the text. The passage does not include specific examples presented in Valkonen's critique, but it can be seen to represent the overall style of the book. The excerpt was chosen for its informative description of relatively basic-level playing techniques, which can be well adapted for usability testing.

4.2 Heuristic evaluation

For the purpose of this study, a specific list of heuristics was created. These heuristics (below) are based on Purho's documentation heuristics and Daniel Gouadec's translation quality principles presented in *Translation as a Profession* (2007:6-8).

- Matching the real world
    - The text is compliant with the translation's physical limitations and the target community's rules, regulations as well as linguistic and cultural standards.
- Accessibility
    - The text is well written; its overall language is familiar to the user.
    - The words, phrases and concepts used in the material are familiar and they are used consistently.
- Accuracy
    - The text is as factual and as free of technical and semantic errors as possible.

- Purposeful and ergonomic
    - The function/use of the text is clear to the user.
    - The information is focused on the task at hand.
    - An appropriate medium is used.
- User support
    - The information is suitable for users with different levels of experience.
    - The text provides support for possible problems that might arise while using it.
- Information design
    - The information is easily found and understood.
    - It is presented in a logical and natural way.
    - The paragraph sizes and use of graphics are effective.

The evaluation performed here is a slightly modified version of an average heuristic evaluation used in usability research. The three evaluators were members of the academic staff of the Philosophical Faculty of the University of Eastern Finland, chosen on the basis of their expertise in language and experience with guitar playing. Their academic backgrounds included linguistics, literature and translation. All evaluators stated they had over 20 years of guitar playing experience with varying levels of playing activity. The evaluators also stated they had at least some previous experience with *The Guitar Handbook* or similar learning material. All of the evaluators were native Finnish speakers. They represent expert evaluators who have knowledge of the product under examination, but none of them had significant knowledge of usability research. They will be referred to as evaluators A, B and C.

Since the evaluators had no previous experience in usability evaluation, the list of heuristics was formulated into a set of questions that the evaluators answered based on the text. One further general question was also added to the list, which did not relate directly to heuristics, but asked if any problems were not addressed by the previous questions. The evaluation was carried out in Finnish. In contrast to traditional heuristic evaluation, no severity ratings were given to the usability problems identified and the evaluators did not come together to discuss their findings due to time constraints. The questions are presented here (translated from Finnish) with their corresponding heuristics.

- Are the words, phrases and concepts familiar to the user? Are they used consistently? (Accessibility)
- Does the text deviate from common usage in the target language or community? (Matching the real world)
- Are there factual or linguistic errors? (Accuracy)
- Is the intended function clear to the reader? Does the given information focus on the purpose of use? (Purposeful and ergonomic)
- Is the information suitable for users (players) with diverse levels of experience? (User support)

- Does the text provide support for possible problems that could come up during use? (User support)
- Is the information presented in a logical and natural way? (Information design)
- Is a printed book an appropriate medium for this purpose? (Purposeful and ergonomic)
- Is the structure efficient (layout, use of graphics, paragraph sizes…)? (Information design)
- Does the book seem appealing to use?
- Is the text well written? (Accessibility)
- Did some other specific problems arise concerning the use of the book? (General)

4.3 Usability testing

The test group for the usability testing comprised four students in their 20s from the University of Eastern Finland in Joensuu. In contrast to the expert evaluation, language students and language experts were not chosen for the test. The participants' guitar playing experience levels varied, though all test users stated they had started playing at least eight years previously with various levels of activity. Three of the participants reported they were completely self-taught players, while one had studied guitar briefly at a music institute, but considered himself to be mainly self-taught. Only one of the participants had some previous experience with *Suuri kitarakirja*, but all had used similar self-learning material. Three of the participants were male and one female, but 'he' will be used here as a generic pronoun for all the participants for the purposes of anonymity. They will be referred to as participants 1, 2, 3 and 4.

The usability tests in this study included direct observation and survey methods. The tests were carried out in March 2014 at a rehearsal room in Joensuu. The participants were asked to fill in a background information form and an informed consent form. The participants were given a chair and an electric guitar plugged into an amplifier, the book was placed on a flat surface in front of them. They were asked to go through the text and practise the techniques described therein. The participants were given up to 30 minutes to finish the task while being observed by the test moderator. In this case, the observation was carried out directly without recording the users. While not having video recordings of the test situations does affect the material gathered, this decision was made to make the test situation more comfortable for the test users, so that they would not feel that their guitar playing skills were under evaluation.

A successful completion of the test task was defined as 'the participant understands the text and is able to learn the given techniques from it', or if the participant was already familiar with the techniques, 'the participant understands the text and finds it adequate for practising the given techniques'. All participants were familiar with the techniques, so the latter definition was used. The tests were followed by a semi-structured interview, which was recorded with an audio recorder.

As mentioned previously, usability testing is often conducted after the problems found in the heuristic evaluation have been addressed. This study applied a similar way of beginning the evaluation with heuristics followed by usability testing, but since both methods were used on a finished product, the issues found in heuristic evaluation could not be addressed before the usability testing. Thus the iterative in-process application of usability methods as suggested by the UCT model does not apply here.

5 RESULTS

5.1 Results of heuristic evaluation

All reported comments by the evaluators and test users are the author's translations from Finnish. First addressed are problems found relating to the first two heuristics: 'Matching the real world', which requires compliance with the translation's physical limitations and the target community's rules, regulations and linguistic and cultural standards, and 'accessibility' which requires that the text should be well written and its overall language should be familiar to the reader, including words, phrases and concepts, which should also be used consistently. These are arguably the most relevant heuristics to consider when addressing the critique of the translation's language quality.

When answering questions relating to the 'matching the real world' heuristic, the evaluators found some deviation from common linguistic features of the Finnish language. According to the evaluators, these included some archaic or awkward features in word choices and syntax. Evaluator C commented that the text gives the impression of being a word-for-word translation and that the overall language is not very good Finnish. Some parts of the text were seen to include source language interference, such as referring to strings with a lighter touch as *kevytkosketuksisempiin kieliin*, which was not seen as an idiomatic Finnish expression. The evaluators also found some unnecessarily noun-heavy expressions such as *kielen venyttäminen suoritetaan* and *tapa välttää kielen epävireeseen menoa*, where the use of the word *kieli* (string) was seen as unnecessary and adding extra weight to the expression.[9]

Regarding the 'accessibility' heuristic, the evaluators did not find the text to be very well written in terms of good Finnish language. However, the evaluators suggested that most terms are clear and familiar to users with some level of musical experience, although modern readers might be more familiar with the original English terms than their translations. A few of the translated terms were considered to be unfamiliar or even amusing; these included such translations as *nauhaisku* and *nyhtäisy*, which in the text are presented alongside their English terms 'hammer on' and 'pull off'. The terminology was seen to be mostly consistent, except for the term 'bending' which was translated as *venyttäminen* but also on occasions as *taivuttaminen*, which one evaluator found to be an uncommon way of referring to the technique.

From a broader perspective, however, the evaluators did not consider the problems with the language features to be too severe. Two of the evaluators stated that the translated version would need work on its language, but the language problems do not affect understanding of the topic. As evaluator A commented, "the text manages to present the information, but it is in no way a great reading experience." One evaluator had taken a look at the original English version of the book and described its language as fluent and

[9] My translations: 'the string bending is performed' and 'a way to avoid the string going out of tune.'

natural. Evaluator C described the Finnish text's tone as "motivating and inspiring, despite its awkwardness."

Examining the 'accuracy' heuristic also highlighted some problems. This heuristic requires the text to be as factual and as free of technical and semantic errors as possible. While the evaluators agreed that the text is factually accurate, they found problems in spelling and grammar, such as missing or misplaced commas and uncommon sentence structures. A few typos were also found.

The 'purposeful and ergonomic' heuristic requires that the function/use of the text must be clear to the reader, the information is focused on the task at hand, and an appropriate medium is used. All evaluators agreed that the function of the text is clear and the information is mostly effectively focused and relevant. However, evaluator B commented that to be more in line with Finnish cultural standards for informative texts, the information should be more direct and to-the-point. Evaluator C found unnecessary information on page 141 (performing a pull-off at a certain angle), which he thought could be more distracting than helpful. Regarding the medium, all evaluators thought that the book format was suitable for the purpose and a good interface, but some audio-visual material would have been helpful to complement the text, since as evaluator B put it, "after all, music is primarily sound."

The next heuristic, 'user support', requires that the text should be suitable for users of different levels of experience and that the text should provide solutions for possible problems that might arise during use. The evaluators thought that while the book as a whole would suit players with various levels of experience, the excerpt used here would be mainly suitable for beginners. The evaluators also noted that some attention had been paid to take account of possible problems during use, such as how to avoid unwanted noise when bending strings.

The final heuristic, 'information design', states that information should be easily found and understood, presented in a logical and natural way and that the paragraph sizes and use of graphics should be effective. The evaluators found the flow of information to be in line with the heuristic, but they criticised the layout, where the information is presented in different sections inside separate boxes. Evaluator A found that this creates a fragmented impression. Evaluator C suggested that the separate sections lose their effectiveness, since the whole body of the text is presented inside these boxes. He also added that the layout and design is not especially vibrant or interesting compared to modern learning material. Similarly, the evaluators found problems with the pictures appearing unclear: the relation between the picture and the text was not seen to be always clearly apparent. All in all, the heuristic evaluation would suggest that the text is understandable, but has linguistic problems as well as a problematic layout.

5.2 Results of the usability test

The usability test pointed out similar problems as the heuristic evaluation, but not all results were alike. This supports the idea of using both heuristic evaluation and usability testing to complement each other, as mentioned in section 3.2.

While performing the task, there were significant differences between how the users used the book to practise the techniques. Two users read through the text one section at a time and practised the techniques as they came up in the text. One user read through the whole text first before applying the playing techniques and one user skimmed through the text as a whole and then proceeded to practise the techniques in a non-linear order, different to the order they were presented in the text. Similarly, two participants performed the techniques only in the way they were presented in the text, while two participants used the techniques as a part of improvised playing. One participant was improvising on the guitar most of the time while reading the text, others paused reading to play and vice versa. The time the participants spent on the task varied between 10 and 25 minutes. The book seemed quite easy to use placed on a surface in front of the test participants. However, the small font did seem to present some problems, since at times participants had to lean close to the book with the guitar on their lap.

The participants were encouraged to speak aloud if something in the text caught their attention, but they remained mostly quiet during the test. The think aloud method was not used for this test. The few instances when the participants did speak aloud dealt mainly with parts of the text that presented unfamiliar information or parts that were considered amusing – such as the translated term *nauhanyhtäisy*, which participant 3 said he had never encountered before. Participant 4 spoke aloud that he had never performed the hammer-on and pull-off techniques in the way they were presented in the text (as a four note chromatic progression) and thought that it was not very useful for his own style of playing. While reading, participant 4 also criticised the large amount of text being packed into a small space.

While performing the task, some of the participants had trouble performing the vibrato technique horizontally – along the neck – as opposed to vertically, where the string is bent sideways. None of the participants had trouble with the vertical vibrato. Participant Three stated that although the text describes the horizontal technique as the more common one, he had never performed it that way before. He thought it might suit an acoustic classical guitar better than an electric guitar, which was used in the test.

All test participants had successfully completed the test according to the definition *the participant understands the text and finds it adequate for practising the given techniques*. Each participant found the text to be understandable and useful for practising the techniques. Participant 1 commented that the text had given him a chance to brush up on playing techniques that he had not been practising for a while. Participant 2 stated that the text had given him a chance to fine tune the techniques. Participants 3 and 4 stated that while they had not learned anything new from the text, they found it to be suitable for learning and practising the techniques. Still, the interviews did highlight usability problems that the participants had encountered during the test.

In contrast to the first part of the heuristic evaluation where the heuristics 'matching the real world' and 'accessibility' were addressed, none of the participants had negative comments about the language of the text. When asked about the language, all participants found the text to be well written and good Finnish. Participants 1 and 4 had liked the tone of the text and described it as helpful and motivating. Participants 1 and 3 found the educational style of the text to be well-suited for the purpose. The terminology was found to be overall familiar to the participants, especially the English terms which were presented alongside the Finnish ones. However, the Finnish term *nauhanyhtäisy* for 'pull-off' was new for all participants except participant 2. The others mostly found it amusing. This term had not been used in the music institute in which one of the participants had studied, where only the English terms 'hammer on' and 'pull-off' were used.

Whereas the expert evaluators had found the text to be factually accurate, but containing semantic errors (the 'accuracy' heuristic), the only factual problem the participants found was related to the horizontal vibrato technique. As mentioned above, the horizontal vibrato was described as the more common way of performing the technique, but the participants were more familiar with performing the technique vertically. No other factual or semantic errors were pointed out in the usability testing.

All the participants had indeed found the text to be adequate for practising the given techniques and the function of the text was clear to them, as with the evaluation of the 'purposeful and ergonomic' heuristic. However, the focus of the information presented some problems, concerning mainly the sheer amount of information. Participants 1 and 4 commented that there might be too much content to keep the reader interested and focused, especially if the reader were a young person interested in learning how to play guitar. Participant 4 added that guitar playing is easier to learn through seeing and hearing than reading, but thought that the book might be useful for someone with previous experience with the subject, such as a music teacher preparing for a lesson. Participant 2 noted that since the flow of information is logical, it is easy to skip parts of the text if the reader is already somewhat familiar with the subject.

The layout was found to present some problems too. The participants found that the large amounts of text in somewhat small print made it difficult to use the book while holding a guitar. Participant 1 suggested that the problem could be resolved by using a music stand to raise the book to eye-level. Participants 2 and 3 found the layout to be heavy and cumbersome, while participants 1 and 4 thought that the chapter lengths and layout choices were appropriate and clear. The pictures were found to be good and helpful by participants 1, 2 and 3, while participant 4 was very critical of the pictures and thought they were unclear and poorly placed. Similarly, participants 1 and 2 thought that the pictures might initially be difficult to connect to the part of the text that they were referring to, but that all in all they were helpful. Participants 2, 3 and 4 commented that they were not familiar with some of the illustrations that were used alongside the pictures. They assumed these illustrations might be explained somewhere in a previous section of the text – however, they were not.

There were some overall improvements suggested by the participants. Three of them hoped for some audio–visual material to accompany the text. Participants 2 and 4 would have preferred tablature notation instead of the illustrations used in the text. Participant 1 suggested that the vibrato technique should be relocated to come before the part describing sliding, since the vibrato is referred to in that section. Participants 1 and 2 suggested that a larger font would be more useful when reading the book while holding a guitar. While most of the participants found the information flow to be logical, participant 4 thought that the information should be distributed differently: to concentrate on one skill level at a time, instead of extensive information on the single techniques. Most participants commented that a book would not be used as often as a form of learning material nowadays compared to online videos and tablatures.

A table detailing the most relevant findings for both tests is provided after the references in the Appendix.

6 DISCUSSION

The two methods, heuristic evaluation and usability testing, provided valuable information on the usability of the text. There were similarities between the results found by using the different methods, but some outcomes were also remarkably different. In addition, while the two tests might not be comparable as such, the results also portrayed a notable difference between what is valued in an evaluation done by language experts and an actual use situation with test users. Similarities found in the results of both tests included criticism on the pictures and layout, while the problems in the layout were emphasised more in the usability test. The book format was considered suitable for the purpose in both tests, but the test users seemed to emphasise the lack of audio–visual material more than the experts.

Perhaps the most notable difference was in how the translation's language quality was perceived differently between the tests. While the experts considered the language quality to be somewhat problematic in the heuristic evaluation, the usability tests' participants had no complaints: they found the language to be good and the text to be well written. This could imply that while the heuristic evaluation found the language to be at least somewhat problematic and deemed it would need revision, the actual use of the book might not seem to suffer because of the translation's language quality. Of course the different situations between the evaluation and the user test, as well as the background of the evaluators (language experts) and test users (non-experts) play a major role in the findings, but it is worth considering whether the language quality could in fact be seen as adequate for the book's actual users. This reflects a hot topic when discussing translation quality: the role of the reader versus that of the language expert. Some TS scholars such as House (1997:159) find the shift towards a more target-audience based approach as 'misguided'; language experts are preferred as those who determine the appropriate level of quality. However, as we have seen, actual test users can provide an interesting insight into the translation evaluation too, irrespective of whether or not their views correlate with the experts' notions of quality. Neither the heuristic evaluation nor the usability testing confirmed Valkonen's critique of 'impossible' language making the text difficult to understand. The evaluators commented on the language being 'awkward' and 'not at all terrific', but they agreed that at least the excerpt used in the evaluation manages to present its information well.

Further differences between the two tests include how the test users were less familiar with the symbols used alongside the pictures. This can be seen especially in the participants' wishes to include tablature notation. One problem found in the usability testing that did not appear in the heuristic evaluation is the amount of information, which was found to be too heavy to keep the reader interested. Indeed, while the experts found the text to be mainly suitable for beginners, the test users deemed it might not be interesting for a young person learning guitar, instead suggesting the book would be suitable as material for someone with previous knowledge on the subject – such as participant 4's suggestion of a music teacher preparing a lesson. Some of the comments and suggested improvements made by the test users contradicted each other. It is indeed somewhat common in usability testing that different users make conflicting suggestions regarding improvements (Nielsen 1994:191).

To further evaluate the usability of the text, we can take Byrne's definition regarding the usability of a text: "When applied to texts usability measures the extent to which readers can read a text, understand its content and perform whatever task is required by the text quickly and accurately and the extent to which they find the experience difficult or easy" (Byrne 2012:201). If we break down the definition into its components, we can compare the results of the tests accordingly. The first part measures the extent to which the user can read the text. There were no major problems found in reading the text, but some issues were found in the layout. Similarly, the heuristic evaluation suggested that the language might cause some problems with reading, but the usability testing did not confirm this. Some test users and evaluators had concerns about the pictures, which can also hinder reading. The second part of the definition measures understanding of the content. Again, the results of the tests suggest that the text is understandable and the language does not interfere with understanding. However, the pictures could prove to be difficult to understand for some users.

Byrne's definition continues with being able to perform tasks required by the text quickly and accurately. As seen in the usability testing, all users were able to complete the task. The time taken to complete the test and be satisfied with the results varied from 10 to 25 minutes between users. The only problem in performing a technique accurately related to the horizontal vibrato, which most users were more familiar with performing vertically. It is noteworthy that the test users were all familiar with the techniques to some extent and as participant 4 put it, most players spend years trying to perfect these techniques, which are described here in only four pages. Regardless, the overall performance of the users could be described as quick and accurate. The final part of the definition refers to the extent to which the users find the experience difficult or easy. I would wish to broaden the definition to address user satisfaction here too, since it is mentioned in many definitions of usability, including Nielsen (1993:26), ISO 9241-11 (1998) and Suojanen et al. (2015:13). While the test users did not experience the use of the text as problematic themselves, most were concerned that the book might not be satisfying learning material for younger, inexperienced players. As an alternative, audio–visual learning material would have been preferred. Both the heuristic evaluation and usability testing would suggest that the book format is somewhat outdated as learning material for guitar playing. The heuristic evaluation suggested that the 'awkward' or somewhat difficult language makes the reading experience less satisfying, but this was not confirmed by the usability testing. However, the heavy layout and unclear use of graphics were found to affect the experience.

It could be argued, in fact, that most of the problems found in the usability testing were to do with user satisfaction, while the problems found in the heuristic evaluation were mainly concerned with language. This would correlate with Valkonen's criticism of the book's translation quality. However, the usability problems found in the tests were overall not as devastating as the criticism might suggest. The heuristic evaluation would suggest that most of the problems were related to the two first heuristics, 'accessibility' and 'matching the real world', while problems concerning the other heuristics were less frequent. Problems related to compliance with target culture standards could be seen in the usability testing, where users found some illustrations to be unfamiliar and would have preferred that audio–visual material and tablature notation would accompany the text. The heuristics 'accuracy' and 'purposeful and ergonomic' were realised well, with only minor complaints from the evaluators. The usability standards of the 'information design' heuristic were deemed to be met well and 'user support' was sufficient, though the evaluators mainly found the text to be suitable for beginners. Interestingly, while the experts seemed to share the opinion that the text would suit less experienced users better, the test users found it might be off-putting for younger players with less experience and would be better suited for readers already familiar with the subject. It is interesting to note these instances where the test users occasionally took the role of an expert evaluator when discussing the material, and how they considered other potential users might feel about using the book.

It should be stressed, however, that most of the usability problems found in the tests were not necessarily connected to the translation itself. Some of the problems found in the expert evaluation could have been addressed through revising the translation, but there does not seem to be much the translators could have done in terms of layout and the pictures, since they apparently remained identical in both the original and the translation. Some of the problems, such as preferring audio–visual material to accompany the text, could be related to technological developments and changes in the self-learning methods of guitar players. Arguably, the expert evaluators could be seen to be closer to the book's original target audience age-wise, compared to the test users, who were in their 20s, considering that the book was first published in 1982.

As mentioned in section 3.2, the UCT model's application of usability methods iteratively within a translation process did not apply here, since the methods were used only to evaluate a finished translation. Further studies on the subject should take this point into consideration and look into which parts of a translation process could the methods be applied to most beneficially, as opposed to this type of end-of-the-line assessment.

7 CONCLUSION

Heuristic evaluation and usability testing demonstrated the potential for evaluating translations from a usability perspective. However, more work is certainly needed to ensure that usability methods are better suited to translation evaluation and revision. A usability-based approach could prove to be beneficial for translation processes and provide more specific information for improving the evaluated product. Here the methods were used to evaluate a finished product, not as a part of iterative product development. Indeed, usability methods would seem to be more beneficial when used to improve an unfinished product instead of finding problems only after they could be addressed. The heuristics used here would also benefit from refining. For instance, they did not address user satisfaction as such, which would be a central point of usability as seen in the various definitions presented above. There is also notable overlapping between the heuristics: For example, under which heuristic should uncommon sentence structures and grammatical problems be reported? Similarly, the heuristics could be modified to better address such factors as satisfaction and efficiency. Refining the heuristics would also require field testing them in actual translation projects.

Looking at the heuristic evaluation and usability testing, the results of the two tests are naturally not comparable as such, since they are two different tests, using different methods for the same text. However, when looking at the process from a usability research perspective, they can be seen as complementing each other. It is indeed advisable that the more resource and cost-effective heuristic evaluation should be conducted earlier on in the product development process, and the more costly and time-consuming usability testing should be conducted later on in the process – preferably after the problems found in the heuristic evaluation have been addressed. It is also interesting to see how the tests produced different results where the language of the text was concerned. This might suggest that while the expert evaluators seem to pay more attention to the linguistic features, the actual users might not even see problems in the quality of the language, considering that they found it to be good and well written. This is worth considering when focusing on translation revision and evaluation, where most of the focus can often be on the linguistic features, thus overlooking other important issues that might be present in the text.

When looking at an application for using both heuristic evaluation and usability testing as a means of addressing usability problems of a translated text, it should be noted that expert evaluators and actual users might have different views on the evaluated product's usability. Thus the question of using the same methods to compare differences between the expert evaluators' and actual users' views would not be advisable, nor has it been the point of this study. However, the question of how different actors view the concept of quality is visibly present – the actual users might be happy with texts that are factually accurate but not linguistically sophisticated. Studying translation usability further could extract interesting insights into how to procure users with fit-for-purpose translations most beneficially. Further application of usability and UCT in Translation Studies and translator training, as well as in cooperation with members of the translation industry, could provide valuable information on how a usability-based approach might benefit the field of translation as a whole.

REFERENCES

Byrne, Jody. 2006. *Technical translation: Usability strategies for translating technical documentation*. Dordrecht: Springer.

Byrne, Jody. 2012. *Scientific and Technical Translation Explained*. Manchester: St. Jerome.

Denyer, Ralph. 1982. *The Guitar Handbook*. London: Dorling Kindersley.

Denyer, Ralph. 1982. *Suuri kitarakirja*. Translated by Saastamoinen, Ilpo, Jyrki Manninen, Juha Nuutinen, and Tapio Peltonen. Helsinki: WSOY.

Doherty, Stephen, & Sharon O'Brien. 2014. "Assessing the usability of raw machine translated output: A user-centered study using eye tracking." *International Journal of Human-Computer Interaction* 30 (1): 40-51. doi:10.1080/10447318.2013.802199

Gouadec, Daniel. 2007. *Translation as a Profession*. Amsterdam: John Benjamins.

House, Juliane. 1997. *Translation quality assessment: A model revisited*. Tübingen: Narr.

ISO 1998. *ISO 9241: Ergonomic requirements for office work with visual display terminals. Part 11: Guidance on usability.* International Organization for Standardation.

Lång, Juha. 2013. "Suomalaisten av-alan toimijoiden tekstityskonventioiden vertailua." *MikaEL: Kääntämisen ja tulkkauksen tutkimuksen symposiumin verkkojulkaisu vol. 7*. https://sktl-fi.directo.fi/@Bin/319343/Lang_MikaEL2013.pdf. Visited 2 February 2015.

Nielsen, Jacob. 1993. *Usability engineering*. San Diego, California: Morgan Kaufmann.

Nielsen, Jakob. 2012. "Usability 101: Introduction to Usability." http://www.nngroup.com/articles/usability-101-introduction-to-usability/ Visited 20 February 2016.

