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Aiming at a singable Turkish version of G. F. Händel’s duet “As steals the morn upon the night”¹

Mine Güven

Doğuş University


Abstract

This paper focuses on Händel’s duet “As steals the morn upon the night”, investigating the possible factors that may guide the creation of a singable language version. Comparing German and Turkish lyrics, the paper tries to show that singability is a function of a complex interaction between music and language. The findings suggest that deviations from the original English lyrics are inevitable, given that both the musical score and the canonized source content limit the choices of translators. However, prosodic factors such as the number of syllables, relative prominence of syllables, musical phrasing, and even the choice of vowels for extended melismas prove to be much stronger constraints in creating singable lyrics, suggesting that, if layers of singability in the sense of Johan Franzon (2008) were to be hierarchically ordered, the prosodic layer would be higher than the poetic and semantic-reflexive layers, even in the case of prestigious literary texts.

Keywords

Song translation, singability, prosody, melisma, prominence, intertextuality

CONTACT

 Mine Güven, mguven@dogus.edu.tr, Doğuş University, Dudullu Osb Mah. Nato Yolu Cad. 265/1, 34775 Istanbul, Turkey

¹ This paper is dedicated to the memory of Zeynep Erk-Emeksiz, a dear friend and an intellectual who spent her short life seeking scientific truth and reason. May she rest in peace and music.

1. Introduction

Song translation is a subfield of translation studies that has enjoyed some interest, especially in the past two decades. The appearance of a few book-length studies (e.g. Kaindl, 1995; Susam-Saraeva, 2015; Pesen, 2017; Greenall *et al.*, 2021; Kvam, 2024), in addition to many articles focusing on particular aspects of song translation, suggests that the current interest will persist in the near future. Noting that further research might be directed towards a coherent, all-encompassing map of song translation studies, Franzon (2024) categorizes contemporary research trends under three headings, namely source-oriented approaches that prioritize the source song itself, target-oriented approaches that focus on aspects of post-translation, and transfer-oriented ones that rely on multimodal tenets. Given that a song is a multimodal entity, it is not surprising that some of the attention has been shifted to multimodal and mediational aspects of musical translation (e.g. Kaindl, 2013; Desblache, 2019). In this respect, a crucial question to answer seems to be "what meaning in the song or sung material is (to be) transmitted, recreated or preserved (or lost/sacrificed)?" (Franzon, 2024, p. 45).

Another question is whether or not opera translation is necessary for linguistic accessibility, given that most opera halls have been equipped with the technology required for electronic surtitling since the early 1990s. As stressed by Desblache (2019), professionals of classical music do not seem to have reached a consensus on music translation: some do accept translation as long as "the intended overall musical meaning of the piece" has been preserved, whereas others are reluctant to accept it, in case prosodic and linguistic alterations are introduced. Although the necessity of "some form of translation for music which has words" is widely acknowledged, many professionals "are divided on whether it is acceptable to sing in translation" such that it is the performers themselves that choose to sing "in translation or in an original language", in accordance with "social trends and expectations" (Desblache, 2019, pp. 78-80). Despite these divided opinions, translation of operatic works is still worth a research effort, especially if the relevant work involves immortal music "married to immortal verse", as in the case of Georg Friedrich Händel's setting of John Milton's poetry in *L'Allegro, il Penseroso ed il Moderato* (APM). APM seems to have been performed steadily every couple of years since 1997, generally not in staged but recital form, and only in English, even in German-speaking countries². APM has not yet been performed in Turkey, though Baroque concerts often feature popular Händel arias in the original language.

This paper focuses on the duet "As steals the morn upon the night" from APM in an attempt to answer the following research question: what are the possible factors that may influence the creation of singable German and Turkish lyrics for a classical composition (created for an English libretto), which itself cannot be altered? More specifically, is it possible to suggest an ordering or hierarchy of factors, if some of these factors function as constraints to be attended to before others? The main argument is that prosodic aspects of singability pose the most essential constraint that guides the creation of new lyrics, overriding any literary considerations, even in the case of texts involving intertextual links with canonical works.

The paper is organized as follows: the second section will provide a short theoretical introduction to translation of musical works. The third section will introduce the source lyrics, along with their intertextual links. The fourth section will focus on the relevant musical and prosodic aspects of the duet. The fifth section will compare and contrast three singable German versions of the duet with a singable Turkish one, with special focus on prosodic constraints. The final section will summarize the findings and suggest areas for further research.

² See Operabase at www.operabase.com/works/lallegro-il-penseroso-ed-il-moderato-469/performances/en.

2. Theoretical preliminaries on translation of musical works

Former research on opera translation (e.g. Strangways, 1921; Apter, 1985; Gorrée, 1997; Apter & Herman, 2016) focuses on various constraints and possible solutions. Strangways (1921, pp. 223-224) is probably the first to refer to an order of priority in addressing the constraints. For him, writing "fluent and interesting verse" and finding rhymes if necessary is more important than whether the translation will "read well on paper" or not. He also emphasizes the significance of not causing any difficulty for the singer (also cf. Apter, 1985). Interestingly, he also mentions the advantage of preserving the original vowel and consonant sounds as long as the other constraints have already been successfully addressed. Nida (1964, p. 177) pinpoints further constraints such as the number of syllables, and prominence, which means that stressed vowels are preferably matched with accented notes (also cf. Gorrée, 1997). He also stresses the need to find the right vowels for lengthened notes. Apter (1985, p. 309) goes even further as regards what is demanded of an opera translator: placing "the right meaning on the right note" is a must, not to mention the need to take into consideration vocal constraints. In this vein, Gorrée (1997, pp. 246-247) suggests assigning /a/ and /i/ to high pitched/stressed syllables, and /o/ and /u/ to low pitched/unstressed syllables.

More recently, Low (2005, pp. 191-199) has put forward five criteria, namely singability, sense, naturalness, rhythm, and rhyme, for a balanced decision-making in song translation. On the other hand, Franzon (2008, p. 391) suggests a layered understanding of singability where prosodic, poetic and semantic-reflexive concerns are addressed. For example, it is possible to prioritize a prosodic match between the source song and the target one by respecting the original notation, syllable count and syllabic prominence. A poetic match is intended to evoke a poetic effect on the listeners by taking into account typical features of poetry such as a stanzaic organization and rhyming. As for a semantic-reflexive match, a translator may opt to render the inner musical meaning by choosing the right words to convey the intended mood (Franzon, 2008, p. 390, Table 1). For singable target lyrics, a song translator may choose to write new lyrics, adapt the translation to the music, or adapt the music to the translation (Franzon, 2008, p. 376).

However, for classical music, it is highly unlikely for a translator of operatic works to wish to adapt the music to the translation. Instead, s/he would merely rely on the meaning and sounds of words to create an equivalent effect on the audience. Generally speaking, alterations to the original notations of classical works are not acceptable for translation purposes. Apter and Herman (2016, p. 17; p. 18, Figure 2.1) note that small changes such as splitting, combining, adding and deleting notes are "permissible" "for aesthetic effect", while changes such as spreading and inserting syllables only alter "the verbal underlay", keeping the music intact.

In brief, former research on song translation has highlighted poetic elements such as rhyme (Strangways, 1921; Nida, 1964; Gorrée, 1997; Low, 2005) and word meaning (Strangways, 1921; Apter, 1985; Low, 2005) as well as prosody (Nida, 1964; Gorrée, 1997; Low, 2005) and aspects of the human vocal apparatus (e.g. singable sounds) (Strangways, 1921; Nida, 1964; Apter, 1985; Gorrée, 1997; Low, 2005). As for recent studies on Turkish song translation, they seem to have dealt with the issue from a wider socio-cultural or historical perspective (e.g. Susam-Saraeva, 2015; Pesen, 2017; Şahin-Soy & Şenol, 2020), with little focus on its poetic and/or prosodic aspects. This is in contrast with the interest shown for its semiotic and/or linguistic aspects in the German-speaking sphere (e.g. Kaindl, 1995; Kvam, 2024).

The present section has provided an overview of some of the prevalent theoretical approaches to opera and/or song translation. The following section will focus on the source lyrics and the Shakespearean play with which these lyrics seem to be intertextually linked.

3. The libretto and the English lyrics of the duet

Georg Friedrich Händel (1685-1759) composed the pastoral ode *L'Allegro, il Penseroso ed il Moderato* 'The Cheerful, the Contemplative, and the Moderate Man' (HWV 55) between 19 January and 9 February 1740 (Deutsch, 1955, p. 494). The librettists were James Harris (1709-1780) and Charles Jennens (1700-1773), who was a landowner with a sound knowledge of the Bible, literature and music. The libretti Jennens prepared for Händel (e.g. *Saul* (1738), *Messiah* (1741), *Belshazzar* (1744)) indicate "his individuality, his thoroughness, his sensitivity to language" (Smith, 1989, p. 188). He also prepared critical editions of Shakespeare's plays such as *King Lear*, *Hamlet*, *Othello*, *Macbeth*, and *Julius Caesar*. In fact, he had "a keen sense of Shakespeare's style and of the drama in action" (Smith, 1989, p. 171).

Jennens collaborated with Händel to revise, for musical purposes, the draft Harris had formerly submitted (Dunhill & Ridden, 1998, pp. 95-96). The libretto is based on John Milton's (1608-1674) poems called "L'Allegro" and "Il Penseroso"³. These represent two opposing world views: "L'Allegro" praises pleasure, while "Il Penseroso" praises melancholy. The dialogue between these two characters whose views are expressed in alternating movements in the score is brought to a unity by "Il Moderato", a third part created by Jennens on Händel's request.

"Il Moderato" has been considered an *imitatio* (Smith, 2010), a literary practice in which poets try to surpass other poets' work. In an attempt to "imitate" Milton's poems, Jennens seems to have tried to evoke both the typical properties of the genre, i.e. an ode, and Milton's use of language in these particular poems. It is also possible to identify an intertextual link with William Shakespeare's (1564-1616) play *The Tempest* (1610-1611)⁴. In fact, "As steals the morn upon the night" (ASMN), the final duet of "Il Moderato", is based on some verses from *The Tempest*, as illustrated in Table 1 below. In Act V, Scene I, Prospero speaks about his farewell to magic and the spell he has cast on the shipwrecked. As the dawn breaks, Prospero's spell will gradually break, and they will recover their judgment.

(Shakespeare, 1968, p. 127)	EJ (Chrysander, 1859)
My charms I'll break, their senses I'll restore, /And they shall be themselves. (vv. 31-32) Mine eyes, e'en sociable to the show of thine, /Fall fellowly drops. The charm dissolves apace; /And as the morning steals upon the night, /Melting the darkness, so their rising senses /Begin to chase the ignorant fumes that mantle /Their clearer reason. O good Gonzalo! (vv. 63-68)	As steals the morn upon the night, /And melts the shades away: /So Truth does Fancy's charm dissolve, /And rising Reason puts to flight: /The fumes that did the mind involve, /Restoring intellectual day.

Table 1. The English lyrics of ASMN (EJ) and their Shakespearean source

EJ includes the following lexical items borrowed from Shakespeare: *charm* (*dissolve; break*), *restore*, *morn(ing)* (*steal upon*), *night* (*melt*), *rising*, *fume* and *reason*, some of which happen to already exist in Milton's verses incorporated into the first two parts of the ode: *charm* (P83), *dissolve* (P165), *melt* (A142), *morn* (A54/A107/P122) and *night* (A42/A107/P58/P121)⁵. Further words from Milton are recycled: *darkness* (A6), *day* (P141), *fancy* (A133), *mind* (P4/

³ The analysis refers to the original poems in Milton (1993, pp. 19–23; pp. 23–28), and the score and libretto edited by Chrysander (1859).

⁴ *The Tempest* takes place on an island where Prospero (the former Duke of Milan, and a sorcerer) and his daughter Miranda live, accompanied by two servants kept under Prospero's spell: Caliban, a monster that protects them, and the spirit Ariel.

⁵ A stands for "L'Allegro", while P stands for "Il Penseroso". The figures refer to the relevant line numbers in the original form of the poems.

P91), *sense* (P14) and *shade* (A8/A96/P28). In fact, only a few expressions are introduced by Jennens himself: *truth*, *put to flight* (a synonym for *chase*), *involve* and *intellectual*. Some of the words in the lyrics seem to highlight key values of the Age of Enlightenment (*morning*, *truth*, *reason*, *intellectual* vs. *night*, *fancy*, *shade*, *fume*). However, "a mismatch" (Burrows 2012, p. 316) has been noted between the original and the *imitatio* such that the strings *rising reason puts to flight* and *the fumes that did the mind involve* feel like "a parody of Milton" (Burrows 2012, p. 316). Yet, some of the changes may have been made to obtain iambic feet (e.g. changing the word order (*as steals the morn*), clipping a word (*the morn*) and including emphatic auxiliaries (*does ... dissolve; that did ... involve*). In sum, EJ largely retains the source content by Shakespeare, having omitted *mantle*, *clear*, *ignorant*, *begin*; added *truth*, *fancy*, *mind*, *intellectual day*, and substituted *shade* for *darkness*, and *reason* for *senses*. Even the syntactic structures are similar: the adverbial clause of manner involving the pro-form *so* (*as ... so*), the object relative clause (*that did the mind ...*) and the participial clause (*restoring ...*). As far as semantic roles are concerned, transitive verbs appear with "Agent" subjects and "Patient" direct objects (Table 2).

Function word	Agent NP	Transitive Verb	Patient NP
As	the morn	steal (upon)	the night
And	[the morn]	melt (away)	the shades
So	truth	(does) dissolve	fancy's charm
And	(rising) reason	put (to flight)	the fumes
that	the mind	(did) involve	[the fumes]
	[(rising) reason]	restore	(intellectual) day

Table 2. The semantic roles of noun phrases (NP) and the relevant actions in EJ

At this point, it might be interesting to consider some German (Table 3) and Turkish (Table 4) translations of the Shakespearean verses in Table 1 above, in order to determine to what extent the denotational content (e.g. the rise of the morning) has limited the lexical choices of the translators⁶.

The Tempest was first translated into German (in prose) by Christoph Martin Wieland (1733-1813), a poet and writer, in 1763 (GS1)⁷. However, August Wilhelm Schlegel (1767-1845), a scholar and critic who translated many of Shakespeare's works between 1797 and 1810, produced the canonical version (GS2 (1798)), which may have influenced subsequent translations (e.g. GS3 produced in 1866 by Franz von Dingelstedt (1814-1881), a poet and dramatist). The following points can be noted with respect to these versions: While there seems to be a single option (*schmelzen; umhüllen*) in some cases, in others, it is possible to introduce synonyms or near-synonyms (e.g. *Finsternis-Dunkel; Nebel-Dunst; Sinn-Vernunft-Geist-Besinnung; brechen-lösen; auflösen-weichen; verjagen-scheuchen-zersteuern; überraschen-überschleichen*). Since the source text is highly prestigious with evocative imagery which calls for a faithful rendition, translators have limited their creativity to merely introducing distinct adjectives (*betäubend, blöd, dicht*), changing word order/syntax or focusing on the process (*Bezauberung*) vs. the result (*Zauber, Bann*).

⁶ All (literal) translations into English and the Turkish lyrics (TJ) are by the present author.

⁷ The German versions have been selected on the basis of accessibility online.

GS1	GS2	GS3
Ich will meine Bezauberungen brechen, ich will ihre Sinnen wieder herstellen, und sie sollen wieder seyn, was sie gewesen sind.	Ich will den Zauber brechen, ihre Sinne Herstellen, und sie sollen nun sie selbst sein.	Ich löse ihren Bann und gebe ihnen /Vernunft, ich gebe sie sich selbst zurück.
'I will break my spells, I will restore their senses, and they shall be what they were.'	'I want to break the spell, restore their senses, and let them be themselves now.'	'I release their spell and give them reason, I give them back to themselves.'
—Die Bezauberung löst auf einmal sich auf; und wie der Morgen, die Nacht überraschend, die Finsterniß hinwegschmelzen macht, so fangen ihre aufgehenden Sinnen an, die betäubenden Nebel zu verjagen, die ihre Vernunft umhüllen—	Allmächtig löst sich die Bezaub' rung auf, /Und wie die Nacht der Morgen überschleicht, /Das Dunkel schmelzend, fangen ihre Sinnen /Erwachend an, den blöden Dunst zu scheuchen, / Der noch die hellere Vernunft umhüllt:	Allmächtig weicht der Zauber. Wie der Morgen, /Das Dunkel schmelzend, überschleicht die Nacht, /So fängt die wiederkehrende Besinnung / Die dichten Nebel zu zerstreuen an, /Die ihren Geist umhüllen. O Gonzalo,
'The enchantment suddenly dissolves. And as the morning, surprising the night, melts away the darkness, so their awakening senses begin to chase away the stupefying mists that envelop their reason.'	'The enchantment gradually dissolves, and as the morning creeps over the night, melting the darkness, their awakening senses begin to chase away the stupid mist that still envelops the brighter reason.'	'The magic gradually disappears. As the morning, melting the darkness, creeps over the night, so the reason that returns begins to disperse the thick mists that envelop their mind.'