Purho, Vesa. 2000. "Heuristic inspection for documentation - 10 recommended documentation heuristics." *STC Usability SIG Newsletter* 6 (4), 24 September 2013.

Pym, Anthony. 2011. "Website localization." In *The Oxford Handbook of Translation Studies* K. Malmkjær & K. Windle (eds), 410-424. Oxford: Oxford University Press.

Salmi, Leena. 2003. *Documents multilingues pour logiciels et utilisabilité*. Turku: University of Turku.

Suojanen, Tytti, Kaisa Koskinen, and Tiina Tuominen. 2012. *Käyttäjäkeskeinen kääntäminen*. Tampere: University of Tampere.

Suojanen, Tytti, Kaisa Koskinen, and Tiina Tuominen. 2015. *User-centered translation*. London: Routledge.

Valkonen, Tero. 2000. "Kustantaja, kirjassani on virhe!" *Helsingin Sanomat*, weekly supplement *Nyt* 44/2000, 61.

APPENDIX

List of most relevant results

	Heuristic evaluation	Usability testing
Language of the translation	Overall language is not very good Finnish. Source language interference, some non-idiomatic expressions and unnecessarily noun-heavy expressions. Awkward features in word choices and syntax, but understandable language. Tone is ‘motivating and inspiring, despite its awkwardness.’	Well-written, good Finnish language. Tone of the text is helpful and motivating. Educational style of the text is well-suited for the purpose.
Terminology	Most of the terms are clear and familiar to users having at least some level of musical experience. Some translated terms unfamiliar or amusing. Including *nauhaisku* (hammer on) and *nauhanyhtäisy* (pull off). Translation mainly consistent, except for terms used for bending: *venyttäminen* and *taivuttaminen*.	Overall familiar terminology, especially the English terms. *Nauhaisku* and *nauhanyhtäisy* unfamiliar and somewhat amusing translations for ‘hammer on’ and ‘pull off’ for most participants.
Technical and/or semantic errors	Factually accurate. Problems with grammar, such as missing or misplaced commas and uncommon sentence structures. Some typos.	Problems performing horizontal vibrato as described in the text. Horizontal vibrato described as the more common way of performing the technique, but one participant had never performed it that way before.
Focus of information	Information mostly effectively focused and relevant. Some unnecessary information, which could be more distracting than helpful.	Too much content to keep the reader interested. Especially younger readers might be put off by the amount of text.
Appropriate media	Book is a good interface. A–V material could be used to complement the book.	Book less typical learning material for test users compared to online tablatures and videos. Text could be complemented with A–V material. Tablature notation would have been preferred instead of the unfamiliar illustrations in the text.

Layout	Layout problematic. Fragmented impression. Pictures and their references unclear.	Layout heavy and cumbersome. Font should be larger. The book is difficult to read while holding a guitar. Too much text packed into a small space.

Machine Translation-Mediated Interviewing as a Method for Gathering Data in Qualitative Research: a Pilot Project

Mary Nurminen, University of Tampere, Finland

ABSTRACT
This article describes a project in which machine translation (MT)-mediated interviewing was used to gather data on the end users of an online application for machine translating PDFs. Four interviews with Spanish speakers were implemented using Skype Translator's instant messaging (IM) function as a medium for communication. Seven considerations on the method that arose in the project are discussed. Two of these concerned the use of IM as a medium for interviewing, namely, considerations of time zones and multitasking on the part of the interviewees. Five considerations arose that were centered specifically on MT-mediated interviewing: technology, time requirements, understanding and negotiation for meaning, participants' target language knowledge and adaptation, and user experience. These considerations can be seen as the beginning of a definition of best practices for MT-mediated interviewing.

KEY WORDS: machine translation, machine translation for communication, MT-mediated communication, MT-mediated interviewing, instant messaging

1 INTRODUCTION

I had already been considering the idea of using machine translation (MT)-mediated communication as a method for gathering research data when I started discussions with the Finnish company Multilizer in the summer of 2015. They explained that were interested in learning more about the users of an internet-based tool they manufacture, PDF Translator.[1] They understood something about how the tool was being used through automatically generated statistics, and they understood something about their users through the web-based questionnaires they held occasionally. However, they were interested in gaining a deeper understanding of their end users and were curious about research methods that could lead them to that understanding. The result of the discussions was the launch of a cooperative project with two goals:

Goal 1: piloting the use of MT-mediated interviewing as a research method
Goal 2: gathering data on the end users of Multilizer's PDF Translator tool

The expected results for goal 1 were that the method would prove to be promising enough to warrant further study and testing, and that some factors would be revealed which can affect the use of the method. The expected results for goal 2 were that the interviews would uncover new information about PDF Translator users.

This paper focuses on the results of goal 1, the piloting of the use of MT-mediated interviewing as a data-gathering tool. The results of the goal 2 were communicated to Multilizer in a final project report in March 2016 and are not in the scope of this study.

1.1 MT-mediated interviewing

Several factors in Multilizer's situation indicated that interviewing would be a good method for gaining the understanding they were looking for. First, the focus of the interview would be an internet-based tool and its usability. As Jakob Nielsen states, "Many aspects of usability can best be studied by simply asking the users." (Nielsen 1993:209) Second, the information Multilizer would receive would be combined with information already gathered through other methods to construct a more holistic picture of users (Hirsjärvi & Hurme 2011).

As explained earlier, I had an interest in using interviews because I wanted to pilot the idea of interviewing over MT as a method for data gathering. I was aware that MT-mediated communication was already in use in various areas of business, for example by customer service representatives to support customers with whom they do not share a language (Burgett et al. 2012) or in online community forums (Burgett et al. 2012; Mitchell & Roturier 2012). I believed it would be worthwhile to try applying the approach in research.

A search of the literature on interviewing in research did not reveal studies employing MT-enabled interviewing as a method, nor did the literature on MT reveal studies in which MT was used in an interviewing context. It seemed that there was a gap in research on this particular context for using MT-mediated communication. However, both interviewing over instant messaging and MT-mediated communication in other contexts have received increasing attention since the early 2000s.

[1] pdf.translator.com

1.2 Interviewing over Instant Messaging (IM)

One of the data-gathering methods that the internet has made possible is interviewing using instant messaging (IM) applications, and the use of this medium has grown, "particularly…if the research explores an Internet-based activity such as e-learning or online community, where the research participants are already comfortable with online interactions" (Kazmer & Xie 2008:257). Mann and Stewart (2002) point out that interviewing in this context may be more natural to some interviewees than face-to-face interviewing would be.

Several interesting studies (Kazmer & Xie 2008; Opdenakker 2006) compare IM interviewing with methods like interviewing face-to-face, by telephone, or by e-mail. Other studies (Markham 2004; Voida et al. 2004) delve into the features, advantages and disadvantages of IM interviewing itself. Among the advantages of IM interviewing outlined in the studies are access to a very wide array of potential participants and a reduced need to travel to conduct interviews, meaning a reduction in project costs. One very clear advantage is that IM applications normally retain interview data in one file, meaning that no transcribing is needed after interviews, although as Opdenakker (2006) points out, this can lead to a reduction in note-taking, which can be detrimental to results.

The challenges of IM interviewing are also well covered. Both Markham (2004) and Voida et al. (2004) discuss the difficulties of learning to suppress their desire to reply overly quickly to interviewees, an act which can interrupt the interviewees' line of thought and comment. Several researchers (Markham 2004; Opdenakker 2006; Voida et al. 2004) cite the lack of the social cues we are used to relying on in face-to-face communication as potentially detrimental. IM chats are also prone to discontinuities and overlapping messaging, which can cause extra work in the analysis phase. It is interesting to ponder whether these are disadvantages to us now, as we learn to use new forms of communication, but will be so natural to future generations that they will no longer see them as disadvantages but as simple features of communication.

1.3 MT-mediated communication

Hutchins (2010) outlines three main types of use for machine translation (MT), which are described in Table 1.

Table 1: Three main types of MT use (Hutchins 2010)

MT use type	Description
MT for dissemination	Information is put through MT and the resulting 'raw' output is edited by humans in a task known as post-editing. The final result is language of publishing-level quality. The information is then disseminated to readers.
MT for assimilation	Information is put through MT and the resulting 'raw' output is consumed directly by a reader who needs a general understanding of the information, but does not need the information to be grammatically or stylistically of publishing-level quality.
MT for communication (MT-mediated communication)	MT is used in social interchange such as e-mail or instant messaging, allowing people to communicate across language barriers. Again, publishing-level quality is not a requirement for the information.

Of these three, MT for dissemination has the largest amount of research devoted to it, with significant contributions from the field of Translation Studies. In this context, MT is seen as one of the aids available to translators to use in their work, and research has addressed topics such as evaluation of MT quality, translators' roles, and processes. The task of post-editing of MT output is the focus of a number of studies; for a good overview of the research, see Koponen (2016). The use and use cases for MT for assimilation and MT for communication have slowly gained momentum over the past 20 years, and the past 5 years have seen very rapid growth. However, this rapid growth in use has not resulted in a similar rapid growth in research, and the amount of research on those phenomena remains limited.

Although the amount of research remains small, MT-mediated communication has been studied since at least 2002, when the Intercultural Collaboration Experiment (ICE) was established between several Asian universities to provide communication tools for multilingual online meetings and collaboration (Nomura et al. 2003). In conjunction with ICE, various aspects of MT-mediated communication were studied and reported on (Nomura et al. 2003; Ogura et al. 2004). Since then, similar studies have been done involving other environments where multilingual communication took place via MT (Yamashita & Ishinda 2006; Yasouka & Björn 2011; Calefato et al. 2012; Gao et al. 2013). Most often these involve experiments with university students as participants. They are placed in geographically distributed, multilingual work teams and given a specific task to complete, with communication related to the task taking place in an online communication tool with embedded MT. Then various aspects of the communication are analyzed.

Calefato et al. (2012) examined how the activeness of participation in discussions was affected when people use their native language over MT instead of English. They found that discussions were more balanced when MT allowed people to use their own languages. In the experiment covered by Ogura et al. (2004), participants wrote messages in their own language, reviewed the MT output in English, and then had a chance to make changes before that output was machine translated further into the languages of their other team members. The study analyzed the types of adaptations they made in their source text messages to produce better MT output in English.

Yamashita and Ishida (2006) looked at how communicators used referring expressions when discussing their tasks, and how machine translation affected the use and success of reference communication. Yasouka and Björn (2011) studied the importance of establishing and maintaining common ground, specifically through techniques such as using project-specific jargon, to the communication process. Their findings indicate that this establishment of common ground plays as important a role as the linguistic quality of the MT in successful MT-mediated communications.

An interesting study by Gao et al. (2013) analyzed how participants' belief in whether MT was in use or not affected their view of the communication experience. Participants were paired up and given a task that they discussed in an online chat. The discussions were in English, although the English-speaking participants did not know whether the messages they received were typed by their Chinese-speaking partners or put through MT. The results showed that the belief of MT being present had a positive effect on the participants' view of the communication experience, perhaps because they could attribute mistakes or ungrammatical language to the machine.

2 THE PROJECT

The project was conducted in July and August of 2015 and comprised interviews with four users of PDF Translator. PDF Translator takes a PDF file, extracts the text, puts the text through machine translation to translate it, re-assembles the file to match the original PDF, and creates a new PDF in the machine-translated language. It is used by people who have a document they want or need to understand, but they do not know the language it is written in. It is therefore a tool enabling MT for assimilation. PDF Translator is available by download in the internet and has a free version that can automatically translate a limited number of pages of text. The paid versions of the tool involve purchasing a 'quota', which is a pre-defined number of pages that users can translate with the tool. The user base of PDF Translator is large - a significant number of new downloads of the free version are completed every day - and diverse, with users across the globe who access any of the 27 languages available.

2.1 The technology

It was assumed that the target audience of the study, users of the MT tool PDF Translator, might be open to participating in an innovative interviewing method that also relies on MT. However, since PDF Translator is an MT tool for assimilation, not communication, a different MT tool would be used for interviewing.

Skype Translator preview was selected as the interviewing tool for several reasons. First and foremost, Skype is widely available and included in many software packages, meaning that it would be easier to recruit participants who already had the technology available. Also, because Skype uses Microsoft's Bing Translator, the quality of the MT for the language pair to be used (English-Spanish) could be assumed to be of good enough quality to support this type of pilot project.

Another decision was to conduct the interviews using the instant messaging function of Skype Translator instead of the video and voice function. Due to Skype's background as a video and voice tool, as well as the recent press on Skype Translator, which features video and voice, Skype Translator is mostly seen as a tool for spoken language. However, it is also equipped with a text-based IM chat that uses the same MT backbone (Bing Translator) as the video and voice function.

The IM function was chosen for four reasons. The first is that it poses fewer technology requirements for both the interviewer and interviewees. It was assumed that most potential participants already had the technology needed for IM conversations, whereas Skype video and voice calls require not only a computer and very solid internet connection, but also a camera and voice equipment. The second reason was that the IM involves a simpler technology with fewer components that need to communicate with each other to produce good results, meaning that it would be less likely to have problems. A third reason focused on the participants: people who are not familiar with video calling may feel uncomfortable using it in an interview situation. The final reason for selecting IM was that no transcription of the interviews would be needed. Once the interviews were over, the transcription of the conversations would be ready. As mentioned in the literature on IM interviewing (e.g. Opdenakker 2006), this has been cited as a considerable advantage.

At the time of the interviews, Skype Translator was available in a preview version and was separate from the traditional Skype application. The former had to be downloaded separately and had more strict technical requirements than Skype. However, for bilingual conversations, it was sufficient if one of the participants had the Skype Translator application. The second participant could be working on a regular Skype application, but had the same MT benefits as the Skype Translator participant.

During Skype Translator chatting, each participant enters their text in their own language. The application translates that text and can be configured to show both the original and the machine translated text to each participant, with their own language always shown at the top. The following example shows an excerpt from an anonymized interview. This excerpt was taken directly from Skype Translator to highlight the view the user has while working.

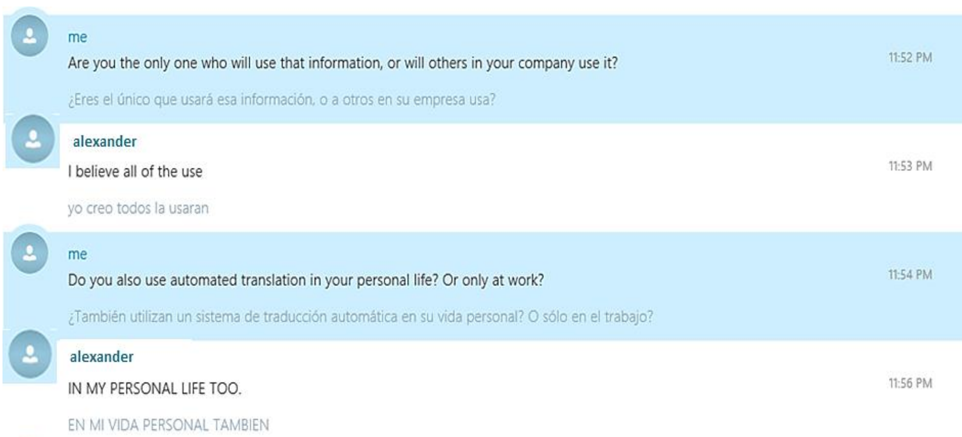


Figure 1: Skype Translator chat, view the user has while working

2.2 Recruiting interviewees

As I was inexperienced in using MT-mediated communication with speakers of languages other than English, I decided to limit the recruitment of interviewees to only those users who downloaded the Spanish-language version of PDF Translator. I have a basic understanding of Spanish and I anticipated that it might be helpful to be able to read the source texts. I took into consideration that partial knowledge of the language could affect the outcome and would make it inherently different from MT-mediated communication that involves participants who have no knowledge of each other's languages, but decided that this would be the best approach to ensure the success of both goals of the project. I return to this issue in the Discussion section.

Another reason for selecting Spanish speakers was that the Spanish-English language pair is often recognized as one of the most favorable ones for MT. An example of this is the maturity check conducted by the European Commission in 2011. This evaluated the MT results for 21 languages paired with English, and Spanish was found to be the one that produced the best results (Reiman 2014).

Interviewees for the study were recruited through a short questionnaire that was displayed to all PDF Translator users who downloaded the Spanish language version of the tool. This questionnaire requested information on e-mail addresses, Skype names, willingness to be interviewed, and a question regarding the type of information that they used PDF Translator to translate. A reward of 100 pages of free translation quota was offered to all who participated in the interviews. At the top of the recruiting questionnaire was a statement that the information collected was for a research project and would not be used for any other purpose than this specific project. Later in the interviews, it was again explained that the information would be used for research purposes only and that all participants would be anonymous.

Initially I used e-mail to contact people for scheduling Skype IM interviews. I soon noticed that the response rate for this was very low: out of 15 invitations sent, I received only 1 response. Over the course of the ensuing e-mail conversation to schedule that one interview, the person quit responding. I decided to change tactics and I began to send invitations to users directly in Skype. This proved to be a more effective solution. I eventually recruited and conducted full interviews with four users. In all four cases, a key factor in successfully recruiting interviewees was catching the person online in Skype in real time. Once synchronous communication was established, all four were able to begin the interview immediately or within 30 minutes.

The interviewees were all male, between the ages of 38 and 52, and all had either a technician or university-level degree. Two had an educational background in computer science or information technologies, a third reported his proficiency with computers to be "100%" and the fourth reported average computer skills. None had broad competence in any language other than their native Spanish. Three reported having some knowledge of English, which they described as "a little", "very little", and "low". One reported having no knowledge of English. All were located in Central and South America.

2.3 The interviews

Semi-structured interviewing was chosen because we wanted to get comparable information on certain themes from the four interviewees but at the same time leave flexibility to ask follow-up questions or move to topics brought up by the interviewees (Hirsjärvi & Hurme 2011). Flexibility might also be needed because of the nature of MT-mediated communication, which might require additional questions. The focus of the interviews was the interviewees' use of PDF Translator, and the majority of the questions centered on themes around that, with the aims of both gathering information for goal 2 of the project and act as the pilot for goal 1. At the end of the interview, one question was asked which focused specifically on goal 1: what was the experience of being interviewed via MT like for the interviewees. The themes covered are shown in Table 2 below.

Table 2: Themes covered in the interviews

Theme	Description
Initial data gathering	• General questions about the interviewee: age, level of education, subject of degree, current profession, level of proficiency in languages and use of computers.
About the translation they got from PDF Translator	• Material they translated: genre (type), where it was obtained, what would be done with the information, how many people would use the information • Perceived quality: what was the user's overall impression of the translation quality, what expectations did they have for the translation, and how well those expectations were met
About the use of PDF Translator	• Perceived ease of use of the tool: how long it took them to install it and get their translation • Other needs and tools used: how often they have the need to translate documents, what other tools they use for that, what languages were involved • Ideas for the tool: other things they hoped the tool would be able to do
Wrap-up	• Any further information they wanted like to give about PDF Translator. • Questions about the interview experience: how well they think MT worked, did they feel they were understood, and would they recommend this method of communication to their friends • Reminder that the information gathered was for research purposes only and that they would remain anonymous (either at beginning or end of interview)

The interviews were scheduled to be 30 minutes but lasted longer. The shortest was 42 minutes and the longest was 73 minutes. This was necessary to cover all of the questions I intended to ask, but also for the extra clarification requests and negotiation of meaning that is needed in MT communication. The timing did not afford much opportunity for establishing rapport or branching off into other areas that arose in our conversations.

2.4 Data compilation

As discussed in the introduction, one benefit of interviewing over IM is that the researcher does not need to transcribe audio files prior to starting their analysis. Skype keeps all interactions between two IM participants in one file, which is easy to download or copy/paste into another format for further processing. Even when the communication includes asynchronous messages spread out over several days, such as during the interview-scheduling phase, the messages are saved in one file. In this project I transferred the data into Word, anonymized it by replacing interviewee names with pseudonyms, then formatted it to facilitate analysis. This was a simple operation and a time saver for me. Due to the study restriction in the number of interviews, the data was not transferred to a qualitative data analysis tool, but the transfer would likely have been a simple operation. An overview of the data gathered from the interviews is given in Table 3 below.

Table 3: Overview of interviews

Interview	Time (minutes)	Total word count	Number of turns	Number of unique questions asked
1	69	1529	84	31
2	50	2201	77	32
3	42	1611	70	30
4	73	1247	55	27

As with other interview types, some interviews involved more "talk" than others, although a somewhat comparable number of unique questions was covered. There was some variance in the length of the interviews, which seems to have no correlation with the number of speaking turns taken or the number of unique questions covered. This reflects the variance in how focused participants were on the interview: while some appeared to be concentrating exclusively on the interview, others seemed to be multitasking. I return to this in the Discussion.

3 DISCUSSION

My conclusion from this small pilot project was that MT-mediated interviewing is a data-gathering method worth further exploration. The pilot revealed some important considerations for using MT-mediated interviewing which could be helpful to other researchers who consider using the method. They could also be the start of an eventual understanding on best practices for using the method.

Seven considerations arose from the pilot project. Two of these, considerations of time zones and multitasking, are aspects that apply specifically to interviewing over IM, and they would be the same whether those interviews had been conducted between speakers of the same language or between speakers who were communicating through MT. In fact, my findings on time zones and multitasking reflect the results in studies on unilingual IM interviewing (Kazmer & Xie 2008; Voida et al. 2004). The other five considerations apply specifically to MT-mediated interviewing and include considerations of technology, time requirements, understanding and negotiation for meaning, participants' target language knowledge and adaptation, and user experience.

3.1 Considerations concerning IM interviewing

3.1.1 Time zones

My experience in this project mirrored that of Kazmer and Xie, who reported that "scheduling can be quite complicated especially when the medium is synchronous, in which case two primary factors come into play: time zones and local scheduling conflicts." (Kazmer & Xie 2008:262). I recruited participants from the group of all people who downloaded the Spanish version of PDF Translator during the time frame of the project. This meant that the majority of potential participants were located in North or South America, in time zones eight to nine hours earlier than my own. Although it was not intentional, all four of the eventual recruited participants were from Central and South America. This had two consequences.

The first consequence was that, at the time of the interviews, the interviewees were at work. It is possible that people considered it acceptable to grant an interview at work because in it, they would be discussing a tool that many of them were using at work. Another consideration is that typing in an IM tool does not resemble face-to-face interviewing and this meant that they could participate without being noticed. In fact, one participant remarked that if the interview were to involve video, he would not be able to participate until 8 p.m. because "at work is complicated," whereas if it were an IM interview, he could participate immediately. It is clear that for longer interviews, or interviews covering distinctly personal topics, a more appropriate time for interviewing might be in the evening.

The second factor arising from the time difference was that it was necessary for me as the interviewer to work outside of normal working hours. Through trial and error, I found that it was most effective to establish initial contact, recruit and interview people in the late evening hours of my time zone, requiring that I rearranged my schedule to be available and alert. It was a good reminder that although modern technology can help us overcome many restrictions in research, we still need to plan around certain practical limitations.

3.1.2 Multitasking

In using IM, the interviewer cannot determine whether the interviewee is giving their full attention to the interview, as they would in a traditional face-to-face or telephone interview. They might also be multitasking while also chatting with the interviewer, which would reflect the typical way IM is used. My impression when interviewing was that the interviewees were most likely doing other tasks in addition to chatting with me. However, when reviewing the transcripts, the overwhelming majority of responses came within two minutes of the submission of the previous chat turn. Two of the interviewees exhibited no response lag of greater than two minutes. One interviewee had only one lag of over two minutes. The fourth interview was noticeably different. Although it lasted the longest time, it produced the lowest numbers in total word count, turns, and unique questions asked. It was clear that the interviewee was doing other things while responding. However, that interview was also completed and no significant differences in results were detected. It would seem that, even if participants were performing other tasks in addition to answering interview questions, those other activities were not so long-lasting or absorbing that they would affect the overall completion of the interviews.

3.2 Considerations Specific to MT-mediated Interviewing

3.2.1 Technology

Many tools are available for MT-mediated text communications. Some are in commercial use in closed environments, such as those used by technical support agents who support customers who speak a different language. Others are freely available on the internet. Aiken et al. (2009) listed eight chat applications integrated with MT (both commercial and free). Such a list changes rapidly and we can assume that there are more applications available today.

Skype Translator's preview version was a suitable platform for this type of interviewing, especially since it only required one of the participants to have the Translator version. As the regular version of Skype was free and readily available globally, it meant there were no overwhelming technical demands for potential interviewees. Furthermore, many people already had Skype installed on their computers, so it required no extra downloading or configuration work on their part. This made the task of recruiting willing participants easier.

Only once during this project did internet connectivity issues interfere in an interview, in the form of a minor and short-lived slowing of the internet. This was detected by both the interviewee and myself, but was brief and was probably caused simply by the wireless infrastructure in my location.

3.2.2 Time requirements

It was clear in the interviews that the 30 minutes I originally allocated for interviews was insufficient. This was a confirmation of Markham's statement on IM interviewing that "Synchronous interviewing online took about twice as long as face to face" (Markham 2004:365). In addition, during MT-mediated interviewing time is also needed to ask for clarification, to adapt texts to produce better translations, and to negotiate meaning. This would indicate that the time required for MT-mediated interviewing is even longer than what Markham suggests. This should be a consideration in planning, and also needs to be communicated to potential participants so that they can suggest an appropriate time for the interview.

This longer time commitment could reduce the number of people willing to be interviewed. The results of this pilot indicate that 45-75 minutes is a time frame people are willing to sacrifice in the middle of their day, at least when there is a small reward offered. However, as the interviews did not continue longer than that, I did not obtain data on the retention rates for longer interviews.

The time commitment required for a longer interview has another negative side in that it makes it more difficult to conduct impromptu interviews. In communities that rely on IM for communication, it is a common practice to "ping" other people, meaning sending them a quick message and seeing if they respond. If they do, an impromptu discussion can ensue. In essence, this is the same tactic I used in recruiting people for this project and it worked well. As mentioned previously, instead of scheduling an interview for a future time, all participants were willing to start immediately or within half an hour. However, pinging someone to start a discussion and then launching a 90-minute interview might not produce good results. One solution for topics that simply require more time might be recruiting people with the "ping" strategy, then scheduling a short series of 30-minute interviews.

3.2.3 Understanding and negotiation for meaning

When evaluating the possibilities of adopting MT-mediated interviewing for data gathering, one of the main questions concerns whether the communication and understanding in the interview are sufficient to produce reliable data. On the one hand, the idea of gathering data through imperfect communication may seem ill advised. At times during the interviewing, it felt somewhat like working through an interpreter who was somewhat knowledgeable of the terminology of the subject we were discussing, but did not have a good grasp of grammar, and sometimes could not translate a word at all because the speaker did not say it exactly right. The question then arises whether a researcher can claim reliability when there is so much potential for misunderstanding.

On the other hand, interviews inevitably involve factors that potentially hinder understanding. Hirsjärvi and Hurme (2011) discuss the possible effects of participants' different communication styles and levels of linguistic competence – whether those are results of a difference in the participants' social class or simply personal differences. Ruusuvuori and Tiittula (2005) examine interviewing in the light of different situations: when the cultures of the interviewer and interviewee are different, interviewing older people, children, or people with aphasia, and finally, computer-mediated interviewing. Other, smaller factors can affect the interview situation. These include different accents, native and non-native interaction, technical difficulties, even background noises. Even the simple fact of there being two individuals with individual backgrounds, ideas, and understanding of the point of the interview can affect interview outcomes. Yet researchers conduct interviews regardless of all of these factors. To quote a professor of mine when I first asked her about the possibility of using MT-mediated interviewing and the ensuing imperfect language: "Of course we can deal with imperfect language. People do it all the time!"

One available aid we have for increasing and ensuring understanding in spite of imperfect language is simple communication: asking for clarification, repeating, or rephrasing things. My pilot project showed ample evidence of this throughout the interviews, as shown in the excerpts below. Note that the excerpts are taken from my screen and therefore have English on the top and Spanish under it. When I write, the Spanish translation is shown below, whereas when the interviewee, Tomás, writes in Spanish, the translation in English is shown above it. This method allows the reader to follow the conversation easily, focusing mostly on the top text in their own language.

me
9:01 PM

What type of information was in the document - instructions or something else?
¿Qué tipo de información estaba en el documento de instrucciones o algo más?

Tomás
9:02 PM

It's a matter of SLA
es un tema de SLA

me
9:02 PM

service level agreement?
acuerdo de nivel de servicio?

Tomás
9:03 PM

correct
correcto

Tomás
9:03 PM

It is a document that provided me with, I'm doing my own paper and needed a guide
es un documento que me proporcionaron, estoy realizando mi propio paper y necesitaba una guia

me
9:04 PM

So you needed information on how to create an SLA?
Así que necesitaba información sobre cómo crear un SLA?

Figure 2: Examples of rephrasing

The first instance of lack of understanding involved an acronym. Fortunately, I happen to know it but I asked for confirmation to make sure. In the second instance, the machine translation was somewhat understandable, but I still needed to make sure I understood so used rephrasing to ask for confirmation.

Many of the gaps in understanding during the interviews were resolved in a similar way. However, not all were clarified and some issues and questions did remain after the interviews had ended. In future studies, it would be advisable to devise methods for overcoming this and ensuring that all necessary information is gathered and understood. One method might be to compile an initial list of questions and have it professionally translated and sent to participants prior to the interview. This would help define the domain and terminology of the conversation. Another idea might be to have a professional translator review the transcripts after the interview, either in full or only for those parts that the interviewer marks for review. This would be more time-efficient and less expensive than employing a translator to conduct or participate in interviews. After the review, interviewees could be contacted for a short follow-up discussion to resolve open issues and questions.

3.2.4 Participants' target language knowledge and adaptation

As mentioned in section 2.2 of this paper, I decided to recruit participants from Spanish-speaking countries because I had a basic understanding of Spanish and thought that that might be helpful. As it transpired, three of the four interviewees also had some knowledge of English, so in fact we shared the aspect of being able to read the source texts and evaluate their quality to some degree.

The participants' knowledge of the other language surfaced in one very clear way: they tended to adapt source texts to try to produce translations that were more comprehensible to the other party in the interview. This adaptation of the source message reflects the research of Ogura et al. (2004) on the different adaptation strategies used in MT-mediated multilingual conversations. Evidence of this adaptation occurred on the part of both the interviewees and myself. For example, one participant mentioned *pages* several times during the interview. At first he used the Spanish word *hojas,* which was translated into *leaves* in English. In my reply, I used the word *pages,* which was translated as *páginas*.

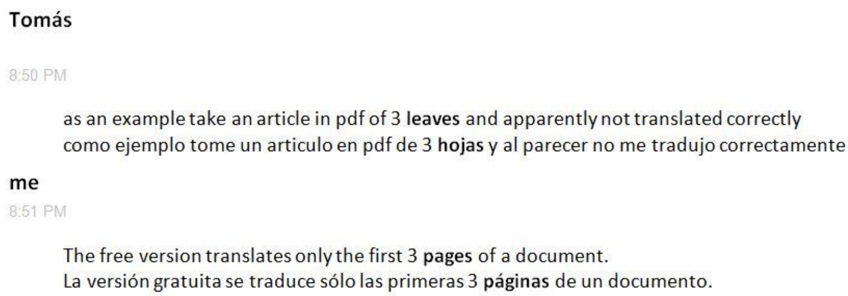
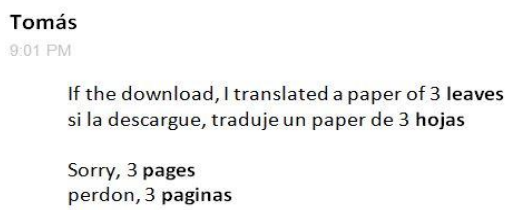

Tomás
8:50 PM
as an example take an article in pdf of 3 **leaves** and apparently not translated correctly
como ejemplo tome un articulo en pdf de 3 **hojas** y al parecer no me tradujo correctamente
me
8:51 PM
The free version translates only the first 3 **pages** of a document.
La versión gratuita se traduce sólo las primeras 3 **páginas** de un documento.

Figure 3. Example of adaptation

Ten minutes later, when we were again discussing pages, the interviewee again used *hojas* but then corrected himself:


Tomás
9:01 PM
If the download, I translated a paper of 3 **leaves**
si la descargue, traduje un paper de 3 **hojas**

Sorry, 3 **pages**
perdon, 3 **paginas**

Figure 4. Example of adaptation

When the word arose once more 20 minutes later, he again used *página.* He seems to have learned from the MT output that the Spanish word *página* produces a better result in English than the word *hoja* does.

On my own part, I was asked for clarification in interview 3 and successfully changed the verb to produce a better output in Spanish:

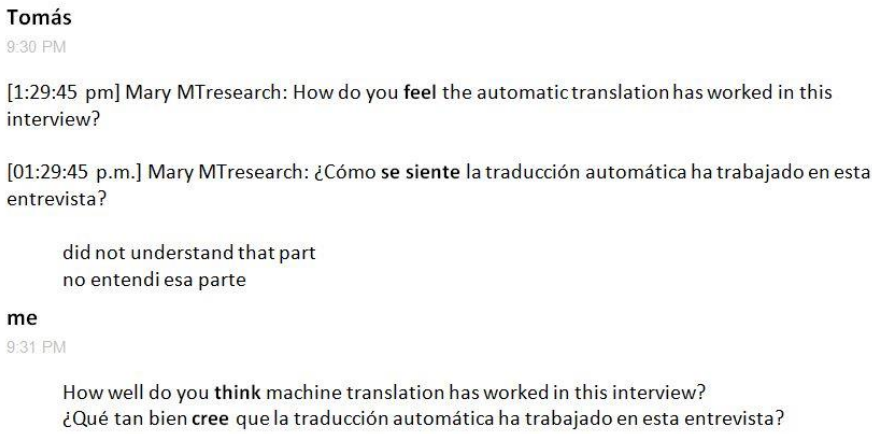


Figure 5. Example of adaptation

These examples indicate that in MT-mediated communication, participants' knowledge of the target language can affect communicative success. Even when participants rate their knowledge of the target language as basic or low, they do seem to be able to use that knowledge to evaluate MT outputs and adapt their messages in hopes of producing better translations.

Another indication that some knowledge of the other language was helpful came in the form of one participant's response to my question, "This interview has been done using automated translation. If your friend asks you about it later, how will you describe your experience?" The participant stated:

> *Very good, because it allows me to review the complete translation in the original language and in my language*
>
> *Muy buena, ya que me permite revisar la traduccion completa en el idioma original y en mi idioma*

Of course, this can only be helpful when participants have access to both source texts and translated texts, not just the translated texts. This is something that the manufacturers of MT and IM applications might want to take into account in their design work.

Another case where user access to both source and translated texts has potential to affect the quality of MT output is when English is used as a pivot language in the MT process. Currently some language pairs are challenging because it is difficult to find enough data to produce good machine translation, so texts might first be translated into English, and the English MT output is then used to translate into the target language. That process is not usually transparent to the end user. They can only guess that that is what is happening based on the MT results they get. However, what if it were made transparent, and MT users were shown the initial translation into English as well as the translation from that into the final target text? In cases where the user knows some English, they would have two texts to rely on for understanding instead of just one. Although this might be more time-consuming, it could help promote understanding and potentially make the use of MT more successful.

3.2.5 User experience

At the end of each interview, participants were asked about their interview experience and their impressions of MT-mediated communication. All four participants gave a positive or very positive response. I first asked them how they felt the machine translation worked, and responses included expressions such as "well, very good," "understandable," "it all worked," "very good, excellent." When asked if participants felt I had understood everything they had to say or how well they thought we understood each other in the interview, their responses included "yes," "totally," "At 100%, thank you for your attention," and "very clear." I asked two of the interviewees if they would recommend this type of communication to a friend and they responded with "Yes" and "with security" (for sure). As mentioned earlier, the people who volunteered for these interviews represent a portion of the population that is already familiar with digital information and MT, and could be assumed to be more open to working with new technologies. This project shows some indication that, at least with this type of person, the initial experience with MT for communication tends to be positive.

4 CONCLUSIONS

This was a very limited experiment in MT-mediated interviewing. It confirmed some of the observations on interviewing over IM that have been reported in previous studies, and revealed some of the issues to be considered in MT-mediated interviewing.

One of the most interesting findings of the project was the effect of having access to both source and target texts in MT-mediated communication. When participants could see all texts in both languages, even their reportedly low level of knowledge of the target language seemed to be helpful in ensuring successful communications. Another interesting outcome was the participants' positive response to the medium.

The results of the project gave some preliminary indications that MT-mediated interviewing is worth further exploration as a data-gathering method for qualitative research. The most significant benefit of the method is the potential expansion it brings to the size of populations that can be included in research. Studies can be conducted on people who are widely distributed geographically, linguistically and culturally, without an equally large expansion in project resourcing.

The method brings certain challenges with it. Perhaps the largest of these is the potential for misunderstanding, which could lead to questions on reliability and validity. More research on MT-mediated interviewing, and MT-mediated communication in general, could lead to a better understanding of the best practices for using the method. It is hoped that the findings reported on in this article will help to trigger interest in further studies in this area.

Studies comparing this interviewing medium with others, similar to the comparative studies between IM and other types of interviewing by Opdenakker (2006) and Kazmer & Xie (2008), would help to reveal the weaknesses and strengths of the medium, or the contexts where it is best applied. Another interesting comparison would be between interviews mediated by a human interpreter and those mediated by MT.

In the area of MT-mediated communication, it would be interesting to study the experience of advanced users of the medium. Currently those may be difficult to find, but there is one group that may already qualify: technical support agents in companies that are using MT-mediated communication to offer support in languages their agents do not speak. The experiences of those users could offer valuable input for further research and technology development. In general, it would be good to see more focus on developing methods for evaluating the many issues that can affect the effectiveness of MT-mediated communication.

REFERENCES

Aiken, Milam, Mina Park, Lakisha Simmons, and Tobin Lindblom. 2009. "Automatic Translation in Multilingual Electronic Meetings." *Translation Journal* 13 (3) http://translationjournal.net/journal/49meeting.htm. Visited September 2015.

Burgett, Will, Julie Chang, Ryan Martin, and Yoshi Yamakawa. 2012. *IT@Intel White Paper: Enabling Multilingual Collaboration through Machine Translation*. Intel IT.

Calefato, Fabio, Filippo Lanubile, Tayana Conte, and Rafael Prikladnicki. 2012. "Assessing the Impact of Real-Time Machine Translation on Requirements Meetings: A Replicated Experiment." *Proceedings of the ACM-IEEE international symposium on Empirical software engineering and measurement:* 251-260. Lund, Sweden.

Gao, Ge, Bin Xu, Dan Cosley, and Susan R. Fussell. 2014. "How Beliefs about the Presence of Machine Translation Impact Multilingual Collaborations." *Proceedings of the 17th ACM Conference on Computer Supported Cooperative Work & Social Computing:* 1549-1560. Baltimore, MD, USA.

Hirsjärvi, Sirkka, and Helena Hurme. 2011. *Tutkimus-haastattelu: Teemahaastattelun teoria ja käytäntö* [The Research Interview: Theory and Practice for Focused Interviews]. Helsinki: Gaudeamus Helsinki University Press.

Hutchins, W. John. 2010. "Machine Translation: A Concise History." *Journal of Translation Studies* 13 (1-2): 29-70.

Kazmer, Michelle M., and Bo Xie. 2008. "Qualitative Interviewing in Internet Studies: Playing with the Media, Playing with the Method." *Information, Communication & Society* 11 (2): 257-278.

Koponen, Maarit. 2016. "Is Machine Translation Post-Editing Worth the Effort? A Survey of Research into Post-Editing and Effort." *The Journal of Specialised Translation* 25: 131-148.

Mann, Chris, and Fiona Stewart. 2002. "Internet Interviewing." In *Handbook of Interview Research: Context and Methods,* Jaber F. Gubrium and James A. Holstein (eds), 603-628. Thousand Oaks: Sage.

Markham, Annette M. 2004. "The Internet as Research Context." In *Qualitative Research Practice,* Clive Seale, Giampietro Gobo, Jaber F. Gubrium, and David Silverman (eds), 358-374. London: Sage.

Mitchell, Linda, and Johann Roturier. 2012. "Evaluation of Machine-Translated User Generated Content: A Pilot Study Based on User Ratings." *Proceedings of the 16th Annual Conference for the European Association for Machine Translation*. Trento, Italy.

Nielsen, Jakob. 1993. *Usability Engineering*. London: Academic Press.

Nomura, Saeko, Toru Ishida, and Mika Yasouka. 2003. "Open Source Software Development with Your Mother Language: Intercultural Collaboration Experiment 2002." *10th International Congress on Human-Computer Interaction.* Crete, Greece.

Ogura, Kentaro, Yoshihiko Hayashi, Saeko Nomura, & Toru Ishida. 2004. "User Adaptation in MT-Mediated Communication." *The First International Joint Conference on Natural Language Processing (IJCNLP-04):* 596-601. Hainan Island, China.

Opdenakker, Raymond. 2006. "Advantages and Disadvantages of Four Interview Techniques in Qualitative Research." *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* 7 (4), Art. 11.

Reiman, Mikael. 2014. "MT@EC: European Commission Machine Translation for Public Administrations in the EU Member States." Paper presented at the annual Kites Symposium, Helsinki, Finland, October 2015.

Ruusuvuori, Johanna, and Liisa Tiittula (eds) 2005. *Haastattelu: tutkimus, tilanteet ja vuorovaikutus* [The Interview: Research, Situations and Communication]. Tampere: Vastapaino.

Voida, Amy, Elizabeth D. Mynatt, Thomas Erickson, and Wendy A. Kellogg. 2004. "Interviewing over instant messaging." *CHI EA '04 CHI '04 Extended Abstracts on Human Factors in Computing Systems*, 1344-1347.

Yamashita, Naomi, and Toru Ishida. 2006. "Effects of Machine Translation on Collaborative Work." *CSCW '06 Proceedings of the 2006 20th anniversary conference on Computer supported cooperative work,* 515-524.

Yasouka, Mika, and Pernille Bjorn. 2011. "Machine Translation Effects on Communication: What Makes it Difficult to Communicate through Machine Translation?" *Second International Conference on Culture and Computing*: 110-115. Kyoto, Japan.

Section Three

Finding the X Factor: Support Translation and the Case of Le deuxième sexe *in Scandinavia*

Ida Hove Solberg, University of Oslo

ABSTRACT

In this article I discuss the importance of taking the possibility of unacknowledged support translation into consideration when studying translations, and add to the so far limited amount of research on this field. As a case in point, I present the findings from a comparative shift analysis of the first three Scandinavian translations of Simone de Beauvoir's *Le deuxième sexe* (1949), particularly focusing on the chapter "La jeune fille" ('The young girl'). I claim there was instrumental influence from the Danish translation (1965) on both the Norwegian translation (1970) and the Swedish translation (1973), the latter also being influenced by the Norwegian text. Finally, I argue that in addition to translators, other agents involved in the translation process may use mediating texts in their work.

KEY WORDS: support translation, mediating cultures, mediating texts, Simone de Beauvoir, omissions, Scandinavia

1 INTRODUCTION

Studying translation is a task with different challenges, obstacles and requirements depending on the socio-cultural, historical, political and linguistic context. The source and target language, text and context have traditionally been considered particularly relevant in Translation Studies, whereas mediating cultures and texts often have been overlooked. These factors often remain unknown and unacknowledged despite their sometimes pivotal role when translated texts come into being. In this article, I will argue that influence from mediating cultures and texts may have a most significant impact on the translation process, and I will do so by examining the case of Simone de Beauvoir's *Le deuxième sexe* (1949) in translation into Scandinavian languages, focusing on the phenomenon of support translation.

Support translation has not received much attention in Translation Studies (TS). It is sometimes mentioned as a side note to indirect translation (also known as relay translation, among other terms, as in Ringmar 2012, or by the term T2, as in Washbourne 2013), but while there is increasing interest for indirect translation (e.g. the forthcoming special issue of *Translation Studies* on the topic, with guest editors Alexandra Assis Rosa, Hanna Pięta and Rita Bueno Maia), research on support translation is still rare.[1] Granted, the topic is not new, especially not in studies of Bible translation (as discussed in Wahsbourne 2013) but it has yet to find its way into the main stream of TS. According to Dollerup (2000:23), support translation is "the strategy in which, translating a given source text, translators check translations into languages other than their own target language." Ringmar (2012) uses the term 'eclectic translation' to describe the same phenomenon. Furthermore, the term support translation is also used to describe translations functioning as mediating texts, but to avoid confusion I simply opt for the term 'mediating text.' This term may also be used to describe the text(s) used in indirect translation, and it can thus include all translations upon which other translations are either partially or entirely based (see for instance Ringmar 2012).

There is much to be gained by bettering our understanding of support translation. It affects the communicational flow and the spreading of ideas to given language communities, and it is likely that this under-explored phenomenon has played, and still plays, an important role for translations – be they canonized or less significant works. Dollerup (2000:23) states that usually translators find that their colleagues have found the same passage problematic, while Washbourne (2013:617) hypothesizes that the purpose of using other translations as support may be to build up a "potential repertoire of translation shifts or strategies," and not necessarily for the re-use of phrases. Still, in researching support translation, striking similarities and evidence of direct transfers are of course important to notice.

Both Ringmar (2012:142) and Washbourne (2013:608-10) highlight the negative attitudes towards support translation and indirect translation. According to Washbourne (2013:609) these attitudes probably stem from the doctrine of untranslatability and the idea that there is always something lost in translation. Thus, a translation of a translation would mean a double loss according to this logic. There is also the notion of 'stealing,' 'cheating,' or plain 'bad practice,' and the possible copyright issues linked to the re-use of other translators' solutions. No surprise, then, that these phenomena are tabooed, leading to a tendency to conceal or deny the practice (Ringmar 2012:143). I find this a good reason to explore it, since, as Washbourne (2013:620) concludes: "as theory moves T2 from the shadows, they may have less reason to [conceal their origins]." It is also worth noting that not all use of mediating texts in translation is concealed. For instance, the highly respected Norwegian theatre translator Halldis Moren Vesaas explained in an interview about her translation of Sophocles' *Antigone* how she

[1] The reason it is often mentioned in relation to indirect translation is that it can be difficult to determine whether or not a translation is based on one or more texts, i.e. whether it is based solely on the original text or exclusively on another translation of the same text, or whether it has more than one source text.

gathered and looked at three different Norwegian translations as well as a German and a French version, of which the latter two were based on the original Ancient Greek (Enger 1991). It is possible that the need to conceal may therefore vary with the translator's status and the genre in question.

In light of Washbourne's hypothesis about the function of support translation as that of building a repertoire, one could also note that a similar role is played by translation seminars, e.g. in projects like "Ibsen in Translation" at the Centre for Ibsen Studies in Oslo, where translators of Ibsen's plays into different languages meet and discuss challenges and solutions.[2] The same may be said about internet-based forums connecting translators both nationally and internationally. These contemporary non-concealed related practices hint at the fact that support translation, as other kinds of indirectness in translation, is not a phenomenon of the past (cf. Heilbron 1999:436), although research tends to focus on older cases (Ringmar 2012:143). A more contemporary Scandinavian example is Kjell Olaf Jensen (1946-2016), a Norwegian translator, critic and essayist who is quoted in Axelsson (2016: 106-107) stating that he finds it helpful to consult Danish or Swedish translations to "see how a Danish or a Swedish translator has solved the problems."[3] Alvstad (unpublished manuscript: "Arguing for Indirect Translations in Twenty-first Century Scandinavia.") also argues that this phenomenon does not belong to the past, as she presents examples of indirect translation into Swedish from 2001-2009.

The work I will examine in this article, *Le deuxième sexe* by Simone de Beauvoir (1949), became a central work for second wave feminists in the women's rights movements in Scandinavia as in many other places in the 1960s and 1970s. The international success of the work is likely linked to the international nature of the women's rights movement, and it is thus an interesting example of how ideas are internationalized in translation. Since its original publication in French in 1949, *Le deuxième sexe* has been translated and retranslated into many languages. The earliest translations appeared in the 1950s, such as the German translation from 1951, the English and the Japanese translations, both from 1953, and the Argentinian one from 1954, all of which have later been retranslated. The first Scandinavian translations appeared between 1965 and 1973, at a time when much happened in the women's rights movement in this part of the world. In the case of *Le deuxième sexe* in Scandinavian translations, it is therefore highly relevant to examine cultural contact between feminist literary agents in the Scandinavian women's rights movement. Its relevance is in part due to the cultural closeness between the three countries, Denmark, Sweden and Norway, but just as much because of the linguistic closeness between the Scandinavian languages. In Scandinavia, the three majority languages, Danish, Swedish and Norwegian (the latter with two coexisting written norms: *nynorsk* and *bokmål*), are linguistically close enough for most native speakers of any of these languages to understand texts written in the other languages.

Studying translations in Scandinavia without entertaining the possibility of inter-Scandinavian textual influences may possibly lead to wrong conclusions. It may of course

---

[2] http://www.hf.uio.no/is/english/research/projects/ibsen-in-translation/

[3] "[…] men att 'det ofte er en hjelp å kunne støtte seg til en dansk eller svensk oversettelse, hvis den foreligger, for å se hvordan en dansk eller en svensk oversetter har løst problemene" (Axelsson 2016:106-107).

depend on the scope of the research, and there might be cases where this is irrelevant, but as I argue in this article, support translation is often something that is overlooked, yet should be taken into consideration in studies that examine translations. This is particularly true in contexts such as the Scandinavian one, where such influences may be expected. 'Influence' is a good word for describing the role that mediating cultures may play in a specific translation process or in a given literary system as a whole. It then describes exchange and inspiration, and can be seen as a component in the development of transnational and transcultural trends. In this article, I also use 'influence' when describing the result of support translation as 'influence from mediating text(s).' Using the term 'influence' here may need some explanation: we tend to think of influence as something that happens to somebody, and not as something we can choose. By using it to describe the result of support translation, I risk portraying it as a passive act. But the translator that uses another translation for support does not just happen to be exposed to the mediating text, but actively seeks and uses it in the translation process. There is, however, a clear component of influence in the process, since the choice of using mediating texts as support is choosing to allow oneself the possibility of being influenced by this (these) text(s). In this article, I link these two 'influences' – the cultural and the textual – together, and I will therefore stick to the term, even though the textual influence may be more deliberate than the cultural.