Table 3. Three German translations of some verses from Shakespeare's *The Tempest*

The first Turkish translation of *The Tempest* was by Mustafa Işıkşal for Gazi Educational Institute in 1935. Three other translations not considered here are by Özdemir Nutku (1931-2019), a playwright, literary critic and translator for Türkiye İş Bankası Cultural Publications, 2015; Can Doğan (1964-), an actor, director and translator for Mitoş Boyut, 2017; and Emine Ayhan (1981-), a translator for Alfa Publications, 2018. Selected on the basis of availability, the three Turkish versions to be analyzed below are presented in Table 4⁸.

TS1 (1944) (in prose form) is by Haldun Derin (1912-2004), a writer and translator; TS2 (1991) by Can Yücel (1926-1999), a poet and translator; and TS3 (1993) by Bülent Bozkurt (1945-), an academic and translator. TS2 is unique in terms of the comprehensive foreword provided by Yücel, who prefers to call himself *Türkçe söyleyen* 'one who says/expresses in Turkish' rather than "a translator". In this academic commentary, Yücel mentions that Shakespeare, in his later plays, uses blank verse, which typically involves iambic pentameter with no rhyme scheme, with a higher degree of flexibility (e.g. feminine endings, additional syllables, enjambment), such that a less monotonous expression that reflects natural speech is obtained. He also notes that he has "dared" to apply such a flexible form of blank verse to Turkish, such that there are no rhymes; words lengthened by verbal morphology can be accommodated; a sentence can flow into the line underneath, and words can be stressed appropriately for the relevant meaning without violating the meter (Yücel, 1991, pp. 14-15).

The lexical and syntactic procedures adopted in the Turkish versions are similar to those observed in the German ones. For example, a spell (*büyü*) can be broken (*boz-*), or it can dissolve on its own (*çözül-*); darkness (*karanlık*) can be dispersed (*dağıt-*) or melted (*erit-*), and synonymy is useful (e.g. *muhakeme-akıl-zihin* 'reasoning, intellect, mind'; *duygu-his-duyu* 'feeling, sense'). Since Turkish has rich nominal and verbal morphology, and a relatively free word order, it is possible to obtain multiple readings. For example, in TS2, since Turkish

⁸ The original spelling has been retained (e.g. *çiğniyerek* (TS1) is *çiğneyerek* in Standard Turkish now; *uyaracaam* (TS2) is now spelled *uyaracağım*).

adjectives can be used as adverbs without additional morphology, *açık-seçik* 'clear, clearly' modifies *akıl* 'reason, intellect' in a narrow scope, but it could also be understood to have a wide scope over the verbs in *akıllarını sarmalayan* 'that wrap their reasons' or *dumanları dağıtmağa* 'dispersing the smokes'. If it weren't for the comma at the end of the line, the string *sabah apansız bastırıp geceyi, karanlığı nasıl eritirse*, could have been read as 'as the morning, by appearing suddenly, melts the night (and) the darkness.'

In short, both German and Turkish translations seem to show that the micro-level decisions of translators are quite restricted. The following section will elaborate on further constraints introduced by various aspects of the composition and textsetting.

TS1	TS2	TS3
Büyüyü bozacağım. Duyularını yeniden başlıyacağım onlara. Kendilerine gelsinler.	Büyüler'mi kendim bozup, duyular'ını uyaracaam, /Kendiler'ne gelsinler derakap!	Büyülerimi bozacağım, duyularını geri vereceğim; / Kendi benliklerine kavuşacaklar yeniden.
'I'll break the spell. I'll grant their feelings back to them. Let them come to themselves.'	'I'll break my spells myself and stimulate their senses. Let them come to themselves immediately!'	'I'll break my spells, I'll give their senses back; They will regain their identities again.'
Bak, büyü çözülmekte. Geceyi çığniyerek karanlığı dağıtan sabah gibi, kendine gelen hisleri, muhakemelerinin berraklığını kaplayıp örten, cehalet perdesini sıyrıyor.	Dostça yaşlar dökülüyor. Büyü çözüldü çözülecek /Ve sabah apansız bastırıp geceyi, /Karanlığı nasıl eritirse, uyanmakta olan duyuları /Da öyle, açık-seçik akıllarını sarmalayan /Dumanları dağıtmağa başladı. Koca Gonzalo,	Büyü hızla çözülüyor şimdi. / Sabah, nasıl ansızın gecenin üstüne gelip /Karanlığı dağıtırsa, onların uyanan duyuları da, / Zihinlerini örtüp bulandırarak iyi görmelerini önleyen /Cehalet dumanlarını kovmaya başladı bile.
'Look, the spell is in the process of being dissolved. Just like the morning that disperses the darkness, trampling on the night, their feelings/senses that have recovered are lifting off the curtain of ignorance that covers and wraps the clarity of their reasoning(s) /judgment(s).'	'The spell is about to dissolve. As the morning, by suddenly creeping over the night, melts the darkness, so have their awakening senses started to disperse the smoke(s) that wraps/envelops their clear reason.'	'The spell is now dissolving quickly. As the morning, by suddenly coming over the night, disperses the darkness, so have their awakening senses already started to chase away/expel the smokes of ignorance that prevented them from seeing well by covering and muddying their minds.'

Table 4. Three Turkish translations of some verses from Shakespeare's *The Tempest*

4. The musical score and the duet

As noted by Burrows (2012, p. 317), ASMN "must count among the half dozen greatest movements that he [Händel] composed, combining mastery of orchestral texture, lyrical expressiveness and skill in melodic extension, with harmonic control." It is a 70-measure duet for soprano and tenor voices in Bb major, in the common meter (4/4), with a tempo marked as "andante larghetto". The soprano ranges between F4 and G5. With rich counterpoint, the instrumentation figures oboes, fagots, violins and a viola⁹.

Table 5 was created to give an overview of the textsetting. It shows not only the measures and the notes corresponding to the soprano part, indicating how many notes have been matched with a single syllable, but also the relative pitch movements within the measures. For example, "3↗" in the cell under *steals* in verse no.1 shows an upward progression in

⁹ A popular performance in English is by soloists Amanda Forsythe and Thomas Cooley, accompanied by the Early Music ensemble Voices of Music (www.youtube.com/watch?v=PVCtCxnJyKY).

three notes (D5-Eb5-F5) with respect to the note on the left (Bb4). The symbol “↘” shows downward progression, and a hyphen (-) indicates that the same pitch is retained. The first and the last notes of each verse have been specified. Such a schematic representation reveals two significant aspects of the vocal score: (1) there are extended melismas (coloratura) matched with the following vowels: /ε/ (v2, mm.18-23), /o/ (v3, mm.30-33; v6, mm.52-55) and /a(i)/ (v4, mm.34-36; mm.44-46), and (2) there are two units repeated independently: *the fumes* (v5, mm.46-47) and *restoring* (v6, mm. 51-52).