In this article, the chapter "La jeune fille" is in focus. It describes the transition from childhood to adulthood and the many different ways young girls behave when facing such changes, depending on their situation. The chapter is abridged in the Norwegian and Swedish translations. In the Norwegian translation, the two next chapters are omitted, whereas part of the following chapter "L'initiation sexuelle" ('Sexual initiation') is included in the Swedish translation. However, "La jeune fille" also touches on the topic of sexuality, which makes it an interesting chapter for analyzing the different kinds of textual influences at work in the three translations, as many findings concern translation or omission of words and phrases about sexuality, as well as translation of existentialist vocabulary. The article starts with an account of previous research on translations of *Le deuxième sexe*, particularly focusing on research on the first English translation, *The Second Sex* (1953) (in section 2). The questions raised by those who have studied this translation create a useful background when studying translations of this work into other languages (see, for instance, Simons 1983; Fallaize 2002; Moi 2002; Patterson 2002; Tidd 2004; Bogic 2011). I will particularly take up their questions regarding the translation of existentialist vocabulary and the omissions. In section 3, I present evidence of textual influence and argue that the Danish translation (Gyldendal 1965) functioned as a kind of mediating text for both the Norwegian and the Swedish translation. I base this claim on the findings from a comparative shift analysis of the Scandinavian translations of "La jeune fille" from volume II, *L'expérience vécue*, ('Lived experience') presented here. In section 4, I briefly describe macro-level omissions in the Norwegian and Swedish translations, before presenting the findings of a comparison of micro-level omissions in the translations of "La jeune fille" into Norwegian and Swedish, presenting the possibility that the omissions in the Norwegian translation influenced what was omitted in the subsequent Swedish translation. In Section 5, before concluding remarks, the article contextualizes the findings presented in section 3, by taking into consideration the hierarchy between the languages in the Scandinavian sub-system, and continues with an overview of cultural contact between feminist literary agents in Scandinavia around the time of the publication of the translations in question. I argue here that the Danish cultural context functioned as a cultural mediator for the Norwegian (Pax 1970) and Swedish (AWE/Gebers 1973) translations and was important for their coming into being.

My aim is to show that examining the influence of mediating texts may improve our understanding of how translations come into being and the way in which they are translated. In turn this may affect our understanding of how cultural products circulate, in this case how translations of feminist existentialist philosophy in a group of linguistically and culturally close peripheral communities influence each other.

2 PREVIOUS RESEARCH ON *LE DEUXIÈME SEXE* IN TRANSLATION

Translation studies scholars around the globe seem to have been inspired by the renewed interest in Simone de Beauvoir and her work, which at least in part was caused by the posthumous publications from the early 1990s and later by the centennial of Beauvoir's birth in 2008 (Bogic 2011:151). Translations and retranslations of *Le deuxième sexe* into Japanese, Catalan, Turkish, Spanish, Russian, German, Farsi, Polish and Chinese (the list is not exhaustive) have been treated in articles (see, for instance, Aïvazova 2002; Castro 2002; Inoué 2002; Nouri 2002; Palau 2002; Selle 2002; Koş 2008; Kraskowska 2010; Yu 2015). However, not much research on translations of *Le deuxième sexe* considers the possibility of support translation or other kinds of indirectness, even though Moi (2002) points to the fact that the first English translation (1953) was influential on translations into other languages.[4] This first English translation occupies a central position in previous research on *Le deuxième sexe* in translation, as it has been scrutinized more than any other translation of this work. This section contains a brief overview of this research, which I build on in my research on the Scandinavian translations.

With her groundbreaking article "The Silencing of Simone de Beauvoir: Guess What's Missing from *The Second Sex*", Simons (1983) was the first scholar to investigate the case of *Le deuxième sexe* in translation, as she analyzed the English translation from a combined gender and translation perspective. She showed how the translation from 1953 by zoologist H. M. Parshley misrepresented Beauvoir's work and thought. This English translation is estimated to be about 15 percent shorter than the French source text (Moi 2002:1008), and the omissions included among other things the names of historical female figures and their accomplishments. Omitting the stories of these exceptional women undermines the important argument that women as a group, in contrast to these exceptions, had never experienced "real freedom", i.e. the combination of independence and concrete opportunity (Simons 1983:560). If they had, these stories would not be exceptional. Simons further pointed to the omission of arguments for a socialist feminism and to mistranslations of existentialist vocabulary.

[4] Nouri (2002) notes that the English translation was consulted in the translation into Farsi, and Yu (2015) conducts a detailed study of the Chinese translations based on the English version from 1953.

In the early 2000s, more scholars took interest in researching Parshley's translation. Fallaize (2002) investigated Betty Friedan's and Ann Oakley's roles as cultural mediators of the content in the chapter "La femme mariée" ("The married woman"), which is the second most shortened one in the English translation, and they tracked how Parshley's translation may have affected their understanding of it. Building on both Simons' and Fallaize's work, Moi (2002) has also been concerned with the English mistranslations of key terms in existentialist vocabulary, and she has investigated what they meant for how readers of the English text would understand Beauvoir. Moi's study shows how the English translation sometimes holds the opposite meaning of that of the French text, and that this would lead philosophers and feminists reading only the English text to not only misunderstand Beauvoir, but to even find her "a careless and inconsistent thinker" (Moi 2002:1022; see also Tidd 2004:118).

Patterson (2002) brought to the forefront that Parshley was very enthusiastic about Beauvoir's text, and that he, from what can be gathered from the correspondence between him and Harold Strauss, editor-in-chief at Knopf, had tried to limit the extent of the omissions. Bogic (2011) has since further investigated the correspondence between Parshley and Knopf. Her study shows that the translator took it upon himself to negotiate with the editor in order to keep the omissions to a minimum, and she points to the fact that he also had tried to contact Beauvoir herself regarding some of the existentialist vocabulary that later critics would see as mistranslations. However, Moi (2002:1031) also pointed out that Parshley was still a man affected by his time, and hence by sexist ideology, as is evident not only in what he in the end decided to cut, but also in the opening phrase of his preface, where he expresses his surprise at the fact that a woman could write such a work: "A serious, all-inclusive and uninhibited work on woman by a woman of wit and learning! What, I had often thought, could be more desirable and yet less to be expected?" (Parshley 1953:7). When the second English translation came out in 2010, translated by Constance Borde and Sheila Malovany-Chevallier, it was in the wake of intense pressure from scholars for whom the inherent sexism of the first translation was an important issue. Furthermore, among other arguments, Moi (2002:1032) pointed to the publications of the second Norwegian and Swedish translations (from 2000 and 2002, respectively) as arguments for a new English one.

Research on the first English translation has been particularly concerned with omissions (What was omitted? Who was responsible for the omissions? What are the effects of the omissions?), and the at times faulty translation of existentialist vocabulary and how this influenced the reception of Beauvoir as a thinker. Both topics recur in my research on the Scandinavian translations. In this article, I present evidence of support translation by using examples concerning existentialist vocabulary (see section 3.1), and I describe overlapping omissions in the Norwegian and the Swedish translations (see section 4).

3 TEXTUAL INFLUENCES IN "LA JEUNE FILLE": DA → NO; DA → SWE

In this section, I first show that the Danish translation influenced both the Norwegian translation and the Swedish translation. In the second part of this section, I argue that the

Norwegian translation is a second mediating text influencing the Swedish translation, in addition to the Danish text. I show how omissions overlap in the Norwegian and Swedish texts and argue that somebody other than the translators executed the cuts.

Simone de Beauvoir's *Le deuxième sexe* (1949) was published in Danish, Norwegian and Swedish translations within a time span of eight years. The first Scandinavian translation was the Danish one by Karen Stougård Hansen and Svend Johansen from 1965, first published by Gyldendal and later by Tiderne Skifter as *Det andet køn* ('The Second Sex'). It was published in three volumes and presented as translated from French, with a note about omissions in the first volume only.[5] The Norwegian translation, *Det annet kjønn* ('The Second Sex'), by Rønnaug Eliassen was published in 1970. The text was abridged and presented as such: "Published in an abridged edition with the consent of the author" (colophon in Beauvoir 1970b).[6] In Sweden, *Le deuxième sexe* was translated by Inger Bjurström and Anna Pyk and published in one volume in 1973 by AWE/Gebers as *Det andra könet* ('The Second Sex'). Like its Norwegian predecessor, this too was presented as an overtly abridged version.[7] There has been no subsequent Danish retranslation, while retranslations have been published in Norwegian (Pax, 2000), translated by Bente Christensen, and in Swedish (Norstedts, 2002), translated by Åsa Moberg and Adam Inczédy-Gombos.

In the following, I present findings from a comparative shift analysis of the chapter "La jeune fille" ('The young girl') in the three first Scandinavian translations of *Le deuxième sexe*. 'Shifts' are here understood as Toury's (1995) 'linguistically non-obligatory shifts', i.e. when the translated text differs from the original text in an unexpected and not linguistically motivated way. The aim of the analysis has been to examine correspondence between the Scandinavian translations. I have compared the chapter "La jeune fille" sentence by sentence, across the Scandinavian languages and to the French text. Although shifts on the micro level may seem like details, they do in sum affect the whole. I have also studied this chapter in a number of other translations in order to see if they could have influenced these texts. Among the other translations that were published before 1973, those that are the most relevant to study – because of their linguistic and cultural relative closeness to the Scandinavian language communities, as well as their status as more central languages – are the German translation from 1951, the English translation from 1953, and

[5] "In consultation with the author, certain passages from the original edition of the text treating particular French conditions have been left out from the first volume of this edition." ("I samråd med forfatterinden er af originaludgavens tekst i nærværende udgaves første bind udeladt enkelte afsnit, der behandler helt specielle franske forhold.") (colophon in Beauvoir 1965a, b and c). (All translations from Norwegian, Swedish, and Danish are mine unless otherwise stated.)

[6] "Utgitt i forkortet utgave med samtykke av forfatteren" (colophon in Beauvoir 1970a and b).

[7] "Published in an abridged edition with the author's consent" ("Utgiven i förkortad version med författarinnans samtycke") (colophon in Beauvoir 1973).

an abridged and adapted version in German from 1960.[8] I have not found any evidence that gives reason to believe that these were used as sources for either of the three first Scandinavian translations, at least not to the extent that it is possible to trace the influence in the texts – not when it comes to word choices, nor when choosing what to omit in the Norwegian and the Swedish abridged translations.

The findings I present in the following show that when the Scandinavian texts differ from the French text in a significant way, the same wordings and phrasings often recur in either two or all three of the Scandinavian translations.[9] It is possible to group many of these findings together by topic, since quite a few are related to either existentialist vocabulary or to the topic of sexuality or words with sexual connotations, although others again are less obviously arranged (see Appendix 1 for an exhaustive list of findings). It is interesting to note that the existentialist framework and the topic of sexuality are core elements of *Le deuxième sexe* as a whole. I here present examples of both categories, starting with translations of the existentialist vocabulary, as well as a couple that do not belong in any fixed group.

3.1 Existentialist vocabulary

The first three examples are cases where the existentialist vocabulary either seems to have posed a challenge to the translators, or where they have chosen non-technical terms for other reasons.[10] The concepts in question are "to transcend," "Other" and "Self," and "inauthenticity" and "authenticity". In example 1, "to transcend" is paraphrased as having to do with "integrity" in near-identical wordings in all three translations. I have underlined the segments I discuss:

(1) Fr (1949:83): Il ne se laisse pas <u>transcender par autrui</u>.
Da (1965b:84): Han lader ikke en anden <u>fratage sig sin integritet</u>.
No1 (1970b:41): Han lar ikke en annen <u>ta fra seg sin integritet.</u>
Swe1 (1973:198): Han låter ingen <u>ta ifrån honom hans integritet.</u>

[8] I am not qualified to consider the possible influence of other translations published before 1973, which to my knowledge include translations into Japanese (1953), Spanish (1954), Greek (1958), Italian (1961), Turkish (1962), Dutch (vol. 1 1965, vol. 2 1968), Czech (1968), Portuguese (1967), Hungarian (1969) and Polish (1972). I do however find it unlikely that the Scandinavian translators in question had knowledge of these languages and access to these texts. Of course, it is not impossible that some of the Scandinavian translators knew Spanish, but since the Spanish translation was published in Argentina (it was blacklisted in Franco's Spain (Castro 2008:137; Palau 2002:428)), it is not very likely that it was readily accessible in Scandinavia at the time.

[9] General similarities that can be explained by the closeness between the Scandinavian languages have obviously not been included.

[10] One such reason is to make the meaning availability for all readers, which translator Rønnaug Eliassen mentioned in her preface to the Norwegian translation as the reason for the omissions (Eliassen 1970).

My translations into English:
Fr: He does not let himself be transcended by others.
Da: He does not let another take from him his integrity.
No1: He does not let another take from him his integrity.
Swe1: He lets no one take from him his integrity.

In example 2, the concepts of "Other" and "Self" are paraphrased in very similar ways in the Norwegian and Danish translations, while only "Other" is paraphrased in the Swedish translation and "Self" is translated (original emphasis in italics, underlining is mine):

(2) Fr (89): Mais si je ne peux m'accomplir qu'en tant qu'*Autre*, comment renoncerai-je à mon *Moi* ?
Da (90): Og hvis det er sådan, at jeg kun kan fuldbyrde mig selv ved at miste mig selv, som jeg hidtil var, hvordan skal jeg så affinde mig med dette tab?
No1 (46): Og hvis det er slik at jeg bare kan fullbyrde meg selv ved å miste meg selv som jeg var hittil, hvordan skal jeg avfinne meg med tapet?
Swe1 (203): Men om jag kan förverkliga mig själv bara genom att förlora mig själv, hur skall jag kunna avstå från mitt *jag*?

My translations into English:
Fr: But if I can accomplish myself only as *Other*, how will I renounce my *Self*?
Da: And if it is so that I can only fulfill myself by losing myself, as I was so far, how am I then to come to terms with the loss?
No1: And if it is so that I can only fulfill myself by losing myself as I was so far, how am I to come to terms with the loss?
Swe1: But if I can realize myself only by losing myself, how am I to refrain from my *Self*?

In example 3, the concepts "authentic" and "inauthentic" are paraphrased in all three Scandinavian translations, but again the Swedish one differs slightly from the Danish and Norwegian ones:

(3) Fr (117): Cependant, cette situation que la jeune fille fuit par mille chemins inauthentiques, il lui arrive aussi d'authentiquement l'assumer.
Da (121): Dog sker det undertiden, at den unge pige vælger at gå helt og fuldt ind for denne situation fremfor at flygte fra den på tusinde mere eller mindre forløjede måder.
No1 (57): Men det hender også at den unge piken istedenfor å flykte fra sin situasjon på tusen forskjellige løgnaktige måter, går helt og fullt inn for å ta den på seg.

Swe1 (217): Det händer emellertid att flickan uppriktigt godtar denna situation som hon på tusen falska vägar söker fly ifrån.

My translations into English:

Fr: However, this situation that the young girl flees by a thousand inauthentic paths, she also sometimes happens to authentically assume.

Da: But it happens sometimes that the young girl chooses to totally and completely go in for this situation instead of fleeing from it in a thousand more or less mendacious ways.

No1: But it also happens that the young girl, instead of fleeing from her situation in a thousand different mendacious ways, totally and completely goes in for taking it upon herself.

Swe1: Yet it happens that the girl genuinely accepts this situation that she in a thousand false ways tries to flee from.

The Danish and the Norwegian translations are for the most part very similar (for a full list of examples see Appendix 1 under the heading "Existentialist vocabulary"). The Norwegian text is sometimes as identical as can be to the Danish text, while the Swedish one, although often encountering the same problems – and opting to paraphrase the same terms or phrases – sometimes resembles the Danish (and Norwegian) translation to a high degree, but just as often does not.

3.2 Sexuality and words with sexual connotations

The following three examples involve words with sexual connotations. Some are translated somewhat euphemistically in all three translations, such as in examples 4 and 5, while the Swedish translation differs from the other two in example 6. In example 4, Beauvoir refers to the intense experience some young women have with nature:

(4) Fr (120): Colette nous a souvent fait le récit de ces orgies juvéniles.

Da (124): Colette har mange beretninger om sådanne ekstatiske naturberuselser i ungdomstiden.

No1 (60): Colette har fortalt om mange slike naturberuselser i ungdomstiden.

Swe1 (219): Colette har ofta givit skildringar av sådan ungdomlig naturberusning.

My translations into English:

Fr: Colette has often told us of these juvenile orgies.

Da: Colette has many accounts of such ecstatic infatuations with nature in the time of youth.

No1: Colette has told of many such infatuations with nature in the time of youth.

Swe1: Colette has often provided descriptions of such a juvenile
infatuation with nature.

Although single-word compounds are a productive feature of the Scandinavian languages, "naturberuselse" and "naturberusning" ("infatuation with nature," lit. "nature intoxication") are quite unusual ones in all three languages. The choice of word thus appears to be "inherited" from one translation to another. Furthermore, "orgies" could have been translated by the word "orgie" ("orgy"), since it may be used metaphorically in the same way in the Scandinavian languages, but it seems there was reluctance towards using that word, possibly because it has sexual connotations. On the other hand, it is interesting to see that the adjective "ecstatic," which can be read as having some sexual connotations, is to be found in the Danish translation.

In example 5, "vierges" ("virgins") is translated by the more neutral "girls" in all three texts:

(5) Fr (111-112): Un assez grand nombre de jeunes vierges sont kleptomanes.
Da (114): Ikke så få unge piger er kleptomaner.
No1 (53): Ikke så få unge piker er kleptomaner.
Swe1 (213): Rätt många unga flickor är kleptomaner.

My translations into English:
Fr: A fairly large number of young virgins are kleptomaniacs.
Da: Not a few young girls are kleptomaniacs.
No1: Not a few young girls are kleptomaniacs.
Swe1: Rather many young girls are kleptomaniacs.

As in example 4, the aspect regarding sexuality is hidden in example 5. These examples point towards a pattern of avoiding vocabulary related to sex and sexuality in the three Scandinavian translations. However, the Swedish translation is sometimes less euphemistic and thus closer to the French source text, as in the following example (6), where the Danish and Norwegian translations go further than the Swedish one in modifying contents of a sexual nature:

(6) Fr (127): Pour la plupart des grandes filles […] la conquête d'un mari — ou à la rigueur d'un amant sérieux — devient une entreprise de plus en plus urgente.
Da (131): Å erobre en mand – eller til nød en fast ven – bliver efterhånden en mere og mere presserende opgave for de allerfleste piger.
No1 (61): Å erobre en mann – eller til nød en fast venn – blir etter hvert en oppgave det haster med for de aller fleste piker.
Swe1 (222): För de flesta stora flickor […] blir erövringen av en make – eller i nödfall en stadig älskare – ett alltmer brådskande företag.

My translations into English:

Fr: For the majority of grown-up girls […] the conquest of a husband – or at least <u>a serious lover</u> – becomes an increasingly urgent enterprise.

Da: Conquering a man – or at least <u>a steady friend</u> – becomes after a while an ever more pressing task for most girls.

No1: Conquering a man – or at least <u>a steady friend</u> – becomes after a while a task of urgency for most girls.

Swe1: For most grown-up girls […] the conquering of a spouse – or at least <u>a steady lover</u> – becomes an increasingly pressing task.

Again the findings indicate that the Norwegian translation resembles the Danish text more than the Swedish one does, although all three bear similarities (for a full list of examples see Appendix 1 under the heading "Sexuality and words with sexual connotations"). In the case of the examples of translations of vocabulary with sexual connotations (4, 5, 6), the impression is that out of the three texts, the Norwegian translation is the most conservative one – an impression supported by the omissions on the macro level of taboo topics such as lesbianism and sexual awakening (see section 4.1). The Danish translation is equally marked by euphemisms and paraphrase, but since all chapters were translated into Danish, it is after all, as a whole, not as conservative regarding the topic of sexuality as the Norwegian one. The Swedish one finds its place in between the two others, as some taboo topics were omitted on the chapter level (see section 4.1) – although not as many as in the Norwegian translation – yet they are not avoided to the same extent on the micro level as in the Danish and the Norwegian translations.

3.3 Other examples

I have not grouped the last two examples (7, 8) into any topic-based categories. These are cases where the phrasing and choices of words are similar to the extent that it is hard to imagine anything but the translators looking to each other's texts for inspiration and support – that is, the Norwegian and Swedish translators looking to the Danish translation (for a full list of examples see Appendix 1 under the heading "Other examples").

(7) Fr (117): Ses <u>compagnes</u> sont des rivales, des ennemies.
Da (120): Hendes <u>medsøstre</u> er rivalinder og fjender.
No1 (57): Hennes <u>medsøstre</u> er rivaler og fiender.
Swe1 (217): Hennes <u>medsystrar</u> är rivaler, fiender.

My translations into English:
Fr: Her <u>companions</u> are rivals, enemies.
Da: Her <u>fellow sisters</u> are rivals and enemies.
No1: Her <u>fellow sisters</u> are rivals and enemies.
Swe1: Her <u>fellow sisters</u> are rivals, enemies.

"Fellow sister" is a direct translation of the single-word compound *medsøster*, which stems from a women's rights movement discourse of solidarity as sisterhood. In addition to example 7, there is one other occurrence of the word *medsøster* in all three Scandinavian translations of this chapter, where "une aînée" ("an older woman") is translated as "an older fellow sister."[11] One could maybe argue that it is not so surprising that this word was used in these translations, as it can be seen as a trending word of the time, but the co-occurrence in the exact same places in all three translations does strongly suggest that it was not chosen at random over the more neutral *venn/vän* ("friend") or *venninde/venninne/väninna* ("girlfriend").

(8) Fr (117): Celle-ci n'est pas définie par des activités singulières mais constituée par <u>la voix générale de la renommée</u>.
Da (120): Det defineres ikke på grundlag af bestemte handlinger, men er udelukkende afhængig af, <u>hvad „folk siger"</u>.
No1 (56): Det blir ikke definert på grunnlag av bestemte handlinger, men avhenger helt av <u>«hva folk sier»</u>.
Swe1 (217): Det avgörs inte av hennes handlingar utan av <u>vad ”folk säger”</u>.

My translations into English:
Fr: This is not defined by specific activities but constituted by <u>the general voice of reputation.</u>
Da: It is not defined on the basis of certain actions, but depends solely on <u>what "people say."</u>
No1: It is not defined on the basis of certain actions, but depends completely on "<u>what people say.</u>"
Swe1: It is not decided by her actions, only by <u>what "people say."</u>

Though it may appear from example 8 that there is no such word as *rénommé* ("reputation") in the Scandinavian languages, there are in fact several synonyms that carry this meaning (such as *omdømme*, *renomme*, *rykte*, and *ry*, to mention some Norwegian ones). It is striking, then, that a nearly identical paraphrase is found in all three translations, with the only difference between them being where the quotation marks are put. Again, the Swedish translation differs a bit from the other two when it comes to the rest of the phrase, but the paraphrase "what people say" is nevertheless identical in all three translations.

As the examples show, the findings point towards a pattern in the Scandinavian translations of "La jeune fille": there are similarities, sometimes striking ones, between the three translations. It seems the Danish text influenced both the Norwegian translation and, but to a lesser extent, the Swedish one. This difference between the three translations becomes especially evident in how the topic of sexuality is treated. It has, at least to some extent, to do with ideological differences in the women's rights movement in the three countries, and with the agents involved. Gro Hagemann, professor emerita, pioneer in

[11] Beauvoir 1949:100; Beauvoir 1965b:102; Beauvoir 1970b:49; Beauvoir 1973:208.

Norwegian women's history and activist in the Norwegian women's rights movement in the 1970s, confirms that there was extensive contact between Scandinavian feminists at the time. She furthermore adds that the Danish women's rights movement was more "open and gender-politically radical" than the Norwegian movement (Gro Hagemann, e-mail message to author, February 3, 2016). This may explain why the text was first translated into Danish, and why the Danish translation included all chapters in 1965, while the Swedish and Norwegian texts had significant omissions, particularly of chapters concerning topics related to sexuality (see section 4.1).

4 OMISSIONS IN THE NORWEGIAN AND THE SWEDISH TRANSLATIONS: TEXTUAL INFLUENCE NO ➔ SWE

The fact that both the Norwegian and the Swedish translations are severely abridged versions raises the question of yet another layer of textual influence, here regarding omissions. Abridged versions and omissions were more common at the time of these publications than today (see for instance Refsdal 2016:47), so the fact that both translations were shortened does not in itself mean that the Norwegian text influenced the Swedish one. However, as I will show in this section, the omissions overlap to such a high degree that it should not be dismissed as a coincidence. I will first give a brief overview of the omissions of chapters in the two texts, before presenting the findings regarding omissions within the chapter "La jeune fille."