	weak	strong	weak	strong	weak	strong	weak	strong
v1	As	steals	the	morn	up-	on	the	night,
mm.11-13	Bb4	3↗	2↘	3↘↗(C5)	A4	3↗	2↘	3↘↗(Bb4)
v2	And	melts	the	shades	a-	way:		
mm.13-14	F4	1↗	1↗	1↗	2↘	↘(A4)		
mm.16-17	Bb4	1↗	1↗	1↗	2↘	↘(C5)		
mm.17-18	A4	1↗	1↗	1↗	2↘	↘(A4)		
mm.18-20	C5	3↘4↗3↘5↗↘	1↗	1↗	1↗	↘(F5)		
mm.20-23	F4	1↗1-1-1↗4↘	2↘	1↘	1↗	1-(F4)		
v3	So	truth	does	fan-	cy's	charm	dis-	solve,
mm.30-33	Bb4	1↗	1-	1↗	1↘	1↗	1↘	1↘ 1↗ 1↘ 1↘ 1↗ 3↘3↗1(F5)
v4	And	ri-	sing	rea-	son	puts	to	flight
mm.34-36	F5	1↘	1-	1↘	1↗	1↘	1↗	4↗ 4↘ ↗ ↘ 4↗ 4↘ 4↘↗4↘↗1↘(G4)
v5	The	fumes	that	did	the	mind	in-	volve,
mm.37-39	G5	1-	1↘	1-	2↗	1↘	1↘	1-(C5)
v6	Re-	stor-	ing	in-	tel-	lec-	tual	day.
mm.39-41	C5	5↗↘	1-	5↗↘	1	5↗↘	1-	1↘(C5)
v3	So	truth	does	fan-	cy's	charm	dis-	solve,
mm.41-43	F4	1↗	1-	1↗	1↘	1↗	1↘	1↗(Bb4)
v4	And	ri-	sing	rea-	son	puts	to	flight
mm.44-46	C5	1↗	1↘	1↘	2↘	1↘	1↘	4↗ 4↘ ↗ ↘ 4↗ 4↘1↘(A#4)
v5	The	fumes						
mm.46-47	Eb5	2↘(D5)						
v5	The	fumes	that	did	the	mind	in-	volve,
mm.47-49	D5	2↘	1↗	2↘	1↗	1-	1↘	2↘(D5)
v5	The	fumes	that	did	the	mind	in-	volve,
mm.49-51	D5	2↘	1-	4↗	1↘	1↗	1↗	1-(Bb4)
v6	Re-	stor-	ing					
mm.51-52	Bb4	1-1-1-	1-(Bb4)					
v6	Re-	stor-	ing	in-	tel-	lec-	tual	day.
mm.52-55	Bb4	3↗ 3-↘ ↗ 3- ↘↗4↗↗↗1↗	1-	1↗	1-	2↘	1↗	1-(Bb4)
v6	Re-	stor-	ing	in-	tel-	lec-	tual	day.
mm.55-57	F5	1-	1↘	1-	2↗	1↘	1↘	1-(Bb4)

Table 5. An overview of the setting of the verses (v1-6) based on the soprano part

For a comprehensive analysis, Table 6 compares the setting of EJ with all of the German versions (GJ1; GJ2; GJ3) and the only existing Turkish version (TJ), specifying the vowels associated with each strong position and the number of syllables in each independent word in each line (see Section 5 for a comparative prosodic analysis).

	weak	strong	weak	strong	weak	strong	weak	strong	# of syllables
EJ	As	steals /i/	the	morn /o/	up-	on /o/	the	night, /a/	1-1-1-1-2-1-1
GJ1	So	wie /i/	der	Tag /a/	die	Nacht /a/	be-	schleicht, /a/	1-1-1-1-1-1-2
GJ2	Licht-	flam- /a/	mend	steigt /a/	die	Sonn' /o/	em-	por, /o/	3-1-1-1-2
GJ3	Wie	er- /ε/	ste	Früh /y/	die	Nacht /a/	be-	fällt, /ε/	1-2-1-1-1-2
TJ	Ön-	ce /ε/	sa-	bah /a/	o-	lur /ɔ/	ge-	ce, /ε/	2-2-2-2
EJ	And	melts /ε/	the	shades /e/	a	way: /e/			1-1-1-1-2
GJ1	Und	haucht /aʊ/	die	Schat- /a/	ten	weg; /ε/			1-1-1-2-1
GJ2	Sie	theilt /a/	den	Ne- /e/	bel-	flor, /o/			1-1-1-3
GJ3	Und	löst /œ/	der	Schat- /a/	ten	Grau, /aʊ/			1-1-1-2-1
TJ	Göl-	ge /ε/	e-	rır /ı/	gi-	der. /ε/			2-2-2
EJ	So	truth /ɔ/	does	fan- /æ/	cy's	charm /a/	dis-	solve, /o/	1-1-1-2-1-2
GJ1	So	löst /œ/	des	Geis- /a/	tes	Licht /ı/	den	Trug, /ɔ/	1-1-1-2-1-1-1
GJ2	Und	scheu /oi/	flieht	Traum /aʊ/	-ge-	wölk /œ/	und	Wahn, /a/	1-1-1-3-1-1
GJ3	So	Treu /oi/	des	Wäh- /e/	nens	Wahn /a/	er-	hellte /ε/	1-1-1-2-1-2
TJ	So-	lar /a/	bü-	yü- /y/	le-	yen /ε/	düş-	ler, /ε/	2-4-2
EJ	And	ri- /a/	sing	rea- /i/	son	puts /ɔ/	to	flight /a/	1-2-2-1-1-1
GJ1	Der	Wahr- /a/	heit	Mor- /o/	gen-	glanz /a/	ver-	scheucht, /oi/	1-2-3-2
GJ2	Ver-	nunft /ɔ/	in	Herr- /ε/	lich	keit /a/	bricht	an, /a/	2-1-3-1
GJ3	Und	blühn- /y/	der	Ein- /a/	sicht	Strahl /a/	ver-	sprengt, /ε/	1-2-2-1-2
TJ	Va-	rır /w/	i-	ken /ε/	ger-	çek /ε/	ak-	la, /a/	2-2-2-2
EJ	The	fumes /(j)ɔ/	that	did /ı/	the	mind /a/	in-	volve, /o/	1-1-1-1-1-1-2
GJ1	Die	Nacht, /a/	die	um /ɔ/	die	See- /e/	le	lag, /a/	1-1-1-1-1-2-1
GJ2	Ver-	bannt /a/	des	Ü- /y/	ber-	glau- /aʊ/	bens	Nacht, /a/	2-1-4-1
GJ3	den	Dust, /ɔ/	der	das /a/	Ge-	müt /y/	be-	drängt, /ε/	1-1-1-1-2-2
TJ	U-	çar /a/	gi-	der /ε/	zih-	nin /ı/	si-	si, /ı/	2-2-2-2
EJ	Re-	stor- /o/	ing	in- /ı/	tel-	lec- /ε/	tual	day.	3-4-1
GJ1	Und	neu /oi/	geht	auf /aʊ/	der	Wahr- /a/	heit	Tag.	1-1-1-1-1-2-1
GJ2	Und	leuch- /oi/	tet	vor /o/	dem	ew' /ε/	gen	Tag.	1-2-1-1-2-1
GJ3	Er-	neu- /oi/	end	un- /ɔ/	sers	Gei- /a/	stes	Schau.	3-2-2-1
TJ	Ve	do- /o/	ğar	ap- /a/	ay-	din /w/	bir	gün.	1-2-3-1-1

Table 6. The original lyrics (EJ) compared with the German versions (GJ1, GJ2, GJ3) and the Turkish one (TJ)

Table 7a and Table 7b below enable a clearer linguistic comparison of the German lyrics. GJ1 (1859), appearing underneath EJ in Chrysander (1859, pp. 157-167), was created by Georg Gottfried Gervinus (1805-1871), a literary historian who, among others, collaborated with Friedrich Chrysander (1826-1901), a music historian and critic, to establish a society (Die Deutsche Händel-Gesellschaft) in 1856 to publish Händel's collected works. The anonymous foreword (by F. Chrysander, who dedicated his life to Händel's works) does not specify Gervinus as the translator. Gervinus' translations of Händel's libretti were published posthumously in Gervinus (1873)¹⁰.

¹⁰ The Orchester der Komischen Oper Berlin (conducted by Rolf Reuter) performed the GJ1 text in 1989 (www.youtube.com/watch?v=Lw_8CX0km_s&list=OLAK5uy_kxLEkAbrEHvfoc1nizzeCmciD9e7V0zkn&index=46). *YouTube* offers two arias from APM sung in Gervinus' version: 'Eil, o Nymph, und bring' an deiner Seit'/ Haste thee, nymph' (Berlin Radio Chorus Choir; www.youtube.com/watch?v=kdA6XCAM6YU), and 'Lass mich wandernd durch das Grün/ Let me wander' (Marian Anderson; www.youtube.com/watch?v=nc3hZ8iGfik).