4.1 Macro-level omissions in the Norwegian and the Swedish translations

The Norwegian translation of *Le deuxième sexe* was published in two volumes, *Det annet kjønn 1* and *2*, omitting both subtitles as well as significant parts of the text, leaving out about 66 percent (Solberg, unpublished manuscript: "The voice of the implied author in the first Norwegian translation of Simone de Beauvoir's *Le deuxième sexe*"). The Swedish translation, *Det andra könet*, resembles the Norwegian one in that it contains all the chapters that were included in the Norwegian text. However, other chapters were included in the Swedish text, which were not in the Norwegian one, meaning that there were fewer omissions in the Swedish translation. In both texts, nearly all the translated chapters are abridged to a certain extent. From volume I, *Les faits et les myths* ('Facts and myths'), part one, "Destin" ('Destiny'), is omitted in its entirety in the Norwegian translation. In the Swedish translation, only the part about psychoanalysis is omitted from part one. This is where Beauvoir starts out by investigating women's inferior situation from three angles: biology, psychoanalysis, and historical materialism. She finds that none of these approaches is sufficient as an explanatory model, and establishes existentialism as her working tool. In both translations, part three about myths is severely shortened, and chapter two, that deals with authors and literary works, is omitted. From volume II, *L'expérience vécue*, chapters about taboo topics, such as sexuality and abortion, are omitted in both translations, but again more so in the Norwegian translation than in the Swedish one.[12] In this way, the Norwegian version of volume II paints a narrower picture of what women's lives are and can be. In the Swedish translation, the road is broader, since there are fewer omissions. The table of contents in the Norwegian translation heralds a book about childhood, youth, the married woman, and the independent woman. This is a narrower street than the one including sexual initiation, motherhood, maturity, old age, and so forth, and it leads towards liberation in a more clear-cut way. Although there are bigger differences between the two translations than in volume I, there is a certain degree of overlap.[13] Still, due in part to the limited size of the material, it is not possible to claim that the Norwegian translation was a mediating text with regard to omissions on the macro level, but the comparison of omissions in the two texts on the micro level, in this case within the chapter "La jeune fille", reveals a different picture.

4.2 Micro-level omissions within "La jeune fille"

As mentioned, there are major omissions within the chapter "La jeune fille" in both the Norwegian and the Swedish translations (see Appendix 2 for exhaustive lists). The Norwegian and Swedish translations of "La jeune fille" bear a close resemblance to each other in this respect, as these omissions overlap to a high degree: the omitted sections are 100 percent identical in 53 instances, and combined these cover 857 lines in the French text.[14] Ten of the 53 instances of 100 percent overlap cover 30 lines or more in the French text, up to 94 lines at the most. Granted, there is not a one-to-one relationship between omissions in the two translations throughout the chapter: there are also examples of phrases and paragraphs that are omitted in only one of the translations, and not in the other. An important difference between the two translations is the number of omissions, as they occur more often in the Norwegian translation than in the Swedish translation. There are 72 instances of omissions that are only to be found in the Norwegian translation, and ten that can be found only in the Swedish text. But despite these differences, it is safe to say that the overlaps between what was omitted in the Norwegian and the Swedish translation are more common than the discrepancies, when judging by text length and not by number of omissions. Combined, the omissions found only in the Norwegian

---

12 This may seem a paradox, but could possibly be explained by the translator's position in the more conservative faction of the women's rights movement. Eliassen was member of three women's organizations that had originated mainly within the context of first-wave feminism (Solberg, unpublished manuscript: "Clashing methods, common goals?").

13 In the Norwegian translation of volume II, L'expérience vécue ('Lived experience'), the one-page introduction is omitted from part one, "Formation" ('Formative years') as well as chapters 3 and 4, "L'initiation sexuelle" ('Sexual initiation') and "Le lésbianisme" ('Lesbianism'). In the Swedish translation, only "Le lésbianisme" is omitted from part one. From part two, "Situation" ('Situation'), the chapters "La mère" ('The mother'), "La vie en société" ('Social life'), "Prostituées et hétaïres" ('Prostitutes and hetaeras'), "De la maturité à la vieillesse" ('From maturity to old age'), and "Situation et caractère de la femme" ('Woman's situation and character') are all omitted in the Norwegian text, while in the Swedish translation, only "La vie en société" and "Prostituées and hétaïres" are omitted. In part three, "Justifications" ('Justifications'), the chapters "La narcissiste" ('The narcissist'), "L'amoureuse" ('The woman in love'), and "La mystique" ('The mystic woman') are omitted in both the Norwegian and the Swedish translation. The English translations of the chapter titles here are in part based on Constance Borde and Sheila Malovany-Chevallier's re-translation (Beauvoir, 2010).

14 Lines are counted in "La jeune fille" in Beauvoir 1949.

translation cover 334 lines, less than half of the number of lines that the identical omissions cover. Furthermore, setting the limit for "short omissions" to be text that covers three lines or less in the French text, I found that, out of the omissions only to be found in the Norwegian text, there are 43 short omissions, often just a few words or half a sentence, and 29 long ones (i.e., covering more than three lines). In the Swedish translation there are only three long and seven short omissions that are not to be found in the Norwegian translation. Of the 53 cases of omissions that overlap completely in the Swedish and the Norwegian translation, 43 are long omissions, while only ten are short.

Although the degree of overlap between the macro-level omissions in the Norwegian translation and the Swedish translation does not necessarily imply textual influence, the analysis of the micro-level omissions presented here does. The high degree of overlap suggests that the Norwegian translation was influential when cuts were made in the Swedish translation. As there is no evidence of textual influence from the Norwegian translation on the Swedish text with regard to word choices and phrasing – all similarities in this respect can be explained by the influence from the Danish translation – there is reason to believe that somebody other than the translators made the cuts in the Swedish translation. According to translator Åsa Moberg, who retranslated *Le deuxième sexe* into Swedish in collaboration with Adam Inczédy-Gombos in 2002, the first two Swedish translators, Anna Pyk and Inger Bjurström, each translated one volume, leaving nothing out (Moberg in the panel debate "Å oversette *Det annet kjønn*" ('Translating *The Second Sex*') at the conference Oversatte dager ('Days in translation') in Oslo, February 18, 2016).

5 LITERARY EXCHANGE IN SCANDINAVIA

The hierarchy of languages is often mentioned in discussions of indirect translation and support translation alike, as in Ringmar (2012:143):

> Globally, the structures of relay translation align with a hierarchic "translational world system" (Heilbron 1999), insofar that the IT [intermediate text] is, as a rule, in a dominating language, whereas the original SL [source language] (and possibly the TL [target language]) is dominated. […] This pattern is replicated locally […].

Previous research shows that the mediating texts (used for indirect or support translation) often are written in a more central language, but it is also stated that peripheral languages may occupy a central position in their sub-system (Ringmar 2012). So while Danish and Swedish are mentioned as globally semi-peripheral languages (Heilbron 1999:434), these languages are said to occupy a central position in the Nordic sub-system (Ringmar 2008). Furthermore, Lindqvist (2015) outlines the Scandinavian sub-system as a relatively autonomous local translational sub-field in the semi-periphery, in which translations tend to be from other Scandinavian languages, after English, which dominates the area. Although Lindqvist does not consider indirect translation or support translations in particular, her findings give a background upon which to consider support translation and the case of *Le deuxième sexe* in the Scandinavian context. In her study, covering the period of 2001-2011, Lindqvist suggests that Swedish now seems to occupy the central position within this sub-system. The fact that *Le deuxième sexe* still found its way to Norway and Sweden through Danish mediation, is not an argument against Lindqvist's analysis, which in any case covers a later period, but it suggests that in the case of support translation, it is not only the centrality of the mediating culture and language that comes into play. As with any literary phenomenon, support translation is a cultural as well as a textual one. Thus, both textual and cultural influences are highly important factors to investigate in order to properly understand the phenomenon of support translation, and the translational travels of *Le deuxième sexe* in Scandinavia as a case in point.[15]

In the case of the Scandinavian translations of Beauvoir's famous work, inter-Scandinavian contact plays a central role in how the translations came into being. The women's rights movement, which is an inherently international social movement, was influential across the Scandinavian borders, also when it came to the spreading of ideas through literature. One particularly relevant example is *Hva bråker de for? En bok av og om kvinner* ('Why are they making a fuss? A book by and about women'), a feminist anthology of texts written by women from all three Scandinavian countries on a wide range of subjects, such as domestic work, gender roles, equal wages, abortion, parenthood, caretaking, solidarity, history of the women's rights movement, and more, published in Norwegian by Pax in 1972, the publishing house that two years earlier published the Norwegian translation of *Le deuxième sexe*. The editor of the Scandinavian anthology was Pax employee Aase Bang who had worked for the publishing house since 1966 (Helsvig 2014:170). Rønnaug Eliassen, who translated *Le deuxième sexe* into Norwegian, contributed to the anthology with an article on marriage.

Another example of the literary exchange between Scandinavian feminists is *Kvinde, kend din krop* (Wielopolska et al. (eds.) 1975) ('Woman, know your body') a Danish book inspired by the American book *Our Bodies, Ourselves* (BWHBC 1973) about female anatomy, sexuality and reproductive health.[16] The Danish text was published by Tiderne Skifter, who later also published a reprint of the Danish translation of *Le deuxième sexe*. This book, like *Hva bråker de for?*, was an anthology with many authors, and it was translated from Danish into Norwegian by seven female translators as *Kvinne, kjenn din kropp: ei handbok* ('Woman, know your body: a handbook') and published by Pax (1976). All seven translators are mentioned in the colophon, where it is stated that they translated and adapted the book to Norwegian conditions. Furthermore, "[t]hey have also criticized and reworked part of the book in collaboration with the Danish editors" (Hodnekvam et al.

[15] Following Lindqvist, Le deuxième sexe in Scandinavia may actually be a case apart, since the Swedish translation came last of the three, but the case still offers insight into the process of support translation in general.

[16] This book is per 2016 adapted and translated into 30 languages (OBOS "About Us"), and is thus "one of the most frequently translated feminist books," with more than four times as many copies sold than *Le deuxième sexe* (Davis 2007:5–6). According to Davis (2007:66) "the majority of the foreign editions fell under the category translations and adaptations. The original OBOS was reworked and contextualized in accordance with the translator's notions of what was appropriate, useful, or necessary in their particular situation." In addition to the translations, many so-called "inspired versions" were published, such as the Danish version (Davis 2007:68–69). The fact that the Norwegian translation was based on the Danish version and not the English text, may be the reason why the Norwegian version is nowhere to be found in the registers in OBOS' webpages, nor in Davis' overview of translations, adaptions and inspired versions (2007:214–219).

(eds.) 1977:4).[17] This kind of collaboration across the borders bears witness to the contact between feminist literary agents in Scandinavia.

There is reason to believe that if the Danish translation of *Le deuxième sexe* had not come out in 1965, the Norwegian translation would not have been published in 1970. The process of translating and publishing *Le deuxième sexe* in Norwegian started in 1966, shortly after the publication of the text in Danish. The translation was initiated by the main translator, Rønnaug Eliassen, a lawyer and women's rights activist, who contacted the independent, socialist publishing house Pax and proposed to translate an abridged version (AAB, Pax Forlag, ARK-2118, DL00111). There were some problems and misunderstandings regarding the translation rights, and in 1967, Eliassen contacted Karen Stougård Hansen, one of the two Danish translators, to learn more about obtaining the rights for an abridged version, only to learn that the Danes had not succeeded in obtaining such rights.[18] When the Norwegian translation was published in the spring of 1970, Eliassen mentioned the Danish translation from 1965 in her preface to the Norwegian translation (Eliassen 1970:9) and in a newspaper interview: "the Danes have also published the entire work, at just over 1,000 pages" (*Porsgrunns Dagblad*, February 21, 1970).[19] In other words, the Danish mediating culture was an important point of reference for the translator.

My knowledge of the events that led up to the publication of the Swedish translation in 1973 is unfortunately limited. However, the agents involved in the process of translating and editing the Swedish text could have had access to the Danish and the Norwegian translations, and it seems they made use of these. Taking into consideration the time of publication of the Swedish translation, in 1973, as well as the before-mentioned close contact and cultural exchange between feminists in Scandinavia during this time, it is likely that the publication of a Swedish translation was related to its neighboring predecessors,

[17] "I Norge har Kristin Hodnekvam, Ragnhild Halvorsen, Ragna Holter, Asta magni Lykkjen, Marianne Mjaalnad, Trine Prescott og Anniken Young arbeidet med oversettelsen og bearbeiding for norske forhold. De har også kritisert og omarbeidet en del av boka i samarbeid med de danske redaktørene." (Hodnekvam et al. 1977:4) Interestingly, just like *Le dexuième sexe*, this book has been dubbed "the feminist bible" in the Scandinavian context, and according to Davis (2007:2) it has also been referred to as "the bible of women's health". It was published in Danish in new editions in 1982, 1992, 2001 and 2013. In addition to the adapted version published for the first time in 1976, a new translation was published in Norway in 1994, edited by Hanne Fokdal and translated by Kari Bolstad, based on the Danish edition from 1992. A third Norwegian translation was published in 2004, edited by Birgitte Rode Diness and translated and adapted by Kristin Norder Eggen, based on the fourth Danish edition from 2001. The Danish theatre company Mungo Parc has adapted the book into a play, and the rights have been sold to theatre companies in Norway and Iceland (OBOS "Denmark: K. Vinders Fond").

[18] "[Karen Stougård Hansen] informed me that permission to abbreviate was not obtained for the Danish edition at Gyldendal, apart from the omissions of certain paragraphs." ("[Karen Stougård Hansen] opplyste at det ikke var oppnådd tillatelse til forkortning av den danske utgaven hos Gyldendal, bortsett fra strykning av enkelte avsnitt.") (Letter from Rønnaug Eliassen to Pax, April 12, 1967. AAB, Pax Forlag, ARK-2118, D-L0116.)

[19] "'The Norwegian edition is somewhat abridged, but the important content is included,' says the lady, who otherwise can refer the particularly interested to the complete and English edition. The Danes have also published the entire work, at just over 1,000 pages." ("Den norske utgaven er noe forkortet, men det vesentlige er tatt med, sier fruen som forøvrig kan henvise spesielt interesserte til den fullstendige og engelske utgaven. Danskene har også gitt ut hele verket som er på gode 1000 sider.") Porsgrunns Dagblad, February 21, 1970.

but further study is required in order to determine which cultural influences of the two mediating cultures actually affected the translation of *Le deuxième sexe* into Swedish.

The events and publications presented in this section point to the Danish women's rights movement as an important mediating culture. In addition to the linguistic closeness between the Scandinavian languages, the cultural closeness between the three countries and the contact between feminist literary agents in the area may also explain why the Danish translation trumped the English and the German translations as a mediating text, despite the fact that these are translations into more central languages.

6 CONCLUDING REMARKS

The travels of *Le deuxième sexe* into Scandinavia were not linear. The work did not move from the French source text to each Scandinavian target text in three separate and non-related processes. Translators, editors and others read the text at different times and in different languages, and the findings presented in this article suggest that the circulation of ideas, in this case of the feminist philosophy of Simone de Beauvoir, may be relying more on translations into other languages than is usually assumed. The cultural exchange between feminists and publishers across the Scandinavian borders suggests that within this context, the Danish translation inspired the Norwegian publication. Similarly, the Danish translation had a strong textual influence on its Scandinavian successors. A further comparison of other chapters of the book is necessary in order to state whether this was a strategy used throughout both translations, but the findings do strongly suggest that the Danish translation served as a mediating text for the Norwegian and Swedish translators of *Le deuxième sexe*, as the sometimes striking resemblance between the three texts cannot be explained by linguistic, cultural and temporal closeness. The general pattern that emerges from the comparative shift analysis is that the Norwegian translation, to a higher degree than the Swedish one, was influenced by the Danish translation, although there are clear cases of direct influence on both the Norwegian and the Swedish text. There is furthermore evidence suggesting that the Norwegian translation influenced the Swedish one with regard to omissions. The correspondence between omissions in the Norwegian and Swedish translations of "La jeune fille" stands in contrast to the comparative analysis of word choices and phrasings in the same chapter, which shows no direct influence on the Swedish translation from the Norwegian text. These findings point to the possibility that the agent behind the omissions was not one (or both) of the Swedish translators, but rather an agent who is unnamed in the published book. The Norwegian translation is thus yet another mediating text influencing the Swedish translation. This serves to show that support translation is a strategy that may be used on many levels of a translated text and at many stages of the publication process of translations. For example, the selection of works to translate may be based on other translations, and not only translators, but also editors, critics and copy-editors may use other translations for comparison and support in their work.

Further research is necessary to see if these findings are representative for the rest of the work in these three Scandinavian translations. Furthermore, it remains to be proven whether or not the findings are transferrable to support translation in general, or perhaps only to support translation involving (semi-) peripheral languages, if at all. However, most languages are as a matter of fact peripheral within the hierarchical structure of the international system of translation (Heilbron 1999:434), and although they are peripheral in the global system, they may be more central in their local sub-system. Although it might depend on the period, genre and contextual circumstances, it seems appropriate to ask if influence from both mediating cultures and texts should even be regarded as the exception, when there is reason to believe this is part of mainstream translation practice (Alvstad, unpublished manuscript: "Arguing for Indirect Translations in Twenty-first Century Scandinavia."). The taboo associated with support translation and the use of mediating texts may very well have been an obstruction to gaining knowledge of their role and the extent of their use among translators and other agents involved in the translation process. It is in any case true that unless investigated further, we will not know for certain whether it is actually an exception to the rule when mediating texts and cultures have an influence on texts in translation.

Understanding the different connections between the three Scandinavian translations and their contexts adds to our understanding of how translations come into being and their textual-linguistic make-up. My attempt to describe the patterns of influence at work in the case of *Le deuxième sexe* in Scandinavia has shown that an analysis that does not take the possibility of mediating texts and cultures into account will risk being limited, or at worst, faulty. The traditional dichotomy of source and target text, language and culture is not always sufficient for describing translations. It may in fact represent an oversimplified and perhaps insufficient model for Translation Studies, as it may lead to mediating cultures and texts being overlooked despite their sometimes pivotal role when translated texts come into being. Perhaps it could be useful to add an X factor to the model that would represent the possible influence from other texts and cultures? In the case of *Le deuxième sexe* in Scandinavia it would be a better representation of the actual course of events.

REFERENCES

AAB = Arbeiderbevegelsens arkiv og bibliotek [the Norwegian Labor Movement Archives and Library].

Aïvazova, Svetlana. 2002. "*Le deuxième sexe* en russe : les aléas et les problèmes de la transmission." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 482-487. Paris: Syllepse.

Alvstad, Cecilia. "Arguing for Indirect Translations in Twenty-first Century Scandinavia." Unpublished manuscript.

Axelsson, Marcus. 2016. *"Kalla mig inte* mamsell*!" En jämförelse av tre skandinaviska översättares behandling av kulturspesifikka element i fransk- och engelskspråkig skönlitteratur*. Ph.D. dissertation, University of Uppsala.

Bang, Aase (ed.). 1972. *Hva bråker de for? En bok av og om kvinner*. Oslo: Pax.

Beauvoir, Simone de. (1949) 1950. *Le deuxième sexe I : Les faits et les mythes*. Paris: Gallimard.

Beauvoir, Simone de 1949. *Le deuxième sexe II : L'expérience vécue*. Paris: Gallimard.

Beauvoir, Simone de. 1951. *Das andere Geschlecht. Sitte und Sexus der Frau*. Translated by Eva Rechel-Mertens and Fritz Montfort. Hamburg: Rowohlt.

Beauvoir, Simone de. 1953. *The Second Sex*. Translated by H. M. Parshley. London: Jonathan Cape.

Beauvoir, Simone de. 1960. *Das andere Geschlecht. Eine Deutung der Frau*. Translated by Marianne Langewiesche. Reinbek: Rowohlt Taschenbuch.

Beauvoir, Simone de. 1965a. *Det andet køn 1: Kendsgerninger og myter*. Translated by Karen Stougård Hansen. Copenhagen: Gyldendal.

Beauvoir, Simone de. 1965b. *Det andet køn 2: Erfaringer og oplevelse: I. del*. Translated by Karen Stougård Hansen and Svend Johansen. Copenhagen: Gyldendal.

Beauvoir, Simone de. 1965c. *Det andet køn 3: Erfaringer og oplevelse: II. del*. Translated by Svend Johansen. Copenhagen: Gyldendal.

Beauvoir, Simone de. 1970a. *Det annet kjønn 1*. Translated by Rønnaug Eliassen. Oslo: Pax.

Beauvoir, Simone de. 1970b. *Det annet kjønn 2*. Translated by Rønnaug Eliassen and Atle Kittang. Oslo: Pax.

Beauvoir, Simone de. 1973. *Det andra könet*. Translated by Inger Bjurström and Anna Pyk. Stockholm: AWE/Gebers.

Beauvoir, Simone de. 2000. *Det annet kjønn*. Translated by Bente Christensen. Oslo: Pax.

Beauvoir, Simone de. 2002. *Det andra könet*. Translated by Åsa Moberg and Adam Inczédy-Gombos. Stockholm: Norstedts.

Beauvoir, Simone de. 2010. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier. New York: Alfred A. Knopf.

Bogic, Anna. 2011. "Why Philosophy Went Missing: Understanding the English Version of Simone de Beauvoir's *Le deuxième sexe*." In *Translating Women*, Luise von Flotow (ed), 151-166. Ottawa: University of Ottawa Press.

BWHBC (Boston Women's Health Book Collective). 1973. *Our Bodies, Ourselves.* New York: Simon and Schuster.

Castro, Olga. 2008. "(Para)Translated Ideologies in Simone de Beauvoir's *Le deuxième sexe*: The (Para)Translator's Role." In *Translation and Censorship in Different Times and*

Landscapes, Teresa Seruya and Maria Lin Moniz (eds), 130-146. Newcastle: Cambridge Scholars Publishing.

Davis, Kathy. 2007. *The Making of* Our Bodies, Ourselves*: How Feminism Travels Across Borders*. Durham & London: Duke University Press.

Diness et al. (eds.). 2001. *Kvinde, kend din krop: en håndbog*. København: Tiderne Skifter.

Diness et al. (eds.). 2004. *Kvinne, kjenn din kropp: en håndbok*. Translated and adapted by Kristin Norder Eggen. Oslo: Pax.

Dollerup, Cay. 2000. "'Relay' and 'Support' Translations." *Translation in Context: Selected Contributions from the EST Congress, Granada 1998*, Andrew Chesterman, Natividad San Salvador and Yves Gambier (eds), 17-26. Amsterdam: John Benjamins.

Eliassen, Rønnaug. 1970. "Forord." In Simone de Beauvoir, *Det annet kjønn 1*, translated by Rønnaug Eliassen, 7-10. Oslo: Pax.

Elsberg et al. (eds.). 2013. *Kvinde, kend din krop: en håndbog*. København: Tiderne Skifter.

Enger, Ruth Krefting. "Tre søyler skal bære tragedien." *Aftenposten morgen*, February 2, 1991, 35.

Fallaize, Elizabeth. 2002. "Le destin de la femme au foyer: traduire 'La femme mariée' de Simone de Beauvoir." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 468-474. Paris: Syllepse.

Fokdal, Hanne (ed.). 1992. *Kvinde, kend din krop: en håndbog*. København: Tiderne Skifter.

Fokdal, Hanne (ed.). 1994. *Kvinne, kjenn din kropp: en håndbok*. Translated by Kari Bolstad. Oslo: Pax.

Heilbron, Johan. 1999. "Towards a Sociology of Translation: Book translations as a Cultural World-System." *European Journal of Social Theory* 2 (4): 429-444.

Helsvig, Kim. 2014. *Pax forlag 1964–2014: En bedrift*. Oslo: Pax.

Hodnekvam et al. (1976) 1977. "Colophon." In *Kvinne, kjenn din kropp: ei handbok*, translated by Hodnekvam et al. Oslo: Pax.

Inoué, Takako. 2002. "La réception au Japon et ses deux traductions." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 463-467. Paris: Syllepse.

Koş, Ayşenaz. 2008. "Analysis of the paratexts of Simone de Beauvoir's works in Turkish." In *Translation Research Projects 1*, Anthony Pym and Alexander Perekrestenko (eds), 59-68. Tarragona: Intercultural Studies Group.

Kraskowska, Ewa. 2010. "On the Circulation of Feminist Discourse via Translation (V.Woolf, S.de Beauvoir, J.Butler)." *Ruch Literacki* 1: 1-14. URI: http://hdl.handle.net/10593/786

Lindqvist, Yvonne. 2015. "Det skandinaviska översättningsfältet – finns det?" *Språk & Stil*, 25: 69-87.

Moberg, Åsa. "Å oversette *Det annet kjønn*" ('Translating *The Second Sex*'). Panel debate at the conference Oversatte dager ('Days in translation') in Oslo, February 18, 2016.

Moi, Toril. 2002. "While We Wait: The English Translation of *The Second Sex*." *Signs* 27 (4): 1005-1035.

Nouri, Simine. 2002. "Face à une misogynie hors du temps." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 494-499. Paris: Syllepse.

Our Bodies Ourselves (OBOS). "About Us." Accessed March 25, 2016. http://www.ourbodiesourselves.org/about/

Our Bodies Ourselves (OBOS). "Denmark: K. Vinders Fond." Accessed March 25, 2016. http://www.ourbodiesourselves.org/global-projects/denmark-k-vinders-fond/

Palau, Montserrat. 2002. "*Le deuxième sexe* en Catalogne: le féminisme moderne dans notre pays à travers M. Aurélia Capmany." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 426-432. Paris: Syllepse.

Parshley, H. M. 1953. "Translator's Preface." In Simone de Beauvoir, *The Second Sex*, translated by H. M. Parshley, 7-11. London: Jonathan Cape.

Patterson, Yolanda. 2002. "H. M. Parshley et son combat contre l'amputation de la version américaine." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 475-481. Paris: Syllepse.

Refsdal, Eva. 2016. *When a "girl" becomes "an attractive little number". Stereotyped representations of Latin America in literary translation and reception in 1960s Norway*. Ph.D. dissertation, University of Oslo.

Ringmar, Martin. 2008. "Von indirecten zu directen Beziehung im finnisch-isländischen Literaturaustausch." *Trans-kom* 1 (2): 164-179.

Ringmar, Martin. 2012. "Relay translation." In *HTS*, Vol. 3, Yves Gambier and Luc van Doorslaer (eds), 141-144. Amsterdam & Philadelphia: John Benjamins.

Selle, Irene. 2002. "La publication en République démocratique allemande." In *Le cinquantenaire du Deuxième sexe*, Christine Delphy and Sylvie Chaperon (eds), 488-493. Paris: Syllepse.

Simons, Margaret A. 1983. "The Silencing of Simone de Beauvoir: Guess What's Missing from *The Second Sex*." *Women's Studies International Forum* 6 (5): 559-564.

Solberg, Ida Hove. "The voice of the implied author in the first Norwegian translation of Simone de Beauvoir's *Le deuxième sexe*." Unpublished manuscript. To be published in *Voices of Translation*, Cecilia Alvstad, Annjo Klungervik Greenall, Hanne Jansen and Kristiina Taivalkoski-Shilov.

Solberg, Ida Hove. "Clashing methods, common goals?" Unpublished manuscript.

Tidd, Ursula. 2004. *Simone de Beauvoir*. London: Routledge.

"Verdensberømt verk om kvinnen i oversettelse av Breviks-frue." 1970. *Porsgrunns Dagblad*. February 21.

Toury, Gideon. 1995. *Descriptive Translation Studies – and Beyond*. Amsterdam: John Benjamins Publishing Company.

Washbourne, Kelly. 2013. "Nonlinear Narratives: Paths of indirect and Relay Translation." *Meta : journal des traducteurs / Meta: Translators' Journal* 58 (3): 607-625.

Wieloposka, Brita & Annette Pedersen (eds) 1975. *Kvinde, kend din krop*. København: Tiderne Skifter.

Yu, Zhongli. 2015. *Translating Feminism in China: Gender, Sexuality and Censorship*. London: Routledge.

APPENDIX 1: LIST OF FINDINGS

Existentialist vocabulary

1. Fr (1949:80): dans ses relations avec ses parents, ses amis, dans ses études et ses jeux, elle se découvrit au présent comme une transcendance

   Da (1965b:81): som årene gik, har hun haft lejlighed til at opdage sig selv som et væsen, der utfoldede sig aktivt i forhold til forældre, venner, skolearbejde og leg.

   No1 (1970b:39): som tiden gikk oppdaget hun seg selv som et vesen som utfoldet seg aktivt i forhold til foreldre, venner, skolearbeid og lek.

   Swe1 (1973:196): Till föräldrar, vänner, skolarbete och lekar hade hon ett aktivt förhållande

2. Fr (81): Tout persuade l'adolescente qu'il est de son intérêt de se faire leur vassale

   Da (82): Alt medvirker til at overbevise den halvvoksne pige om det fordelaktige i at underkaste sig mændene

   No1 (39-40): Alt er med på å overbevise den halvvoksne piken om at det er i hennes egen interesse at hun underkaster seg mennene

   Swe1 (196): Allt intalar flickan att det ligger i hennes eget interesse att bli deras vasall.

3. Fr (83): il ne se laisse pas transcender par autrui

   Da (84): Han lader ikke en anden fratage sig sin integritet

   No1 (41): Han lar ikke en annen ta fra seg sin integritet

   Swe1 (198): Han låter ingen ta ifrån honom hans integritet

4. Fr (89): Mais si je ne peux m'accomplir qu'en tant qu'*Autre*, comment renoncerai-je à mon *Moi* ?

   Da (90): Og hvis det er sådan, at jeg kun kan fuldbyrde mig selv ved at miste mig selv, som jeg hidtil var, hvordan skal jeg så affinde mig med dette tab?

   No1 (46): Og hvis det er slik at jeg bare kan fullbyrde meg selv ved å miste meg selv som jeg var hittil, hvordan skal jeg avfinne meg med tapet?

   Swe1 (203): Men om jag kan förverkliga mig själv bara genom att förlora mig själv, hur skall jag kunna avstå från mitt *jag*?

5. Fr (107): en tant que ses traits, ses formes, sa chair sont donnés et subis, elle veut les dérober à cette liberté étrangère et indiscrète qui les convoite.

   Da (109): i det øjeblik hun oplever sine træk, sine former, sit kød som noget givet og påtvunget, vil hun skjule dem for dette fremmede og påtrængende selvstændige individ, der begærer dem.

   No1 (51): så snart hun opplever sine trekk, sine former og sitt legeme som noe gitt og påtvunget, vil hun skjule dem for dette fremmede og påtrengende frie individ som begjærer dem.

   Swe1 (210): om hon känner sina anletsdrag, sin figur som något påtvunget vill hon gömma dem för den främmande och påträngande individ som begär dem.

6. Fr (108): Aussi est-elle vouée à la mauvaise foi

Da (111): Derfor er hun henfalden til uredelighed
No1 (52) : Defor er hun tilbøyelig til uredelighet
Swe1 (211) : Hon är också hemfallen åt oärlighet

7. Fr (117): Cependant, cette situation que la jeune fille fuit par mille chemins inauthentiques, il lui arrive aussi d'authentiquement l'assumer.
   Da (121): Dog sker det undertiden, at den unge pige vælger at gå helt og fuldt ind for denne situation fremfor at flygte fra den på tusinde mere eller mindre forløjede måder.
   No1 (57): Men det hender også at den unge piken istedenfor å flykte fra sin situasjon på tusen forskjellige løgnaktige måter, går helt og fullt inn for å ta den på seg.
   Swe1 (217): Det händer emellertid att flickan uppriktigt godtar denna situation som hon på tusen falska vägar söker fly ifrån.

8. Fr (118): Elle évite les pièges du sérieux et du conformisme.
   Da (121): og falder ikke så let i højtidelighedens og konformismens fælder.
   No1 (57): hun faller ikke så lett i høytidelighetens og konformitetens feller
   Swe1 (218): Hon undviker högtidlighetens och konformismens fällor.

Sexuality and words with sexual connotations

1. Fr (96): on se rappelle peut-être la scène de *Jeune Filles en uniformes* qui montrait ces jeux hardis de pensionnaires ; elles échangent des caresses diffuses ou précises.
   Da (98): som man f. eks. Så det i filmen *Piger i Uniform*. De kærtegner hinanden mere eller mindre uskyldigt.
   No1 (49): slik man f. eks. så det i filmen «Piker i uniform». De utveksler mer eller mindre uskyldige kyss.
   Swe1 (206): Man minns kanske filmen *Flickor I uniform* med elevernas djärva lekar då de utbyter oavsiktliga eller avsiktliga smekningar.

2. Fr (111–12): Un assez grand nombre de jeunes vierges sont kleptomanes
   Da (114): Ikke så få unge piger er kleptomaner
   No1 (53): Ikke så få unge piker er kleptomaner
   Swe1 (213): Rätt många unga flickor är kleptomaner

3. Fr (120): Colette nous a souvent fait le récit de ces orgies juvéniles
   Da (124): Colette har mange beretninger om sådanne ekstatiske naturberuselser i ungdomstiden.
   No1 (60): Colette har fortalt om mange slike naturberuselser i ungdomstiden
   Swe1 (219): Colette har ofta givit skildringar av sådan ungdomlig naturberusning.

4. Fr (127): Pour la plupart des grandes filles qu'elles aient une vie laborieuse ou frivole, qu'elles soient confinées au foyer paternel ou qu'elles s'en évadent partiellement, la conquête d'un mari — ou à la rigueur d'un amant sérieux — devient une entreprise de plus en plus urgente.

Da (131): Å erobre en mand – eller til nød en fast ven – bliver efterhånden en mere og mere presserende opgave for de allerfleste piger, hvad enten de så fører et arbejdsomt liv eller et overfladisk, aldrig kommer uden for hjemmet eller delvis unddrager sig dette.

No1 (61): Å erobre en mann – eller til nød en fast venn – blir etter hvert en oppgave det haster med for de aller fleste piker, både for de arbeidsomme og de overfladiske, for de som alltid holder seg hjemme og de som mer eller mindre flykter bort fra hjemmet.

Swe1 (222): För de flesta stora flickor, antingen de lever strävsamt eller lättsinnigt, antigen de är låsta till föräldrahemmet eller delvis kommer seg loss, blir erövringen av en make – eller i nödfall en stadig älskare – ett alltmer brådskande företag.

Other examples

1. Fr (86): Qu'elle nage, qu'elle escalade des pics, qu'elle pilote un avion, qu'elle lutte contre es éléments, prenne des risques et s'aventure, elle n'éprouvera pas devant le monde la timidité dont j'ai parlé.

Da (87): Tillader man hende at svømme, bestige tinder, føre en flyvemaskine, kæmpe med elementerne, udsætte sig for farer og være forvoven, vil hele den førnævnte forskræmte holdning over for tilværelsen forsvinde.

No1 (43): Om man tillot henne å bestige fjelltopper, å føre et fly, å kjempe med elementene, løpe en risiko og kaste seg ut i vanskeligheter, ville hele denne engstelige holdning hun har overfor tilværelsen forsvinne.

Swe1 (200): Om hon får simma, bestiga berg, föra flygplan, kämpa mot elementen, ta risker och ge sig in på äventyr kommer hon inte att känna sig så försagd inför världen.

2. Fr (100): Et, c'est en partie par peur de la violence, du viol, que l'adolescente adresse souvent son premier amour à une aînée plutôt qu'à un homme.

Da (102): Og det er jo til en vis grad af frygt for brutalitet og voldtægt, at den unge pige ofte retter sin første kærlighed mod en ældre medsøster og ikke mod en mand.

No1 (49): Det er til en viss grad av angst for brutalitet og vold at de unge pikene ofte retter sin første kjærlighet mot en eldre medsøster og ikke mot en mann.

Swe1 (208): Ofta är det delvis av fruktan för våld och våldtäkt som tonårsflickan hellre ägnar sin första kärlek åt en äldre medsyster än åt en man.

3. Fr (117): Ses compagnes sont des rivales

Da (120): Hendes medsøstre er rivalinder og fjender

No1 (57): Hennes medsøstre er rivaler og fiender

Swe1 (217): Hennes medsystrar är rivaler, fiender

4. Fr (117): Celle-ci n'est pas définie par des activités singulières mais constituée par la voix générale de la renommée

Da (120): Det defineres ikke på grundlag af bestemte handlinger, men er udelukkende afhængig af, hvad „folk siger“.

No1 (56): det blir ikke definert på grunnlag av bestemte handlinger, men avhenger helt av «hva folk sier».

Swe1 (217): Det avgörs inte av hennes handlingar utan av vad ”folk säger”.

5. Fr (119): Différente, mais captivante aussi par sa manière d'accueillir en son cœur ceux qu'elle chérit, nous apparaît, dans la *Nymphe au cœur fidèle* de Margaret Kennedy, Tessa, à la fois spontanée, sauvage et donnée.

Da (122): Helt anderledes er Tessa i *Den Uberørte* af Margaret Kennedy, men lige så fængslende ved den måde, hvorpå hun tager alle dem, hun elsker, til sit hjerte. Hun er på én gang spontan, sky og fuld av hengivenhed.

No1 (58): Helt annerledes er Tessa i *The Constant Nymph* av Margaret Kennedy, men like fengslende ved den måten hun tar til sitt hjerte alle dem hun elsker, på samme tid spontan, sky og storsinnet.

Swe1 (218): Betagande då hon sluter alla hon dyrkar till sitt hjärta, tycks oss Margaret Kennedys Tessa i *Cirkus Sanger*, på en gång spontan, vild och självklar.

APPENDIX 2: LIST OF OMISSIONS IN THE NORWEGIAN AND SWEDISH TRANSLATIONS OF "LA JEUNE FILLE"

#	Omitted in both translations (100% overlap):	Lines:[20]
1	"Elle choisit de confondre…" - "…dégoût dans la réalité." p. 102-104	94
2	"Mary Webb nous décrit…" - "…celle de la terre même." p.121-123	84
3	"La rêverie peut…" - "…à quantité d'adolescentes." p. 94-96	69
4	"La femme virile…" - "…femme normale et complète." p. 100-101	39
5	"Puisqu'elle doit jouer…" - "ne pas violenter. Et," p. 99-100	38
6	"il n'en guérit qu'en…" - "…vertiges psychasthéniques." p. 112-113	37
7	"Cette confusion…" - "…laissez-la donc tranquille!" p. 91-92	32
8	"La richesse et la force…" - "…dans l'existence adulte." p. 123-124	32
9	"Telle est aussi cette…" - "… avortées de séduction." p. 107-108	30
10	"On a souvent noté…" - "…croquer un ver blanc?'" p.109-110	30
11	"Virginia Woolf décrit ainsi…" - "…dans ta propre ruche.'" p. 126-127	26
12	"Elle essaie de…" - "…vers autrui." p. 90	20
13	"Une fillette de 12 ans…" - "…n'en sont que plus passionnés:" p. 93-94	20
14	"Très souvent c'est…" - "…n'est engagé." p. 101-102	19
15	"J'ai connu une fille…" - "…son expression objective." p. 84	18
16	"nerveuse, irritable…" - "...du désarroi organique." p. 82	16
17	"La sportive…" - "...repousser les bornes." p. 82-83	16
18	"Plus souvent…" - "…de mon âme." p. 99	14
19	"C'est l'historie que…" - "…à se soumettre." p. 105	13
20	"Prendre sans être prise…" - "…n'ont jamais commis." p. 112	13
21	"Le seul fait d'avoir…" - "d'être corps." p. 114	13
22	"Dans son livre…" - "…encore longtemps? … etc." p. 98	11
23	"Et dans les sports…" - "…par rapport à l'homme." p. 85-86	10
24	"Au premier cas..:" - "…des lettres ardentes." p. 97	10
25	"Dans son ouvrage…" - "…quelque chose de religieux."	10
26	"ainsi j'ai vu les élèves…" - "…de l'âge ingrat." p. 109	10
27	"Quand elle met…" - "…en l'annulant." p. 110	10
28	"Tel est l'exemple…" - "…l'univers sclérosé des mâles." p. 118	10
29	"C'est à peu près le même…" - "… sans solution de continuité." p. 125	10
30	"il a le visage…"- "...de nouveau en idole." p. 80-81	9
31	"Une fillette peut avoir d'étonnantes…" - "…tue en elle le désir." p. 107	9

[20] Number of lines are counted in Beauvoir 1949.

32	"Les manies sadico-masochistes…" - "…un fond de résignation." p. 111	7
33	"Dans l'Invitation à la Valse…" - "…ce qui s'offre." p. 118	7
34	"Pour être acceptée…" - "…Et plus loin:" p. 124	7
35	"On admet unanimement…" - "...en face de lui comme inessentiel." p. 81	6
36	"La menace…" - "…et les douleurs." p. 85	6
37	"j'ai connu des écolières…" - "…elles y rencontraient;" p. 108-109	5
38	"elles s'en effarouchent…" - "…les désarmer;" p.109	5
39	"c'est là l'attitude…" - "…perpétrer des sacrilèges." p. 113	5
40	"marcher à grands pas…" - "suivre ou aborder." p. 87	4
41	"l'ambitieux…" - "…les femmes adulent." p. 89	4
42	"Elle aime apparaître…" - "…l'ogresse Déméter." p. 106	4
43	"Et elle charme…" - "…silencieuse souffrance." p. 119	4
44	"Il est rare de voir…" - "…les boules, etc." p. 87	3
45	"On a vu que se comparant…" - "…sont mieux'." p. 87	3
46	"dans Little Women…" - "…aux cheveux bouclés." p. 88	3
47	"Dans Régiment de Femmes…" - "…brûlante ardeur." p. 98	3
48	"elle se débat…" - "… symboliques." p. 111	3
49	"a la même qualité attachante. Elle" p. 118	2
50	"ou même impossibles" p. 82	1
51	"l'une a fait un mal de Pott, une autre une méningite." p. 87	1
52	"afin de prendre" p. 90	1
53	"elle aime se baigner nue, la nuit, dans la rivière du parc;" p. 118	1

#	**Omitted only in the Norwegian translation (1970):**	**Lines:**
1	"n'étant encore exigé…" - "…un individu autonome." p. 125-126	40
2	"Katherine Mansfield a décrit…" - "…(Prelude)." p. 92-93	26
3	"De ces tendresses exaltées…" - "…des surveillantes." p. 98	17
4	"Cependant de quelque…" - "…maintenant envisager." p. 128- 129	17
5	"Comme l'enfant, la jeune fille…" - "…avec incohérence." p. 115-116	14
6	"Quelque fois, à l'école…" - "…de rafraîchissement'." p. 94	11
7	"Parfois, la jeune fille…" - "…pour la voir[1]." p. 98	10
8	"Avec la puberté…" - "…avec dégoût:" p. 106	10
9	"Voici par exemple…" - "le panier jamais rempli…" p. 97	9
10	"L''amie de cœur' perd…" - "…elle les redoutait." p. 127	9
11	"La violence est…" - "…sur la face de la terre." p. 83	8
12	"une chevelure débordante…" - "…C'est vous…" p. 91	8
13	"Entourée d'artistes…" - "…en faveur d'autrui." p. 119	8
14	"On a vu qu'en effet…" - "…une attitude psychique." p. 85	7
15	"Une jeune fille…" - "…d'un ton complaisant." p. 88	6
16	"Une autre avoue…" - "…ma figure brûlante[1]." p. 97	6
17	"La directrice…" - "… collectionneuses." p. 99	6
18	"mais, cependant…" - "...elles avortent;" p. 83	5
19	"Je connais des jeunes…" - "leur plaisir en est gâché." p. 87	5
20	"elles ne s'attachent…" - "…dans leur travail même." p. 87	5
21	"Elle est volontiers fascinée…" - "…de son choix." p. 106	5
22	"il hésite à grimper…" - "…ses rêves de grandeur." p. 116	5
23	"déformé par son éclosion…" - "…je révérais…" p. 120-121	5
24	"C'est parce qu'elle y trouve…" - "…extraordinaire intensité." p. 102	4
25	"La jeune fille lui en veut…" - "…dans ses bras et" p. 105-106	4
26	"il y a dans ces rires…" - "…tuer la magie dangereuse:" p. 109	4
27	"pour ne pas aller…" - "….garder six semaines le lit." p. 110	4
28	"la volonté d'enfreindre…" - "…chez la voleuse : mais" p. 112	4
29	"tandis que Florence…" - "…sans hostilité ni orgueil." p. 119	4
30	"insolites et gênants..." - "...ils font mal." p. 81	3
31	"Elle a toujours…" - "…à ce penchant;" p. 94	3
32	"on trouve, dans la bouche…" - "...leurs frères;" p. 109	3
33	"elle essaie de se singulariser…" - "…activités définies." p. 115	3
34	"N'ayant pas l'occasion…" - "…sans craindre de démenti." p. 116	3

35	"car c'est en dehors…" - "…épars son destin;" p. 119-120	3
36	"Elle embrasse la rondeur de l'épaule, la saignée du coude," p. 91	2
37	"elle fait de son corps, un temple de marbre, de jaspe, de nacre;" p. 94	2
38	"qui montrait ces jeux hardis de pensionnaires;" p. 96	2
39	"Malgré l'orgueil crispé des femmes américaines," p. 105	2
40	"en croisant des hommes," p. 108	2
41	"comme une opération mécanique et quasi chirurgicale." p. 109	2
42	"D'une manière…" - "…s'affirme dans" p. 110	2
43	"il cherche querelle…" - "…comme sujet." p. 111	2
44	"qui escalade des rochers, qui se bat avec des camarades," p. 111	2
45	"c'est le danger d'être…" - "… si voluptueux;" p. 112	2
46	"elle hésite à…" - "…encore qu'une enfant;" p. 114	2
47	"Sa complaisance ne saurait être que pervertie dès l'origine." p. 115	2
48	"Elle n'a pas les moyens de prendre sa mesure:" p. 115	2
49	"rendent pénibles" p. 82	1
50	"les activités normales;" p. 82	1
51	"On voit que" p. 85	1
52	"dont j'ai parlé" p. 86	1
53	"de ne plus traiter les garçons en camarades," p. 88	1
54	"c'est cette incertitude…" - "…de fruit vert." p. 89	1
55	"qui l'a émue" p. 90	1
56	"vite dissipée, mais bouleversante" p. 90	1
57	"elle se grise de son isolement," p. 94	1
58	"il est amusant de constater" p. 102	1
59	"son idole devient un mâle dont" p. 105	1
60	"écœurée" p. 105	1
61	"tout ce qu'elle donne, elle le fait aussitôt payer." p. 107	1
62	"Elle est en attitude de constant refus." p. 108	1
63	"Et derrière chaque peur se dissimule un désir:" p. 108	1
64	"En même temps qu'au fou rire," p. 109	1
65	"La jeune fille se taillade la cuisse à coups de rasoir," p. 110	1
66	"elle ne peut que détruire;" p. 111	1
67	"des vases" p. 111	1
68	"elle n'est rien" p. 114	1
69	"premiers troubles" p. 114	1
70	"d'ordre vital ou spirituel" p. 117	1
71	"ne se mutile" p. 119	1
72	"alors l'élan mystique se coule en projets définis ; mais" p. 123	1

#	**Omitted only in the Swedish translation (1973):**	**Lines:**
1	"elle aime la nature, les livres…" - "…Jennifer la fascine." p. 118-119	14
2	"Dans la plupart des romans…" - "…et non la vaillante Clara;" p. 88	8
3	"celui de Marie Bashkirtseff…" - "...solitairement" p. 93	7
4	"Parce que son corps…" - "…il est malade." p. 85	3
5	"Si des étudiants…" - "…en spectacle;" p. 87	3
6	"Généralement…" - "...à sa féminité:" p. 90	3
7	"L'Electre de Giraudoux…" - "…une vraie épée." p. 115	3
8	"C'est par cette générosité…" - "…Rosamond Lehman." p. 118	3
9	"L'héroïne de Poussière, Judy," p. 118	1
10	"n'a pas renié les oies de l'enfance;" p. 118	1

Tracking Sources in Indirect Translation Archaeology – A Case Study on a 1917 Spanish Translation of Ibsen's Et Dukkehjem *(1879)*

Iris Fernández Muñiz, University of Oslo

ABSTRACT
This article explains how the source used in one specific indirect translation can be tracked down by doing close textual analysis of that target text in relation to diverse translations of the source text in various languages of the same period. In doing so, this paper puts into practice a new approach to translation archaeology in combination with textual criticism. The aim is to find the traces of the source(s) used in a translation within a text, by looking for what I have called *translator choices*, that is, wording changes that are reproduced from intermediary to indirect translations, and to demonstrate their relation. The case study is framed in the earliest reception of Ibsen in Western Europe and particularly Spain.

KEY WORDS: Translation archaeology, indirect translation, translator choices, retranslation, textual criticism.

1 INTRODUCTION

The earliest reception of Ibsen in a world not yet completely constrained by international copyright policies (following the Berne convention of 1886 that was enforced gradually throughout the next decades) was affected by "a lack of copyright protection" in most countries that "lasted until the end of his active career" (D'Amico 2014:23). At that time publishing practices were diversified through a multiplicity of agents (translators, editors and theatre directors), who all could, and often did, appropriate and modify the texts at will and sometimes with their own agenda. This led to a convoluted network of texts, translated indirectly more often than directly, and a profuse river of subsequent retranslations and reeditions, that are sometimes difficult to tell apart because some of them pretend to be something they are not (a polished reedition marketed as a new translation, a new translation that leans more on previous translations than on intermediary or direct sources, etc.). Quite often, there are missing data that have not reached us. The relationships between all the early translations of Ibsen are therefore not evident and have not been thoroughly researched before, although the importance of translation in the internationalisation of Ibsen is well known (Paul 1997:61). There are many grey areas, missing links and misleading and often wrong information transmitted in archives and databases. There is still significant work to be done by future researchers in that field. This article instead tries to shed some light on the complex network that shaped the earliest period of reception. Here, I focus only on one Ibsen text (*Et Dukkehjem*), one specific retranslation (a 1917 Spanish translation) and one geographical area (Spain) – although in order to do so, I considered it necessary to provide a context and therefore I take into account the translations of the neighbouring countries through which the text could have been transmitted.