Written by Robert Franz (1815-1892), a librettist and translator, GJ2 comes from Franz (1872), a 14-page libretto where ASMN appears as No: 52 (pp. 13-14). A handwritten copy of APM (in the Händel-Haus Museum in Halle), with only the GJ2 text underlaid, owned by Auguste Türschmidt (1800-1866), a soprano who sang in many performances of Händel's oratorios in Berlin in the 1820s and 1830s, suggests that GJ2 may have antedated Gervinus' translation. This translation does not seem to be a faithful rendering in that some (mythological) references have been removed (e.g. *Cerberus* in No: 1; *Morpheus* in No: 2). It is likely that Franz wanted a libretto accessible for large audiences that may not recognize all of the literary references but still enjoy the "affects" and "word painting" of the setting (O'Connell & Powell, 1978). Note that Milton may have written those poems in the 1630s, perhaps to be performed aloud in front of an academic audience at Cambridge (Cookson, 1996, p. 133), but they were first published in 1645.

GJ3 (1936) is by Helmut Bornefeld (1906-1990), a composer and academic. Here, ASMN appears as No. 52 (Händel, 2008, pp. 135-141). The foreword by the editor Matthias Wamser indicates that Bornefeld had already introduced his own German text in 1936 (p. 3). The score has both English and German lyrics underlaid and the top line is in German, unlike in Chrysander (1859). Just like GS1, GS2 and GS3, the German singable lyrics differ from one another in lexical and syntactic respects. While GJ1 and GJ3 have tried to retain the syntax in EJ (Table 2 above) (e.g. the adverbial clause ((*so*) *wie ... so*), the (subject) relative clause (*die ... lag*; *der ... bedrängt*) and the participial clause (*erneuend ...*)), GJ2 has employed simple sentences and altered the semantic roles by introducing intransitive verbs (e.g. *steigen*; *flehen*; *anbrechen*; *leuchten*) for more flexibility. They all have benefitted from the advantages of German (relatively free word order thanks to overt case morphology (e.g. the Genitive case)). Trying to preserve the iambic meter, they have used the possibilities of word stress in compounds (e.g. *Morgenglanz*; *lichtflamend*; *Traumgewölk*) as well as of synonymy, as was the case in GS1, GS2 and GS3. However, here, what restricted the translators' choices seems to have been the poetic meter and the score itself.

The lyrics	Function word /Adverb	Agent NP	Action	Patient NP
GJ1	so wie	der Tag	beschleichen	die Nacht
	und	[der Tag]	hauchen (weg)	die Schatten
	so	Licht des Geistes	lösen	der Trug
		Morgenglanz der Wahrheit	verscheuchen	die Nacht
	die	[Nacht]	liegen (um)	die Seele
	und (neu)	Tag der Wahrheit	aufgehen	
'As the day creeps on the night and puffs away the shadows, so does the spirit's light dissolve the illusion, the morning glow of truth chases away the night that lay around the soul, and the day of truth rises anew.'				
GJ3	wie	(erste) Früh	befallen	die Nacht
	und	[Früh]	lösen	Grau der Schatten
	so	Treu	erhellen	Wahn des Wähnens
	und	Strahl (blühender) Einsicht	versprengen	den Dust
	der	[Dust]	bedrängen	das Gemüt
		[Treu]	erneuen	Schau unsers Geistes
'As the first dawn falls upon the night and dissolves the grey shadow, so the faith illuminates delusive beliefs and the ray of blossoming insight disperses the dust that plagues the soul, renewing our mind's vision.'				

Table 7a. The semantic roles of NPs and the relevant actions in the German lyrics (GJ1, GJ3)

Function word /Adverb	Agent /Theme NP	Action	Patient /Ø NP
(Lichtflammend)	die Sonne	steigen (empor)	
	[die Sonne]	teilen	der Nebelflor
und (scheu)	Traumgewölk und Wahn	flehen	
(in Herrlichkeit)	Vernunft	anbrechen	
	[Vernunft]	verbannen	Nacht des Überglaubens
und; (vor den (ewigen) Tag)	[Vernunft]	leuchten	
'Flaming with light, the sun rises, dividing the mist, and clouds of dream and illusion shyly flee away; the reason dawns in (its) glory, banishes the night of false beliefs, and shines before the eternal day.'			

Table 7b. The semantic roles of NPs and the relevant actions in the German lyrics (GJ2)

The foregoing analysis has presented the essential musical features of ASMN as well as a linguistic comparison of three German versions. The following section will discuss prosodic constraints on singability, based on a comparative analysis of both the German versions and the Turkish set of lyrics.

5. The Turkish lyrics and prosodic aspects of singability

Some linguistic aspects of TJ are presented in Table 8 below. Unlike TS1, TS2 and TS3 above, TJ mostly contains simple sentences. There is a subject relative clause (i.e. *büyüleyen düşler*) and an adverbial clause of time built with *-ken* 'while' (i.e. *varır iken* 'while arriving'). The key nouns in EJ have been retained (e.g. *sabah*; *gece*; *gölge*; *gerçek*; *akıl*; *sis*; *gün*), but some verbs have been replaced by semantically related ones (e.g. *sol-* 'fade' instead of *çözül-* 'dissolve'; *uç-* 'fly, evaporate' instead of *kov-* 'chase away'). Consequently, the semantic roles of NPs have been altered due to the intransitive change of state verbs, such that there is now a focus on the resultant states rather than on Agent subjects that directly affect Patient objects. Lexically, some alternatives have been discarded due to the syllable count. For example, *hakikat* is an older synonym for 'truth', and *hayal* 'dream, fancy' could have been an alternative for *düş*. However, since each noun and verb is assumed to bear at least one grammatical morpheme to build sentences, monosyllabic and disyllabic words are preferable to help obtain iambic feet.

The lyrics and English glosses	The semantic roles and actions
Önce sabah ol-ur gece, first morning be-AOR night	[Theme- change of state verb- Experiencer] 'First the night becomes the morning.'
Gölge eri-r gid-er shadow melt-AOR go-AOR	[Theme- change of state verb] 'The shadow melts away.'
Sol-ar büyü-le-yen düş-ler fade-AOR spell-DERIV-PART dream-PL	[Theme- change of state verb] 'The dreams that cast a spell/charm fade away.'
Var-ır i-ken gerçek akl-a arrive-AOR copula-CONV truth mind-DAT	[Theme- change of state verb- Goal] 'As truth reaches the reason/intellect/mind.'
Uç-ar gid-er zihn-in sis-i Fly-AOR go-AOR mind-GEN fog-3pPOSS	[Theme- change of state verb] 'The fog of the mind disappears.'
Ve doğ-ar ap-aydın bir gün and rise-AOR REDUP-enlightened one day	[Theme- change of state verb] 'And a very bright day rises/will rise.'

Table 8. Some linguistic aspects of the Turkish lyrics (TJ)

As for prosodic concerns, the following points are worth noting:

(1) The number of syllables: GJ1, GJ2, GJ3 and TJ have all attained the correct total number of syllables. Since English has a lot of monosyllabic words, it is easier to set words to music without causing word stress problems. German also has many mono- and disyllabic words,

which is an advantage in working with iambic or trochaic feet. As for Turkish, where the final syllable in native words gets the default stress irrespective of the number of morphemes, the need to find short words has reduced syntactic complexity in TJ.

(2) The position of weak vs. strong syllables in the poetic meter: All stressed syllables are in strong positions in GJ1. The preposition *vor* (in *vor dem ew'gen Tag*), which normally need not be stressed, sits in a strong position in GJ2. Similarly, the unstressed definite article *das* (in *der das Gemüt bedrängt*) has fallen in a strong position in GJ3. There are three such problems in TJ: The adverb *önce* 'first' /'œn.dʒɛ/ with irregular stress in the initial syllable has fallen in a weak position, but interestingly it is not perceived as a flaw, perhaps due to being the first word (but not the downbeat) in the duet¹¹. The word *doğar* 'rises' /do.'ɣar/ exhibits two stress problems: the initial unstressed syllable is in a strong position, while the stressed final syllable has fallen in a weak position. These two problems might have been avoided by not starting the line with *ve* 'and'. For example, the line could have been *doğar yeni, aydın bir gün* 'A new bright day will rise.', which would have kept the iambs, but caused a problem with independently repeated (musical) phrases discussed under (4).

(3) Stress patterns of plurisyllabic words: *Übergläubens* (GJ2) and *büyüleyen* (TJ) are the only four-syllable words. The former has primary stress on the initial syllable which is felicitously matched with a strong position in the poetic meter as well as with the downbeat of the measure. The secondary stress in the third syllable also falls on the third beat/in a strong position. The latter has primary stress in the final syllable, which is associated with a strong position and a note higher and longer (Bb4; a half note) than those associated with the preceding ones (G4-A4-F4; eighth notes each). The trisyllabic German words (*Nebelflor*; *Traumgewölk*; *Morgenglanz*; *Herrlichkeit*) and *apaydın* 'very bright' /'a.paj.dwɪn/, which has irregular initial stress due to the reduplicative morphology, are felicitously matched with strong-weak-strong positions.

(4) Independently repeated phrases: The word *restoring* is repeated without the rest of the sentence in mm. 51-52. Although TJ was created without consulting the German lyrics or the Turkish translations (TS1, TS2, TS3), the solution adopted for this problem in GJ2 (*und leuchtet*) is exactly the same as that in TJ. GJ3 has inserted a three-syllable word (*erneuend*) that metrically shows an amphibrach pattern (weak-strong-weak), while GJ1 (*und neu geht*) has used three monosyllabic words, which form a unity (conjunction-adverb-main verb) that can felicitously be repeated within the entire musical sentence in mm. 51-55. A similar problem is *the fumes* in mm. 46-47. The word for that string must be a two-syllable word that can be repeated in the given context. Indeed, all four versions have adopted the same solution. GJ1 (*die Nacht*) and GJ3 (*den Dust*) have an unstressed article followed by a monosyllabic word, while in GJ2 (*verbannt*) and TJ (*uçar* 'flies' /ʊ.'tʃar/) the words are disyllabic with an iambic pattern.

(5) Choice of vowels: Here are the vowels matched with the three extended melismas mentioned in Section 3 above: /ɛ/ (mm. 18-23): GJ1 /aʊ/, GJ2 /aɪ/, GJ3 /œ/, TJ /ɛ/; /o/ (mm. 30-33; mm. 52-55): GJ1 /ʊ, oɪ/, GJ2 /a, oɪ/, GJ3 /ɛ, oɪ/, TJ /ɛ, o/; /a(i)/ (mm. 34-36; 44-46): GJ1 /oɪ/, GJ2 /a/, GJ3 /ɛ/, TJ /a/. TJ has failed to provide an /o/ for the second syllable of *dissolve*, but this is due to the (roundedness) vowel harmony that limits rounded mid vowels /o, œ/ to the first syllable in native Turkish words, and the few borrowed words (e.g. *koro*, *balo*, *şato*, *tablo*) are semantically irrelevant in the given context. The diphthong /aɪ/ in *flight* has been substituted for by /a/, but the word *akla* /ak.'ta/ has final stress so the vowel can be extended felicitously. The unrounded high back vowel /w/ in *apaydın* is problematic on high

¹¹ Initially, the word selected was *birden* 'suddenly' /'bɪr.dæn/, which suffered from the same stress problem. In the end, *önce* was chosen because it rhymes with *gece* 'night' /jɛ.'dʒɛ/ and *gölge* 'shadow' /jɔɫ.'jɛ/.

notes because the mouth is partially closed, but it happens to fall on Bb4-A4 in m. 54 and C5 in m. 56, which are not challenging. Finally, returning to the case of *doğar* mentioned in (2) above, the reordered sentence *doğar yeni, aydın bir gün* would have matched the melisma with /a/ instead of /o/. Clearly, /a/ is a singable vowel, but in this duet, the oboe complements the soprano voice. For example, in mm. 11-23 and mm. 30-38 the oboe is silent, while in mm. 24-29 the soprano voice is silent. Although the oboe and the soprano voice differ in timbre, one needs to take into consideration that the notes played by the oboe in mm. 51-52, while the soprano is simply extending the /o/ of *restoring* (Bb4) are almost the same as the ones sung by the soprano in m. 52.

(6) Linguistic phrasing vs. musical phrasing: The string *varır iken gerçek akla* (v4) is problematic due to scope. Since *gerçek* 'truth, true' immediately precedes *akla*, the string *gerçek akla* can be interpreted as 'to the true mind'. The only way to avoid this potential misunderstanding is for the singer to insert a very short silent pause between *gerçek* and *akla*, which is hardly possible, since the syllables in the measure are each matched with eighth notes. Changing the word order to *gerçek varır iken akla* is even more problematic due to relative pitch: The unstressed initial (and light) syllable *i-* would be matched with a D5 as opposed to the stressed final (and heavy) syllable *-ken* matched with a G4. The comparative prosodic analysis presented above has indicated that, while the German and Turkish lyrics exhibit language-specific properties with respect to the choice of vowels and word stress, all of the lyricists seem to have retained the original number of syllables, and adopted similar strategies to deal with independently repeated phrases. The final section will summarize the findings and point towards future research.

6. Conclusion

This paper has discussed the final duet (in Part 3: *Il Moderato*) called "As steals the morn upon the night" from Händel's *L'Allegro, il Penseroso ed il Moderato* (HWV 55). The main aim has been to investigate the factors that might influence the creation of a singable language version, with special focus on the relative significance of factors, some of which may impose stronger constraints than others.

The analysis has centered around (1) the English lyrics (EJ), (2) their intertextual link with Shakespeare's *The Tempest* and micro-level constraints evident in the German (GS1, GS2, GS3) and Turkish (TS1, TS2, TS3) translations of the relevant verses from the play, and (3) the interaction of the musical score with the original lyrics as well as with three singable German versions (GJ1, GJ2, GJ3) and a Turkish one (TJ).

The results of the analysis suggest that, given that classical compositions are usually expected to be preserved as they are, and that the source content (Shakespeare's verses and EJ) already limits the lexical and syntactic choices of translators to a certain extent, a number of deviations from the original English lyrics are inevitable. In fact, a closer focus on the interplay between music and words has revealed that the following factors seem to have influenced translators' micro-level decisions: the number of syllables, the correspondence of prominent syllables to strong positions in the poetic meter, the division of linguistic and musical content into independent phrases, and the choice of vowels for coloratura, which seems to be a characteristic feature of this particular duet.

The analysis has corroborated the findings of former research, especially those concerning prosody (Strangways, 1921; Nida, 1964; Apter, 1985; Gorrée, 1997; Low, 2005). The findings have also provided evidence for the main argument of this paper: The strongest constraints that influence the creation of new lyrics seem to be the prosodic aspects of singability, suggesting that they can overrule, if necessary, poetic and semantic-reflexive layers of singability in

the sense of Franzon (2008), even in the case of canonical literary texts such as those by Shakespeare and Milton.

In conclusion, any study on song translation requires an analysis of not only textual material but also various aspects of music (e.g. melody, rhythm, harmony, etc.) that interact with words to trigger meanings beyond the verbal one alone. Therefore, further research should prioritize multimodal methods in musical translation, as suggested by Kaindl (2013), among others.

7. References

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Representations of nonhuman animals: An eco-translation investigation of English-Indonesian ecotourism articles

Aditya A. Soeta Bangsa

Universitas Negeri Yogyakarta

Wening Sahayu

Universitas Negeri Yogyakarta

Ingrid A. Gavilan Tatin

Independent Researcher

Abstract

This paper investigates the representation of nonhuman animals in ecotourism articles featured in the *Colours* magazine, published by Garuda Indonesia Airline. Utilizing a combination of corpus-assisted analysis and ecolinguistic analysis using the nine forms of stories (Stibbe, 2021) and cultural filters (deletion, distortion, and generalization) in translation (Katan, 2016), this study analyzes a parallel corpus of English-language source texts and Indonesian-language target texts from seven selected ecotourism articles. The findings reveal that the deletions, distortions, and generalizations observed in the Indonesian target texts significantly transform how nonhuman animals are represented in the ecotourism articles, resulting in a reduced ecological significance and potentially misleading portrayal compared to the English source texts. The importance of considering an ecocentric approach in translation practices is highlighted, particularly in the context of ecotourism, where accurate and respectful representation of the natural world is crucial for promoting conservation and environmental awareness.