After the first translations in the 1890s and 1900s, a new version of *Et Dukkehjem (A Doll's House, Casa de muñecas)* was published in 1917 in Spain (Madrid: Renacimiento), under the name of Gregorio Martínez Sierra. The real author of this translation, and of many if not all the literary works published in his name (O'Connor 1977), was his wife María Lejárraga (1874-1974).[1] This publication immediately followed the staging of the play by Martínez Sierra's theatre company in the Eslava Theater in April 1917.[2] Although it was not the first time the play had been presented in Madrid (see Mubarak 2013:52-62, and Gregersen 1936) or indeed in Barcelona, where the play premiered as early as 1893 (Siguán 2003), this new staging and translation can be considered the great breakthrough of the play in Spain (Ozimek-Maier 1980:120). Additionally, there were several (arguably different) versions available in print, the first translation being published in 1892 in the literary magazine *La España Moderna*. Lejárraga's translation acknowledges no intermediary source, unlike the previous versions. Nevertheless, the translator must have worked indirectly as she did not read Dano-Norwegian. Upon examining the different preserved texts, it is easy to detect a significant wording difference. While this may be due to a greater translation freedom, it suggests that the author used a different source from her predecessors (and successors). This prompted my initial hypothesis, explored in this article that it was done through English, and not French.

The main aim of this article is therefore to demonstrate how I located the intermediate source the Spanish translator used for her 1917 indirect translation, a necessary foundational step in my further doctoral research on the peculiarities of that text. At the same time, and in relation to this primary aim, my secondary aim is to describe and exemplify the specific methodology that I created and used in order to fulfil my first aim. I believe this methodology can be successfully applied in similar cases of indirect translation, and therefore it is potentially very useful for other researchers interested in translation history. My methodology, as I explain in the next paragraph, is based on textual

[1] We can claim without doubt that this version of Casa de muñecas was hers, although she used her husband's name in all the plays she translated for the benefit of his theatre company from 1910 to 1930 (see a complete list in Aguilera Sastre 2012).

[2] The print book must therefore be very similar to the stage version, but the manuscript is lost.

criticism. The key to this methodology lays in directing the spotlight at the wording differences between different target texts (TT) which point to the particular way a translator chooses to paraphrase an idea in a particular language which may be passed on from the first layer of a translation process into subsequent relay translations. Those translator (wording) choices work as clues, scattered throughout a text, that, when collected and analysed together, allow the researcher to track down the sources used in the indirect translation process. In other words, the present study is an example of archaeological work in the field of translation studies, in which the toil of the brush and dust of traditional archaeology has been substituted by a hands-on approach on a multiplicity of texts, compared line-by-line. This article is focused on the textual level, as a first step in a wider research project that aims to study the text at contextual and intertextual levels.

While the research described in this article constitutes a case study, its results can be meaningful for translation history research in general, and particularly for those interested in the trajectories of textual transnational traveling, highlighting patterns of reception and influence. It particularly aims to answer how texts travel indirectly while questioning traditional mobility routes, in particular the influence of French in Spanish translation history.

2 THEORETICAL BACKGROUND: TRANSLATION ARCHAEOLOGY, INDIRECT TRANSLATION AND RETRANSLATION

The term 'translation archaeology' has not been used very often or very consistently (see Pięta 2012, Leppänen 2013 or Reine 2014) in translation research. Its meaning is very hard to pin down, perhaps because of the general definition given by Anthony Pym, who coined the term in 1998 to describe a part of the discipline of history of translation that is concerned with "who translated what, how, where, when, for whom, and with what effect" (Pym 1998:5). According to this broad definition, much of what has been published in the discipline of translation studies in the last decades can be considered archaeology, although it is much more common to merely consider it history of translation. For the purposes of this article, I am narrowing down the definition, drawing from Pym's definition but also from its strictest meaning within the field of archaeology itself. Archeology is defined as the study of ancient things by means of the recovery and analysis of material culture and physical remains (Darvill 2008:22), from which an explanation of its meaning in the greater scheme of things is constructed. In this article, I am defining translation archaeology as concerning the analysis of the physical or digital remains of a translation, that is, the text itself (and drafts, letters or translator's diaries, if they exist), in an attempt to reconstruct some of the process by which it was created and, more specifically, to try to find material evidence of the sources used in the process. That is to say, and in tune with what archaeologists usually do, I will be looking at what is left for us to contemplate — be it the pieces or the complete form of a mysterious specimen of material culture, in this example a translated text — and from that I will extract information on how the translation was constructed. To follow the metaphor, I will be tracking down the materials (sources) from which the text was built by the craftsmanship of the artisan of words, the translator.

This type of translation archaeology makes most sense in the case of indirect translations in which a multiplicity of sources competes to be the candidate(s) used in the translation process. However, it can be argued that in all processes of translation there are far more sources and agents than the ones explicitly acknowledged (Jansen and Wegener 2013, Solum 2015). Even in the case of the first direct translation into a language, translators may consult translations to other languages at some point, even more so in second or further translations, direct and indirect alike. A translation is a palimpsest, and it would be naive to believe that all its ingredients could be precisely tracked down and noted. Still, valuable information can be unearthed by using this method, above all on occasions when there is misleading or non-existent information about the source used.

An indirect translation is "any translation based on a source (or sources) which is itself a translation into a language other than the language of the original" (Kittel and Frank 1991: 3). While indirect or second-hand translation is the most common form of translation historically (Toury 2012:161), it is nowadays compared unfavourably to direct translation, because it is assumed to be less reliable or accurate. Even UNESCO's "Recommendation on the Legal Protection of Translators and Translations and the Practical Means to improve the Status of Translators" (1976) favours using only the original sources unless it is absolutely necessary to use intermediary sources. For that reason, it is common for producers of second-hand translations to fail to acknowledge the fact that they were doing so (Toury 2012:101) or to make explicit the sources used – more frequently so as we go back in time, as publishing practices were more opaque. This is also related to the traditional invisibility of the translator's work in its target culture: a translation was deemed more valuable the less evident it was that there were any intervening elements between the author's message and the message received by the target audience (see Venuti 1995).

From UNESCO's recommendations it can be inferred that indirect translation is sometimes perceived as an immature state of translation, a necessary evil when there is no other choice, for lack of resources or knowledge. Therefore, it is presumed that ideally the situation would be corrected as soon as possible via a new (direct) translation – for that reason, indirect or second-hand retranslation "has become much less common" (Heilbron 1999:436). This notion is based on the fallacious presumption that it is possible to objectively grade the quality of a translation, even more so on the grounds of its directness or lack of it. Nonetheless, the presumption has been operative throughout most of our literary history, and it is what motivates retranslations to a great extent. A retranslation is a new translated version of a text already translated into a target language, linked to the idea of the modernization of texts to adapt them better to the readers' tastes, needs and competences (Gambier 1994:314). There is a fine line separating this from what is often termed intralingual translation (Jakobson 1959:233). In the past it was not uncommon for edited versions of a text to be passed off as new translations (Koskinen and Paloposki 2010:295). That did not necessarily mean that the translator took a foreign language text as starting point, but instead relied more, or even exclusively, on the already available text(s) in the target language. The retranslation of a text points to its position in both the target and source culture, because, to a great extent, retranslation is connected to the establishment of a literary canon, as "retranslations help a text in achieving the status of a classic, and the status of a classic often promotes further retranslations" (Koskinen and Paloposki 2010:296). In relation to this, it is often presumed that later versions of a translated text tend to be more reliable and less domesticated (the "retranslation hypothesis") (Berman 1990). All of these presumptions and assumptions are linked to a cultural idiosyncrasy that tries to categorise cultural products in terms of supposedly objective quality or adequacy, while failing to acknowledge that each product befits the culture into which it was born, and is both a sign of and a result thereof, and thus can only be studied in its context and its circumstances.

3 TOO MANY DOLLHOUSES? SPREADING THE PIECES OF A PUZZLE

Indirect translations are produced to bridge the gap between two languages or cultures that cannot be bridged directly, and must instead rely on one or more intermediaries. In some cases, indirect translation may be employed because of the prestige of the language used as a bridge. In the case study in hand, the 1917 Spanish translation of Ibsen's *Et Dukkehjem*, we know that the translator did not read Dano-Norwegian. Therefore, it is supposed that she used as her source one (or more) of the translations already available on the market in the languages she knew. In a letter written in 1937, María Lejárraga said she was able to translate "perfectly" from "English, French, Italian and Russian" (and Catalan and Portuguese, which she deemed less interesting for a prospective client) (quoted in Aguilera Sastre 2012:307). Unlike other Spanish (indirect) translations of the same text that are indebted to the French translation of 1889, the author does not acknowledge the source used. Consequently, there are a handful of candidates in several languages that could have been her main source when translating. Therefore, this study considers various editions available before 1917 in several languages, using data collected from the National Libraries of Norway, Spain, Portugal and France, The British Library, The University of Oslo's Bibliotheca Polyglotta, The Internet Archive and HathiTrust.[3] Additionally, it uses some out-of-print physical editions. A complete list of the editions used for this research can be consulted in the references.

The first step in preparing for this textual analysis was to catalogue the translations that were already published or staged in Spain by 1917. Although different databases and bibliographies include a diverse number of translations of the play in Spanish before 1917, my examination of most of the editions found that the majority reproduced the same text.[4] The few changes I discovered were mostly due to changing orthographical conventions. Most of the early editions of the play rely on the first Spanish translation, published in the periodical *La España Moderna* in 1892 (August and September issues, XLV-XLVI; later republished in volume form in 1892 and 1894), which was based on the French translation

[3] She did not learn Russian until some years later (taught by George Portnoff), so this language could not be the source. Mencken's 1909 English translation is not included because it was not marketed outside the US.

[4] I have cross-checked data from the Spanish National Library and REBIUN (Collective Catalogue of Spanish University Libraries) to search for all the editions of the play in Spain in the period. I am preparing another article in which I plan to include all the translations (editions and stage versions) before Francoism and the relationship between them. Nonetheless, for this article, only the editions published before 1917 are relevant.

by Count Prozor.[5] The Spanish edition did not mention the name of the translator and it remained unknown until very recently (Fernández Muñiz 2016). Additionally, there is one translation by Fernando Villegas "Zeda" from 1903, prepared for the actress Carmen Cobeña. This was the only Spanish version in which the ending was changed (Nora remained on stage) (Aguilera Sastre 2015:310), although it was later restaged in 1908 with the original ending. Both manuscripts are sadly lost, but we know of the changes from the reviews. There is also a Catalan translation from 1893, entitled *Nora* and preserved today in anonymous manuscript form in the Ateneo Barcelonés. For these reasons, in my examples I am only including the first Spanish Translation (TT1) in my comparison with the translation by María Lejárraga, published in Renacimiento under Gregorio Martínez Sierra's name (TT2) and based on their stage version released in March of the same year.

It is often assumed that the early Spanish reception of Ibsen was through French (Gregersen 1936, Ozimek-Maier 1980, Siguán 2003, Mobarak 2013, Aguilera Sastre 2014, D'Amico 2014), as France had been the predominant foreign influence on Spain for the previous few centuries and most translated literature was either French or translated through French (see Lafarga and Pegenaute 2004). The majority of the Spanish translations of *Et Dukkehjem* were indeed created using Maurice Prozor's renowned French version (InT-Fr1), published in 1889 (Paris: Albert Savine): this is acknowledged in the anonymous versions (both the Spanish and the Catalan), in Pellicena, and in press reviews of the lost Zeda versions, from 1903 and 1908 (Mobarak 2013:52). Prozor's translation was tremendously influential as the intermediary source for the reception of Ibsen in the periphery of Europe and beyond (D'Amico 2014:8). Ibsen fully trusted Prozor's work, as stated in their correspondence, even though he did not know French and could not judge this for himself (as he had done with the German translations). The Polish-Latvian aristocrat is universally recognised as the great translator of Ibsen in France during the early introduction of the author – and yet he may have relied to a great extent on the linguistic and cultural knowledge of his Swedish wife (Shepherd-Barr 2012:60). There is another less-known French translation from 1906, "traduction novelle og étude inédite de Albert Savine" (InT-Fr2). Savine owned the publishing house that had issued Prozor's translation back in 1889. Although there are slight differences in Savine's version, it is likely just a polished version of Prozor's, adapted with what Savine felt was a better use of language. Therefore, it may be an intralingual translation or a polished reedition marketed as a new retranslation.

Another likely source could be an Italian translation. The first Italian performance took place in 1889 in Turin, using a translation by Pietro Galletti from German (Lokrantz 2002:60), and later published in 1894 (InT-It). Alfrezo Mazza had also prepared a translation directly from Norwegian as early as 1884, but the text was never published. There was another Italian translation published in 1894, authored by Luigi Capuana, which

[5] This includes the case of the translation of "A. P." (Barcelona: Antonio López, 1903), which I believe is a polished reedition of the version of 1892, marketed as a new translation even though it keeps almost exact wording throughout the text (Gregersen attributes this version to Antonio de Vilasalba with no explanation) (1936: 183). Vilasalba is mentioned as the author of a new version in 1916 (Barcelona: Millá y Piñol). I have checked that they seem to be identical. Also, I am not including in my collation Pedro Pellicena's translation for his *Teatro Completo de Ibsen* because although dated wrongly to 1915 in Den Internasjonale Ibsen-Bibliografien, it must be posterior as it refers to Martínez Sierra's 1917 version in its prologue.

was based on Prozor's French text (Lokrantz 2002:64). It is remarkable that *Casa di bambole* was staged in Italian in Spain in 1899 by the company of Teresa Mariani (Siguán 2003:2168).

It may also be possible that Lejárraga used a Portuguese source due to the cultural proximity of the neighbouring countries. The literary magazine *A leitura* published the first translation in 1894 with the title *Casa de Boneca*, by Fernandes Costa (InT-Por1). This was followed by several supposedly different translations with no date.[6] The most prominent of these was the "free" translation penned by Nascimento Correa (Lisboa: Livraria Popular, n.d.).[7] This was allegedly used in the first staging in Coimbra in 1897 by the company of Lucília Simões (Filipe e Campos 2008:5). A new translation was published in 1916 under the name of Emília de Araújo Pereira (InT-Por2). In any case, it is not likely that Lejárraga used a Portuguese version, as it would have resulted in a third-hand translation of a second-hand translation – we have no proof of any direct Portuguese translation from this early period.

Finally, the fourth possibility is that María Lejárraga used an English source. The history of early translations of Ibsen in English is rather intricate, with many translators and editions in a short period of time. Interestingly enough, all claim to be direct translations in the front page. The first translation came as early as 1880, by T. Weber (InT-En1). It was followed by another translation in 1882 by the feminist theosophist Henrietta Frances Lord (InT-En2). Both were entitled *Nora.* Lord's translation enjoyed certain success and was republished several times in the next decade. The next one is William Archer's 1889 translation (InT-En3). Archer (1856-1924) is considered one of the greatest middlemen of Ibsen in England, as he translated several of his plays, was engaged in the theatre world and also wrote criticism. His *A Doll's House* was extremely influential and it has been held as the most accurate English translation of the early period (Smidt 2000:69). For that reason, there were no more new translations until twenty years later (InT-En4). It appeared in the volume *A Doll's House, and Two Other Plays by Ibsen*, also featuring translations by Eleanor Marx (1855-1898) and Robert Farquharson Sharp (1864-1945), keeper of the Printed Books section at the British Museum. In the introduction, Sharp claimed he was the author of the new translation of *A Doll's House,* while the two other translations are attributed to Marx. This is remarkable, as Marx had had a special relationship with the play since its introduction to England: she had famously participated in the first English reading of the play in 1883, playing Nora against George Bernard Shaw who played Krogstad. It may therefore not be far-fetched to suppose that Sharp, after Marx's death, completed a draft she had started some years before, and published it together with her two completed translations. Her feminist and socialist ideals led her to learn Norwegian in order to translate Ibsen: she translated *En folkefiende* (1888) and *Fruen fra havet* (1890), which are republished in the 1910s volume. She also wrote, in collaboration with Israel Zangwill, a parodic alternative ending entitled "A Doll's House Repaired" (published in *Time* in March 1891), in which they mocked English society's prudish judgment of Nora's behaviour in abandoning her husband and children. This publication was an ironic response to other versions of the play that had been written in England, including the more prominent *Breaking a Butterfly* (1884) by Jones and Herman (Dukore 1990).

---

[6] According to Jane Pessoa da Silva in Ibsen no Brasil (2007: 438), there are three other editions of the early period: one anonymous "Casa de Boneca" (Porto: Editor Ferreira de Silva, no date); another "Casa de boneca" by Renato Viana (Rio de Janeiro, no date); another by Brutus Dacio Germano Pedreira (no date). The filiation between those versions is unknown.

[7] I have not been able to consult this source.

4 DEVELOPPING A METHODOLOGY FROM TEXTUAL CRITICISM: THE SIGNIFICANCE OF TRANSLATOR CHOICES

To be able to contrastively examine the multiplicity of possible sources, it was necessary to develop a methodology befitting the project. In doing so, I am borrowing from textual criticism, a discipline that studies the "transmission of texts" by attempting to trace their history and by studying the "relations between different versions of a text produced over a period of time" (Williams and Abbot 1989:8). Textual criticism is primarily concerned with the transmission of texts in their manuscript and early printing stages (thus, in their pre-published phase), but it also studies the different versions of a text available to the public. From its origins, textual criticism has been linked to translation history, although most research in this area has been done in connection with Bible exegesis and the transmission of the Greek and Latin classics. There is little research on how textual criticism can be successfully applied to the study of more recent translation history and none, to my knowledge, regarding the reception of Ibsen.

One of the tenets of textual criticism is that in the transmission of texts there are errors and changes that are introduced at some stage of the production (by the writers themselves, and by copyists, typographers, editors, etc.). Those changes are transmitted to further versions of the same text, making it possible to create a genealogical tree linking the different versions of a text that are available. It is thus estimated that "when a new copy is made from an existing copy, the new copy will in general perpetuate the variants (both errors and intentional changes)", and produce more. Therefore, the "analysis of the variants may, ideally, reveal information about the order in which the copies were derived from one another" (Thorpe 1972: 112). In this paper, I take the concepts of "error" and "intentional change", deprive both of their pejorative connotations, and call them instead *translator choices*. I apply this to the analysis of retranslations. These translator choices are very similar to a narrow understanding of "translation shifts" (Catford 1978:73) focused only on the lexicogrammatical level, that is, syntactic and semantic constructions. Each translator has a voice of their own, a special way of constructing phrases and selecting words. I believe that sometimes these translator choices, innovations of the source text (ST), are reproduced from the intermediary translation (InT) to the indirect target translation (TT). This allows the researcher to track the source used in those types of translations. One quick example may illustrate my point:

(1)
a. Krogstad, hvis nu vi to skibbrudne mennesker kunde komme over til hinanden (Ibsen 1880a:134) [ST].
b. Qué le parecería a V., Krogstad, si esos dos náufragos se tendiesen la mano? (Ibsen 1892:170) [TT1].
c. Nils, ¿qué te parecería si dos náufragos unieran sus fuerzas? (Ibsen 1917:181) [TT2].
d. Si ces deux naufragés se tendaient la main? Qu'en pensez-vous, Krogstad ? (Ibsen 1889a:244) [InT-Fr1].
e. Qu'en dites-vous, Krogstad, si ces deux naufragés se tendaient la main? (Ibsen 1906:126) [InT-Fr2].
f. Si aquests dos naufrechs es donguessint la má? Qu'en peinsa Krogstad? (Ibsen 1893:3/05v) [Int-Cat].

g. Se os dois náufragos extendessem a mão um ao outro? Que lhe parece, Krogstad? (Ibsen 1894b:2/133) [Int-Port1].
h. Se os dois náufragos extendessem a mão um ao outro? Não lhe parece, Krogstad? (Ibsen 1916:126) [Int-Port2].
i. Krogstad, if we, shipwrecked men, might join (Ibsen 1880b:67). [Int-En1]
j. Niels, how could it be if we two shipwrecked people could belong to each other? (Ibsen 1882:87) [Int-En2].
k. How if we two shipwrecked people could join hands? (Ibsen 1889b:90) [Int-En3].
l. Nils, how would it be if we two shipwrecked people could join forces? (Ibsen 1910:64) [Int-En4].
m. Krogstad, se noi due naufraghi, potessimo giungere insieme (Ibsen 1894a:90) [Int-It].

This fragment corresponds to Kristine Linde's dialogue with Krogstad at the beginning of Act 3 in which the evil moneylender is atoned. All the translations keep the conditional sentence, although most do it in a question form that was not in the original. Quite interestingly, all except one (InT-En3) include a vocative. Most use the surname, Krogstad, except two of the English translations and the second Spanish translation, which prefer the first name "Niels/Nils". Norwegian, English, and Italian use first person plural, while the other Romance languages use third person plural. The biggest differences come with the ending of the phrase, which is freely expressed by each translator. There are three clear tendencies in its translation. There is firstly a strong French branch, reproducing Prozor's translation choice of "offering the hand" ("se tendaient la main") in the first Spanish ("se tendiesen la mano"), the Catalan ("es donguessint la má"), and the two Portuguese ("extendessem a mão um ao outro") versions, which suggests that they used French as a main (and probably the only) source. The Catalan and Portuguese versions are even more literal because they reproduce the two questions of the French version. Secondly, there is also a distinct English branch, characterised by its free paraphrasing of the Ibsenian text – although all the texts are different, the first, third and fourth use the word "join", which might indicate that the translators at least looked at the previous editions in their language. Interestingly enou<gh, the second Spanish translation also repeats this choice ("unieran sus fuerzas"), specifically by way of the fourth English translation ("join forces"), which points to the hypothesis that this was its main source. This filiation is also highlighted by the use of the appellative "Nils". Finally, there is what we might term a Norwegian branch, characterised by closely following the original idea of two people coming closer to each other ("kunne komme over til hinanden"), resulting in the following phrasing in English ("could belong to each other") and Italian ("potessimo giungere insieme"). The 1894 Italian version used a German intermediary, most likely Wilhem Lang's 1880 translation, because although Galletti's translation was only published in 1894, the first staging had been in 1889, and thus before Maria von Borch's 1890 translation was published. Still, as control examples, I am including both texts whose phrasing corroborates the filiation of the Italian translation:

n. Günther, menn wir beiden Schiffbrüchigen zu einander gelangen könnten (Ibsen 1880c:67) [Int-Ge1]

o. Krogstad, wenn wir beiden schiffbrüchigen Leute nun zueinander kommen könnten. (Ibsen 1901:78) [Int-Ge2]

Example (1) serves two purposes. Firstly, it demonstrates how translator choices in direct translations are reproduced in indirect translations. The example reveals the nature of translator choices, providing samples of different choices in different languages that allow the researcher to track how those choices were transmitted through different translations and thus guess which source was used as primary. Secondly, and in relation to the first issue, this allows the researcher to trace a genealogical tree in which each branch represents a specific way of translating an idea. This is also one of the basic aims of textual criticism: to build a genealogical tree or *stemma* in which the interrelations (or filiation) of the different versions of a text are expressed. Looking at this example, it becomes obvious that it is already possible to trace a preliminary genealogy of the different versions of *Et Dukkehjem* by putting together the information that has been gathered and analysed in the previous sections of this article.[8] The following tree shows graphically the conclusion extracted from this discussion – in the tree I include the name of the translator to identify each text more easily.

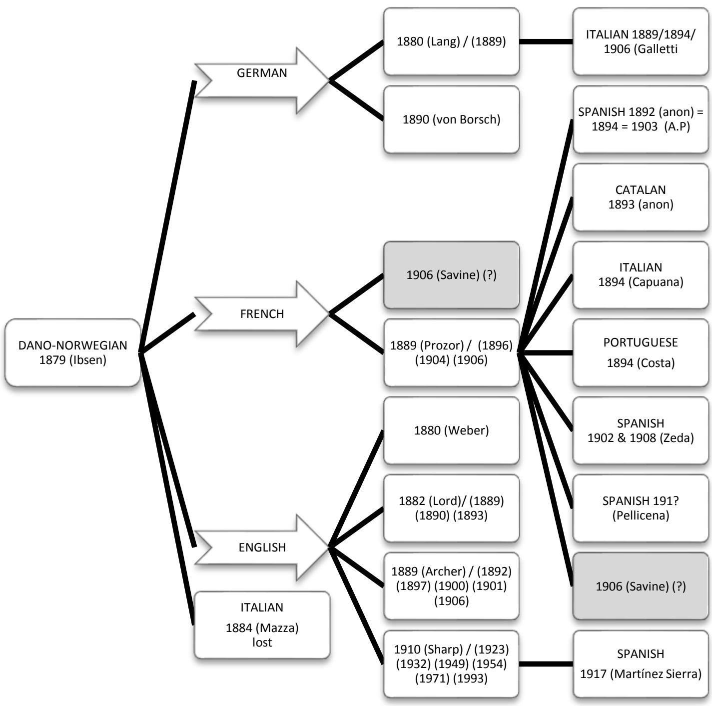


Figure 1: Stemma depicting the proposed relationships between several early translations of the play that the examples from the previous section suggest.