Keywords

Tourism translation, nonhuman animals, ecotourism, ecolinguistics, in-flight magazine

CONTACT

 Aditya A. Soeta Bangsa, adityaalam0@gmail.com, Universitas Negeri Yogyakarta, Jl. Colombo, No. 1, 55281, Special Region of Yogyakarta, Indonesia

 Wening Sahayu, weningsahayu@uny.ac.id, Universitas Negeri Yogyakarta, Jl. Colombo, No. 1, 55281, Special Region of Yogyakarta, Indonesia

 Ingrid A. Gavilan Tatin, igavilantatin@gmail.com, Independent Researcher, Tegalda s/n, 4780000 Temuco, La Araucanía, Chile

1. Introduction

The translation of tourism-related texts has become a significant area of interest in translation studies. Several aspects of interest include linguistic accuracy and cultural representation (Agorni, 2018), and how translators achieve a delicate balance between attracting tourists and providing accurate information (Agorni, 2012; Manca, 2016; Sulaiman & Wilson, 2019). Moreover, tourism texts present unique challenges for translators with their varying textual conventions, as well as the differing goals of tourism domains (Kelly, 1998; Togaev & Paluanova, 2021). These differing focuses demand translators pay close attention to terminological choices, genre conventions, and domain-specific knowledge of different types of tourism (Durán-Muñoz & Jiménez-Navarro, 2023; Giampieri & Harper, 2022; Hasmira et al., 2023).

Ecotourism texts, unlike other touristic promotional materials, require a distinct emphasis on environmental protection and education (Fennell, 2015; Ramírez & Santana, 2019). A large body of research has explored various types of tourism (Amenador & Wang, 2023; Durán-Muñoz & Jiménez-Navarro, 2023; Khye Ling et al., 2018; Li & Ng, 2024; Maci, 2019; Napu & Pakaya, 2021; Sulaiman & Wilson, 2018; Turzynski-Azimi, 2021; Veselica Majhut, 2021). However, the focus has primarily been on the cultural and promotional aspects of tourism, leaving a gap in understanding how different types of tourism texts, such as ecotourism texts, are translated and how they contribute to environmental protection and sustainable tourism practices (Gursky et al., 2022; Huynh et al., 2024). This study addresses this gap by examining the translation of ecotourism articles, focusing on the representation of nonhuman animals.

By combining translation theory with ecolinguistics, this study investigates the cultural filters—deletion, distortion, and generalization (Katan, 2016)—apparent in translating the portrayal of nonhuman animals and their ecological significance, informed by ecolinguistic stories (Stibbe, 2021). This study analyzes a parallel corpus of English-Indonesian ecotourism articles to address the question how do cultural filters in translation—deletion, distortion, and generalization— impact the representation of nonhuman animals when translating English-language ecotourism articles into Indonesian?

This study contributes to the growing body of literature on tourism translation and provides valuable insights into the role of language in shaping our understanding and appreciation of the often-silenced voices of nature in translation (Badenes & Coisson, 2015), revealing how language shapes our relationship with the natural world and its inhabitants (Stibbe, 2005). Ultimately, it advocates for more ecocentric translation practices in the tourism industry, practices that foster respect, empathy, and environmental sustainability.

2. Theoretical frameworks

2.1. Nonhuman animals in ecotourism

Nonhuman animals play a crucial role in ecotourism, yet they are often reduced to mere attractions or sources of entertainment (Dilek & Dilek, 2023). While these nonhuman animals, or “being[s] other than a human being” (Merriam-Webster, 2024), contribute significantly to biodiversity conservation and generate substantial tourism revenue, their well-being frequently takes a backseat to human interests (Fennell, 2022; Samal & Dash, 2023). Several studies highlight how ecotourism discourse tends to prioritize tourist comfort and green marketing narratives over genuine environmental concerns and biodiversity conservation (Buonvivere, 2023; Chakraborty, 2019; Dang, 2023; Lamb, 2021; Shannon et al., 2017). This oversight extends to translation practices, where ecological elements, including nonhuman animals, are often overlooked or erased in target texts (Hastürkoğlu, 2020; Mliless et al., 2023; Tekalp, 2021). Correcting this necessitates a more ecologically conscious translation

practice that cultivates ecological connections and dynamics across languages and cultures (Badenes & Coisson, 2015; Cronin, 2017; Diamanti, 2022; Lynes, 2012; Scott, 2023). This is particularly important in ecotourism, where the texts should not only address linguistic and cultural contexts to attract tourists, but also convey genuine ecological messages that promote pro-environmental attitudes and behaviors (Lee et al., 2023; Li & Ng, 2024; Valero Garcés, 2017; You, 2022, 2024), which emphasize sustainability, responsibility, and a green perspective towards the earth we share with other species (Zhao & Geng, 2024).

2.2. Cultural filters in tourism translation

Kelly (1998) defines tourism texts as publications created by public or private organizations to inform, attract, and encourage people to visit tourist attractions or destinations. These texts serve three communicative functions, which Katan (2012) categorizes as the *vouloir* (promotional), which aims to stimulate the reader's interest, the *savoir* (informative), which aims to give the reader knowledge, and the *pouvoir* (persuasive), which aims to empower the reader to act and do something in a certain manner.

However, for translators, achieving a fully functional and adequate translation of tourism texts can be challenging, as they extend beyond preserving the author or authors' intended message in the original text (MacKenzie, 2019) to encompass fundamental differences in how worldviews and cultural perceptions are conveyed across languages (Katan, 2016). To address these challenges, Katan (2016) proposes three cultural filters: deletion, which involves omitting particular information in the communication; distortion, which entails replacing or equating perceived worldviews and experiences with others that are more familiar or, indeed, completely different; and generalization, which presents any particular world experience as something generic or universal.

Katan and Taibi (2021) explain that these filters serve multiple purposes in translation. Deletion can aid target audience accessibility by removing references to taboo or sensitive topics in the source culture to avoid offense in the target culture. Distortion can adapt the content to a target readership by altering complex references or concepts to make them more understandable or relatable for general target audiences. Lastly, generalization can aid by simplifying complex concepts or references to avoid burdening the target audiences with large quantities of specific information they may find too unusual or that cannot be fully represented in the target culture. These purposes imply a need for intervention or filtering, at either a textual or cross-cultural level (Agorni, 2012), to ensure the written or spoken materials are recognizable, comprehensible, and relevant to the particular needs of recipients. Therefore, translators can pay attention to the extent to which the gaps between the source and the target text's readers need to be mediated (Agorni, 2018; Katan, 2020; Nord, 2000), as both readerships have different privileges for accessing not only the language but also the perceived and shared cultural filters (Katan, 2016).

2.3. Ecolinguistics and stories we live by

Ecolinguistics is described by the International Ecolinguistics Association (IEA, n.d.) as a discipline that "explores the role of language in the life-sustaining interactions of humans, other species, and the physical environment." As a discipline, its primary objective is to develop linguistic theories that can be applied to address critical ecological issues, ranging from climate change and biodiversity loss to environmental justice. In this aspect, Stibbe, in his book *Ecolinguistics: Language, Ecology and the Stories We Live By* (2021), proposes nine forms of stories we live by to explore and discuss these pressing issues (see Table 1), delving into the various stories and linguistic frameworks through which human societies perceive and interact with other species and the physical world.