Of course, this stemma is only an early outline of what the genealogical tree might look like in this case. It is not appropriate to reach this conclusion by using only one example,

[8] This genealogical tree is a simplified layout – it does not claim to include all the editions and reeditions of each translation.

and the matter needs further research that goes beyond the aims of this single article. Nonetheless, it points at the great amount of work that needs to be done with regard to the relationship of all the editions of Ibsen that need to be properly classified. In addition, a genealogical tree is too unidirectional: I strongly believe that, if the texts are available, a retranslation almost always takes into account other previous versions, even if it is unconsciously. This is particularly true in cases where an expression problem, difficult to resolve in the target language, comes up – in example (1), we see that the English versions exhibit some similarities that may point to their interrelation. To a lesser extent, a retranslation may also take into account versions translated into other languages, again depending on their availability. Translating is not a straightforward process and there are many hidden elements.

The tree works as an outline and summary of the textual research done for this project and underpins the hypothesis that English was used as a source. Simplification may be used as a tool when laying the foundations for a research project, especially when preparing a hypothesis to be put to test. My hypothesis was and is that the 1917 Spanish translation (TT2) used an English text as its main source, specifically Sharp's version (InT-En4), and it did so in contradiction to the tendencies of foreign literature reception in Spain at the time. This hypothesis emerged from my first contrastive perusal of the editions, which highlighted the fact that the differences between the two target texts (and secondly, in relation to the supposed French source) were too great to exist merely due to the creativity of the translator of TT2, and in contrast with the increasing evidence that the first target translation (TT1) reproduced literally most of the phrasing in the French translation. The 1917 Spanish text (TT2) also repeatedly used the proper name Nils, a feature that is characteristic of Sharp's text (InT-En4). To prove the hypothesis, I contrastively analyzed several fragments of the different texts. In doing so, it was necessary to implement another of the tenets of textual criticism: the tedious practice of "collating texts" (Williams and Abbot 1989:52), that is, of selecting specific sections of a long text and putting them manually side by side, in order to look for differences in detail. It is virtually impossible to conduct thorough analyses of a whole text in all its variants without collating texts – although the quantitative and qualitative analyses done in digital humanities research have presented significant improvements that could be used in the future to facilitate text collation.[9]

5 COLLATING THE SOURCES: THE SPANISH TEXTS AND THEIR (LIKELY) FRENCH AND ENGLISH SOURCES

In this article, I present an abridged version of the collating process performed during the background research for this project. In order to distribute the samples extracted during

[9] In order to do collation with digital humanities, certain preconditions need to be met that were not possible in this case study: first, all texts need to be OCR-scanned (and then manually corrected to expurgate misspellings and blurring); secondly, it would be necessary to develop software to contrast the texts simultaneously (following, for example, the technology used by plagiarism software, but implementing it to include several texts in parallel, and ideally, several languages – whose interlinear likely translation correspondence would need to be checked line by line). That would allow us to create precise genealogical trees that represent patterns of indirectness in translation and reception. This would prove tremendously useful for the study of plagiarism, interlingual translations, false translations and re-polished-editions marketing in translation research, as it would reveal pervading copying practices and potentially unethical trends in translation history.

the collation evenly throughout the play, and thus strengthen the evidence, I will select examples from each act of the play; as the Third Act is longer than the others, I include an additional extract. They are displayed in the order in which they originally appear. I am also providing only examples in which there is a distinct translator wording choice that is evident in the different target languages, which points to the innovation performed by each translator, and I am thus disregarding other examples in which there is a more straightforward correspondence between all the texts. In order to simplify the collation presented here, I will only be looking at the two Spanish texts, the French text and the three most popular English translations (which are considered only to support the claim that TT2 was based in Int-En4 instead of the other two). The original Dano-Norwegian is included only as a control reference for the reader.

(2)
a. Pero, ¿V. no recapacitó la superchería que cometía conmigo? (Ibsen 1892:148) [TT1]
b. Mais, ne vous êtes-vous pas dit que vous commettiez une supercherie à mon égard ? (Ibsen 1889a:193) [Int-Fr1]
c. ¿Y no se le ocurrió a usted pensar en el fraude que cometía usted conmigo? (Ibsen 1917:92) [TT2]
d. But did you not consider, then, that it was a fraud on me? (Ibsen 1882:39) [Int-En2]
e. And did it never occur to you that you were playing me false? (Ibsen 1889b:41) [Int-En3]
f. But did it never occur to you that you were committing a fraud to me? (Ibsen 1910:31) [Int-En4]
g. De da ikke på, at det var et bedrageri imod mig -? (Ibsen 1880a:64) [ST]

This extract is taken from the middle of the First Act, at the end of the first conversation between Nora and Krogstad in which he threatens to expose her before her husband and the authorities. On this occasion, the translation choice is a question of terminology. The original Dano-Norwegian "bedrageriet" means literally fraud, suggesting deception. Most of the English translations literally translated the concept (except Archer's, which chose to employ an idiom: to play someone false), as did the second Spanish translation, undoubtedly following the source closely. It is also interesting that this translation picks a verb that maintains the same root ("commit"/"cometer") as Sharp's. By contrast, the French term "supercherie", even if it can denote the idea of fraud, has a less literal meaning and leans more towards the idea of deception, implying a poor performance. The first Spanish translation literally reproduces the word choice and thus further corroborates the filiation hypothesis of the genealogical tree.

(3)
a. Tu padre no era un funcionario inatacable (Ibsen 1892:156) [TT1].
b. Ton père n'était pas un fonctionnaire inattaquable (Ibsen 1889a:212) [Int-Fr1].
c. La reputación de tu padre, como funcionario público, no estaba por encima de toda sospecha (Ibsen 1917:124) [TT2].
d. Your father was not, as an official, quite unimpeachable (Ibsen 1882:56) [Int-En2].

e. Your father was not altogether unimpeachable (Ibsen 1889b:59) [Int-En3].

f. Your father's reputation as a public official was not above suspicion (Ibsen 1910:44) [Int-En4].

g. Din fader var ingen uangribelig embedsmand (Ibsen 1880a:89) [ST]

This fragment is taken from the middle of the Second Act, from a conversation between Helmer and Nora in which she tries to convince her husband to rehire Krogstad (following his blackmail in the First Act). It is again a question of terminology, of two ways of expressing the same idea, be it through an adjective (ST, TT1, InT-Fr1, Int-En2, InT-En3) or through a sentence (TT2, InT-En4). Once again, the first Spanish translation reproduces exactly the French word choice ("inatacable"/"inattaquable"), which in turn reproduces the Dano-Norwegian "uangribelig", which as an adjective means "untouchable" but the verb "å angripe" means "to attack", related to "å gripe" or "to grasp". The first two English translations use an adjective too, in this case "unimpeachable" (the fact that both use the same implies Archer at least looked at Lord's text), which has a more abstract sense of moral reliability beyond doubt. And finally, the fourth English translation chooses to paraphrase the idea by means of a predicative ("was not above suspicion"), the meaning of which is again more abstract. The second Spanish translation reproduces almost word-for-word the sentence from Sharp's translation ("no estaba por encima de toda sospecha").

(4) a. ¡Ah, Torvaldo! Se necesitaría para otra cosa el mayor de los prodigios (Ibsen 1892:164) [TT1].

b. Ah! Torvald, il faudrait pour cela le plus grand des prodiges (Ibsen 1889a:279) [Int-Fr1].

c. Tendría que suceder, para que dejases de serlo, la maravilla más grande de todas (Ibsen 1917:234) [TT2].

d. The greatest miracle of all would have to happen then, Torvald (Ibsen 1882:120) [Int-En2]

e. Oh, Torvald, then the miracle of miracles would have to happen (Ibsen 1889b:122). [Int-En3]

f. Ah, Torvald, the most wonderful thing of all would have to happen (Ibsen 1910:86). [Int-En4]

g. Ak, Torvald, da måtte det vidunderligste ske (Ibsen 1880:a180) [ST].

This last example comes from the very last scene of the play, just before Nora leaves. The greatest difference between the texts is related to the translators' choice in the wording of the subject. The Norwegian and most of the English versions used a superlative form ("det vidungerligste"/"the most wonderful"/"the greatest"), with the exception of Archer's that preferred an emphatic hyperbole ("the miracle of miracles"). The Romance languages cannot syntactically reproduce this in one word, and so the translators had to use "the most of" ("le plus grand des"/"el mayor de"/"la más grande de"). In terms of word choice, the French and the first Spanish texts preferred "prodigy", whereas two of the English versions preferred "miracle". On this occasion, the second Spanish translation again followed almost word for word the fourth English text, where it was allowed by the syntax ("the most wonderful thing of all"/"la maravilla más grande de todas"). Changing the adjective "wonderful" for the noun "maravilla" necessitates a quantifier adjective, "más grande", to express the superlative ("the biggest").

6 CONCLUSIONS AND FURTHER RESEARCH

These four examples, only a small illustrative sample of the greater collation performed for this research project, corroborate my initial hypothesis. That is, that the object of analysis for this article, the Spanish translation from 1917 (TT2) used English and not French (InT-Fr1) as the main source, as opposed to the previous Spanish translation (TT1) that used French. It also proves that, from the different English editions available at that time, it used specifically Sharp's 1910 text (InT-En4). This contravenes the expectation that it must have used the most prestigious English version: Archer's (InT-En3). Nonetheless, Sharp's new translation was published in the Everyman Library collection (London: Dent & Sons), a cheap edition that was widely distributed at that time and that is still available in paperback today.

Even though María Lejárraga's translation is not always literal, and while it is slightly shorter than the original, it often reproduces the translator choices of Sharp, both at the semantic and syntactic level, as long as the target language allows it. In this paper, these translator choices are studied at the microtextual level: I focus on them from an exclusively linguistic perspective and disregard the ideological undertones of the translation shifts (for which a consideration in macrotextual terms is often more appropriate). Further analysis will be performed in my future research, but it is important to highlight that in order to analyse the 1917 Spanish translation from an ideological point of view, locating the source text was of primary importance: when analyzing indirect translations, it makes little sense to compare them to the original text, at least exclusively, and for that reason it is important to find the source used.

The fact that María Lejárraga and Gregorio Martínez Sierra decided to employ Sharp's translation opens up interesting research questions at an extratextual level that could be considered in future research. Why did they use this particular text and not another? Was there any agreement between Sharp and Lejárraga or Martínez Sierra? Quite interestingly, Lejárraga also translated another Norwegian play, *Leonarda* (Madrid: Estrella, 1919) by Bjørnsterne Bjørnson. This play was included in an English volume of Bjørnson's translations entitled *Three Plays* (1912), whose translator was the same Sharp. Maybe during one of her visits to London, María Lejárraga met Sharp and they reached an agreement. Or maybe she bought the volume by chance and contact was later established via Gregorio Martínez Sierra's publishing house, Renacimiento. It can be supposed that she grew interested in that particular translation because of the intellectual link with Eleanor Marx. A fourth possibility is that there never was an agreement, and therefore the translation did not pay any copyright right, either to the author or the translator.[10] Although these practices were quite frequent in the Spain of the Silver Age, it is important to consider the fact that Martínez Sierra had been president of the Spanish Copyright Association (at that time, Sociedad General de Autores Teatrales) during 1915. Until any material proof is found of the copyright agreement, the question remains open.

---

[10] In Gregorio Martínez Sierra's business archive preserved in the Spanish Museo del Teatro in Almagro, there is no reference to any business contact with either Ibsen or Sharp. This is remarkable in contrast with the numerous letters and contracts with other foreign intermediaries (writers, translators, publishers, managers, etc.) kept in the Archive.

As regards reception, this article sheds some light on the way(s) in which Ibsen was first received in Spain, refuting the presupposition that the Norwegian author's plays came to Spain exclusively through France or through the neighbouring Romance-language speaking countries. In terms of the general context of the history of translation in Spain, it highlights the already growing tendency to use English sources for indirect translations that increased throughout the twentieth century. On a macrotextual level, the fact that the source was English and not French may not have any effect on the way in which the play was understood and received in Spain, although it is mandatory to investigate the matter further and clarify whether any of the translator choices significantly altered the meaning of the play. In conclusion, this article illuminates the first steps of the transmission of *Et Dukkehjem* in different languages by drawing a preliminary genealogical tree that points at the relationship between the texts. Further research is necessary to corroborate the hypothetical relations represented in it.

Secondly, and while mainly a case study, this article points towards a possible methodology that may be employed with success in other cases in which there is no clearly specified source for a translation. As such, it opens up a new methodological approach in translation studies research that may clarify the particularly muddled waters of transnational reception in the case of bestsellers with multiple versions. This would also deepen our knowledge about indirect translation routes, focusing in this case on the textual level, and not only on external history, patterns of imports and/or the reasons for and attitudes to indirectness, as other relevant research has done (Pięta 2012, Hekkanen 2014, Ringmar 2007, etc.). There is still much to be done in indirect translation research, and this new take on translation archaeology can contribute to that endeavour.

REFERENCES

Aguilera Sastre, Juan. 2012. "María Martínez Sierra, traductora: una lectura de teatro contemporáneo." *Anales de la Literatura Española Contemporánea* 37 (2): 9-36.

Aguilera Sastre, Juan. 2014. "Feminismo y teatro: Los Martínez Sierra ante *Casa de muñecas.*" *Anales de la Literatura Española Contemporánea* 39 (2): 5-37.

Berman, Antoine. 1990. "La retraduction comme espace de la traduction." *Palimpsestes* 13 (4): 1-7.

D'Amico, Giuliano. 2014. "Six Points for a Comparative Ibsen Reception in History." *Ibsen Studies* 14 (1): 4-37.

Darvill, Timothy. 2008. *Oxford Concise Dictionary of Archaeology.* Oxford: OUP.

Dukore, Bernard. 1990. "Karl Marx's Youngest Daughter and *A Doll's House.*" *Theatre Journal* 42 (3): 308-321.

Fernández Muñiz, Iris. 2016. "La España Moderna y la recepción temprana de Ibsen en España: en busca de la identidad del desconocido primer traductor español." *Cartas Hispánicas* 006: 1-27.

Filipe e Campos, Tânia. 2008. "Uma luz que vem do Norte ou uma Nora emancipada." *VI Congreso Internacional APLC.* Online Proceedings. Braga: Universidade do Minho. http://ceh.ilch.uminho.pt/publicacoes_online_i6.php

Gambier, Yves. 1994. "La retraduction, retour et détour [Retranslation, return and detour]." *Meta* 39 (3): 413-417.

Giordano Lokrantz, Margherita. 2002. "Three unpublished letters by Henrik Ibsen about the First Performances of *Et Dukkehjem* in Italy." *Ibsen Studies* 2 (1): 59-74.

Gregersen, Halfdan. 1936. *Ibsen and Spain.* Cambridge : Harvard UP.

Heilbron, Johan. 1999. "Towards a sociology of translation. Book translations as a cultural world-system." *European Journal of Social Theory* 2 (4): 429-444.

Hekkanen, Raila. 2014. "Direct translation – is it the only option? Indirect translation of Finnish prose literature into English." In *True North: Literary Translation in the Nordic Countries*, B. J. Epstein (ed.), 47-64. London: Cambridge Scholars.

Ibsen, Henrik. 1880a (1879). *Et dukkehjem: skuespill i tre akter*. Copenhaguen: Gyldendalske Boghandels Forlag. [ST]

Ibsen, Henrik. 1880b. *Nora. A play in three Acts by Henrik Ibsen*. Translated by T. Weber. Copenhagen : Weber's Academy. Nasjonalbiblioteket online. [InT-En1]

Ibsen, Henrik. 1880c. *Nora, oder ein Puppenheim: Schauspiel in drei Aufzügen.* Translated by Wilhem Lange. Leipzig: Philipp Reclam. [InT-Ge2]

Ibsen, Henrik. 1882. *Nora. A Play.* Translated by Henrietta Frances Lord. London: Griffith and Farran. Nasjonalbiblioteket online. [Int-En2]

Ibsen, Henrik. 1889a. *Théatre : Les Revenants, Maison de Poupée.* Translated by Moritz Prozor. Paris: Albert Savine. [InT-Fr]

Ibsen, Henrik. 1889b. *A Doll's House*. Translated by William Archer. London: Fisher Unwin. [InT-En3]

Ibsen, Enrique. 1892. *Casa de muñeca. Con un estudio preliminar de A. Passarge.* Madrid: La España Moderna. Nasjonalbiblioteket online [TT1]

Ibsen, Enrich. 1893. *Nora: drama en tres actes.* Ms. In the Library of the Ateneo Barcelonés (Ms.114) . Barcelona: Biblioteca de Catalunya. [InT-Cat]

Ibsen, Enrico. 1894a. *Casa di bambola.* Translated by Pietro Galetti. Milano: Fratelli Treves. Nasjonalbiblioteket online. [InT-It]

Ibsen, Henrik. 1894b. "Casa de Boneca". Translated by Fernandes Costa. *A leitura: magazine literario.* Lisboa: Empreza Internacional. [InT-Por1]

Ibsen, Henrik. 1901 (1890). *Ein Puppenheim: Schauspiel in drei Akten.* Translated by Maria van Borch. Berlin: Fischer. [InT-Ge2]

Ibsen, Enrique. 1902. *Casa de muñeca.* Translated by A.P. Barcelona: Antonio López.

Ibsen, Henrik. 1906. *Une maison de Poupée, drame en trois actes.* Paris: Tresse and Stock. [Int-Fr2]

Ibsen, Henrik. 1910. *A doll's house and other two plays by Ibsen*. Translated by Robert Farquharson Sharp and Eleanor Marx. London: Dent and Sons. [InT-En4]

Ibsen, Enrique. 1916. *Uma casa de bonecas*. Translated by Emília de Arauajo Pereira. Lisboa, Guimaraes. [InT-Por2]

Ibsen, Henrik. 1917. *Casa de muñecas.* Translated by Gregorio Martínez Sierra. Madrid: Renacimiento. [TT2]

Jakobson, Roman. 1959. "On linguistic aspects of translation". In *On Translation*, Reuben A. Brower (ed.), 232-239. Cambridege: Harvard UP.

Jansen, Hanne and Anna Wegener. 2013. "Multiple Translatorship". In *Authorial and Editorial Voices in Translation*, Hanne Jansen and Anna Wegener (eds), 1-39. Montreal: Éditions québecoises de l'oeuvre.

Kittel, Harald and Armin Paul Frank (eds). 1991. *Interculturality and the historical study of literary translations.* Berlin: Erich Schmidt Verlag.

Koskinen, Kaisa and Outi Paloposki. 2010. "Retranslation." In *Handbook of Translation Studies,* Yves Gambier and Luc van Doorslaer (eds), 294-298. Amsterdam: John Benjamins.

Lafarga, Francisco and Luis Pegenaute. 2004. *Historia de la Traducción en España*. Salamanca: Ambos Mundos.

Leppänen, Saara. 2013. "A case in Translation Archaeology: Explanatory peritexts in Finnish Translations of Japanese Literature." In *New Horizons in Translation Research and Education 1*, Nike Pokorn and Kaisa Koskinen (eds), 45-59. http://urn.fi/URN:ISBN:978-952-61-1288-6

Mobarak, Armin. 2013. "Henrik Ibsen." *La recepción del teatro extranjero en Madrid (1900-1936).* Unpublished doctoral thesis. Madrid: Universidad Complutense de Madrid. http://eprints.ucm.es/22383/

O'Connor, Patricia. 1977. *Gregorio and María Martínez Sierra.* Boston: Twayne.

Ozimek-Maier, Janis. 1980. *Ibsen and Spain: a re-examination.* Unpublished doctoral thesis. Madison: University of Wisconsin-Madison: Proquest Thesis.

Paul, Fritz. 1997. "World maps of translation: Ibsen from Norway to China." In *Ibsen at the Centre for advanced study*, Vigdis Ystad (ed.) 61-81. Oslo: Scandinavian University Press.

Pessoa da Silva, Jane. 2007. *Ibsen no Brasil*. Unpublished Master Thesis. Sao Paolo: Universidade de Sao Paolo. http://www.teses.usp.br/teses/disponiveis/8/8151/tde-01112007-141703/pt-br.php

Pięta, Hanna. 2012. "Patterns in (in)directness: An exploratory case study in the external history of Portuguese translations of Polish literature." *Target* 24 (2), 310–337.

Pym, Anthony. 1998. *Methods in Translation History.* Manchester: St. Jerome.

Reine, Roberta. 2014. "Translation Archaeology in Practice: Researching the History of Buddhist Translation in Tibet." *Meta* 59 (2): 278-296.

Ringmar, Martin. 2007. "'Roundabout routes.' Some remarks on indirect translations." In *Selected Papers of the CETRA Research Seminar in Translation Studies* 2006, F. Mus (ed.), 1-17. http://www.arts.kuleuven.be/cetra/papers/files/ringmar.pdf.

Shepherd-Barr, Kirsten. 2012. "Ibsen in France from Breakthrough to Renewal." *Ibsen Studies* 12 (1): 56-80.

Siguán, Marisa. 2003. "Ibsen en España." *Historia del teatro español. Volumen 2: Del Siglo XVIII a la época actual.* Coordinated by Javier Huerta Calvo. Madrid: Gredos. 2155-2179.

Smidt, Kristin. 2000. *Ibsen translated: a report on English versions of Henrik Ibsen's Peer Gynt and A doll's house.* Oslo: Solum.

Solum, Kristina. 2015. "Multiple translatorship: Identifying the Ghost Translator." In *New Horizons in Translation Research and Education 3*, Kaisa Koskinen and Catherine Way (eds), 24-42. http://urn.fi/URN:ISBN:978-952-61-1442-2.

Thorpe, James. 1972. *Principles of Textual Criticism.* San Marino: The Huntington Library.

Toury,Gideon. 2012 (1995). *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins.

Venuti, Lawrence. 1995. *The Translator's Invisibility.* New York: Routledge.

Williams, William Proctor and Craig S. Abbot. 1989. *An Introduction to Bibliographical and Textual Studies.* New York: The Modern Language Association of America.

PUBLICATIONS OF THE UNIVERSITY OF EASTERN FINLAND
REPORTS AND STUDIES IN EDUCATION, HUMANITIES, AND THEOLOGY

1. Mervi Asikainen, Pekka E. Hirvonen ja Kari Sormunen (toim.). *Ajankohtaista matemaattisten aineiden opetuksen ja oppimisen tutkimuksessa. Matematiikan ja luonnontieteiden opetuksen tutkimuspäivät Joensuussa 22.–23.10.2009.* 2010.

2. Sinikka Niemi och Pirjo Söderholm (red.). *Svenskan i Finland. 15 och 16 oktober 2009 vid Joensuu universitet.* 2011.

3. Johanna Lintunen. Taide ja hoiva rajapinnoille. *Selvitys taide- ja kulttuurisisältöisten hyvinvointipalvelujen kysynnästä, tarjonnasta ja yhteistyöverkostoista Pohjois-Karjalassa.* 2011.

4. Hannu Kemppanen, Jukka Mäkisalo ja Alexandra Belikova (toim.). *Kotoista ja vierasta mediassa. Venäjästä suomeksi ja suomesta venäjäksi -workshop Joensuussa 7.–8.10.2010.* 2012.

5. Jani-Matti Tirkkonen & Esa Anttikoski (eds.). *Proceedings of the 24th Scandinavian Conference of Linguistics.* 2012.

6. Hannu Perho ja Merja Korhonen. *Ammatillinen suuntautuminen, persoonallisuuspiirteet sekä työn laatu työuupumuksen, työn imun ja valintatyytyväisyyden tekijöinä. Lastentarhanopettajien 30 vuoden seuranta.* 2012.

7. Ulla Härkönen. *Reorientation of teacher education towards sustainability through theory and practice. Proceedings of the 10th international JTEFS/BBCC conference Sustainable development. 2013.*

8. Nike K. Pokorn and Kaisa Koskinen (eds.) *New Horizons in Translation Research and Education 1*. 2013.

9.Milka Kuismanen ja Leena Holopainen. *Daisy-äänioppikirjat opiskelun tukena Selvitys äänioppikirjojen käytöstä ja mahdollisuuksista perusopetuksen oppilaiden opetuksessa Suomessa*. 2013.

10. Tamara Mikolič Južnič, Kaisa Koskinen and Nike Kocijančič Pokorn (eds.) *New Horizons in Translation Research and Education 2.* 2014.

11. Päivi Annika Kauppila, Jussi Silvonen & Marjatta Vanhalakka-Ruoho (toim.) *Toimijuus, ohjaus ja elämänkulku*. 2015.

12. Merja Koivuluhta ja Päivi Annika Kauppila (toim.) *Toimijuuden tuki: dialoginen ohjaus.* 2015.

13. Kaisa Koskinen and Catherine Way (eds). *New Horizons in Translation Research and Education 3*. 2015.

14. Mira Tuononen ja Marjatta Vanhalakka-Ruohon (toim.). *Ammatilliseen vai lukioon: Nuoren suunnanottoja perheen kehystämänä*. 2016.

15. Kotiranta, Matti (ed.).*The Finnish and Estonian Churches during the Cold War*. 2016.

16. Turo Rautaoja, Tamara Mikolič Južnič and Kaisa Koskinen (eds). *New Horizons in Translation Research and Education 4*. 2016.