Forms of story	Definition	Manifestation in texts
<i>Ideology</i>	A story centers on shared beliefs within a group about how the world works and how it should be.	Clusters of linguistic features characteristically used by a group.
<i>Framing</i>	A story uses a frame (a packet of knowledge about an area of life) to structure another area of life.	Trigger words which bring a frame to mind.
<i>Metaphor</i>	A story uses a frame to structure a distinct and clearly different area of life.	Trigger words which bring a clearly distinct frame to mind.
<i>Evaluation</i>	A story centers on judgments, whether good, bad, or both, about a specific area of life.	Appraisal patterns that represent an area of life positively, negatively, or both at the same time.
<i>Identity</i>	A story centers on what it means to belong to certain categories or groups.	Forms of language that define characteristics of certain kinds of people.
<i>Conviction</i>	A story centers on whether a particular description of the world is true, uncertain, or false.	Patterns of language that represent description about the world as true, uncertain, or false.
<i>Erasure</i>	A story centers on whether an area of life is unimportant and therefore unworthy of consideration.	Patterns of linguistic features which fail to represent a particular area of life at all, or which background or distort it.
<i>Salience</i>	A story centers on whether an area of life is important or worthy of consideration.	Patterns of language which give prominence to an area of life.
<i>Narrative</i>	A story centers on a structure that involves a sequence of logically connected events.	Narrative text, i.e., specific oral telling, written work, or other expressive form which recounts a series of temporally and logically connected events.

Table 1. Nine forms of stories we live by (modified from Stibbe, 2021, p. 17)

Stibbe (2021, p. 6) defined stories as “cognitive structures in the minds of individuals which influence how they think, talk and act” and stories we live by as “stories in the minds of multiple individuals across a culture.” Importantly, these nine forms of story manifest themselves through various linguistic features, including vocabulary, lexical relationships, grammatical structures (e.g., activation vs. passivation), transitivity (e.g., processes and participants in a clause), assumptions and presuppositions, relationships between clauses (e.g., in terms of reason, consequence, and purpose), the representation of events and participants (e.g., abstraction vs. concretization; individualization vs. an aggregated mass), intertextuality, genres, and figures of speech (Stibbe, 2021).

2.4. Ecolinguistic stories, translation filters, and ecotourism

The integration of ecolinguistic stories (Stibbe, 2021) and cultural filters in translation (Katan, 2016) offers a comprehensive framework for understanding how nonhuman animals are represented in multilingual ecotourism discourse, revealing how seemingly small linguistic changes, analyzed through ecolinguistic stories and cultural filters in translation, can ripple through conservation messaging, tourist experiences, and cross-cultural understandings of the natural world. This analysis seeks to uncover whether the ecotourism texts preserve or alter the ecological and cultural narratives when adapted for diverse audiences. To illustrate how these stories manifest themselves in ecotourism discourse, consider the following passage from touristic promotion “Borneo Orangutan Tour in Tanjung Puting” (Local Guides, 2017):

The main reason people visit Tanjung Puting is because of the Orangutans, the [sic.] park is also home to the bizarre-looking proboscis monkey [*Evaluation: unusual appearance as a defining characteristic*] with its “Jimmy Durante” nose [*Ideology: Use of “its” not “their” says that the monkeys are objects, not sentient beings; Metaphor: comparing an animal feature to a human celebrity*], as well as seven other primate species [*Erasure: unnamed animals are reduced to numbers*] [*Ideology: the passage positions the nonhuman animals as a primary ecotourism commodity*]. (Local Guides, 2017)

The passage above demonstrates how multiple ecolinguistic stories are interwoven to create meaning. This construction has the potential to shape tourists’ attitudes, perceptions, and behavior towards nonhuman animals within ecotourism discourse, where they are represented in a way that aligns with either anthropocentric (human-centered) or ecocentric (nature-centered) perspectives. Alternatively, it reinforces beneficial, ambivalent, or destructive discourse that goes in accord with or against the ecological philosophy (ecosophy) of “how organisms (including humans) depend on interactions with other organisms and a physical environment to survive and flourish, and also an ethical framework to decide why survival and flourishing matters and whose survival and flourishing matters” (Stibbe, 2014, p. 119). In this case, the commodification of nonhuman animals as a tourism allure reflects an anthropocentric, i.e., human-centered, perspective where wildlife is primarily viewed as a resource for human enjoyment rather than as integral members of an ecosystem (Dilek & Dilek, 2023).

As the text moves between languages and cultures, e.g., from English to Indonesian, filters such as deletion, distortion, and generalization can influence how nonhuman animals are represented, positively or negatively. For instance, their ecological significance, which hints at anthropocentric Ideology, may be further downplayed in favor of highlighting aspects that appeal to Indonesian readers’ entertainment preferences. The Metaphor of the proboscis monkey’s physical characteristic using Jimmy Durante could be deleted or replaced with a more biologically accurate description, as this cultural reference may not resonate with Indonesian readers as it does with English-speaking readers. The subjective Evaluation of “bizarre-looking” might also be deleted or distorted into a neutral (e.g., “well-known”), positive (e.g., “beloved”), or more negative (e.g., “ugly”). Finally, the presence of Erasure in “seven other primate species” might be replaced with a more abstract “seven other animals” or more concrete presentation “seven other primate species, including long-tailed macaques, gibbons,” etc.

3. Corpus and methodology

This study employed a corpus-assisted analysis to help examine individual language features in the texts made by the original authors and translators that reflect their ideological orientations. Informed by Poole’s (2022) corpus-assisted ecolinguistic analysis on a small yet specialized corpus to analyze how nonhuman animals are represented within a discourse, and grounded

in the theories of ecolinguistic stories (Stibbe, 2021) and cultural filters in translation (Katan, 2016), this study aims to demonstrate how various linguistic features in ecotourism discourse concerning nonhuman animals were transformed when translated from the source text (English) to the target text (Indonesian).

For this purpose, the study compiled seven selected ecotourism articles from *Colours* magazine (retrieved from www.garuda-indonesia.com): (1) Rinca Island (RCI, 2013), (2) Tanjung Puting National Park (TNTP, 2014), (3) Way Kambas National Park (WKNP, 2014), (4) Wasur National Park [Merauke] (WNP, 2014), (5) Kerinci Seblat National Park (KSNP, 2014), (6) Palangkaraya (PLKR, 2018), and (7) Sebangau National Park (SNP, 2019). The selection was based on their relevance to conservation and natural protected areas, aligning with ecotourism themes and criteria (Fennell, 2015; Ramírez & Santana, 2019); their focus on Indonesia's famous ecotourism destinations (e.g., national parks, wildlife encounters, and nature reserves); and their availability in English and Indonesian. A total of 31,605 words and 316 segments (i.e., paragraphs in both English and Indonesian) were compiled into a parallel corpus document and analyzed with the help of a web-based corpus tool Sketch Engine (Kilgariff et al., 2004, 2014).

3.1. Data collection and analysis

Using Sketch Engine, the study identified key terms or phrases related to names, characteristics, features, and descriptions of nonhuman animals in English source texts and their Indonesian translations. This included searches for lexical patterns, collocations, and concordances to reveal how nonhuman animals were linguistically represented in each language. The results gained from these searches were systematically categorized into different types of ecolinguistic stories informed by Stibbe's (2021) theory.

After data collection, the representations of nonhuman animals in the English texts were compared with their Indonesian translations. The analysis was informed by Katan's (2016) cultural filters in translation, specifically focusing on the application of the filters of deletion, distortion, and generalization in the Indonesian translations. The final phase of analysis examined how translation filters impact the representation and ecological significance of nonhuman animals and how these changes might influence the ecological narratives conveyed to Indonesian audiences.

To ensure reliability, the two researchers conducted the data collection independently (assigned as Coder 1 and Coder 2) following the adapted theoretical frameworks used in this study. Any discrepancies in the classifications (i.e., the ecolinguistic stories and translation filters) were discussed and resolved by consensus. Furthermore, to address ethical considerations, the study only used ecotourism articles that are publicly available from Garuda Indonesia through their official online platform and no personal identifying information was collected or used in the analysis.

4. Results

4.1. Auditory descriptions

Nonhuman animals were often described in the texts through their distinctive calls and sounds that primarily aimed to evoke vivid imagery and immerse readers in nature's atmosphere. Several instances of these auditory experiences from the source text (ST), however, were found to be significantly transformed in the target text (TT) (See Table 2).

English (ST)	Indonesian (TT)
(1) The gentle cacophony of calls from birds, frogs, cicada and countless other insects provides a soothing backdrop for a restful night's sleep in the jungle (PLKR, 2018, p. 118).	→ Suara burung, katak, jangkrik dan bermacam serangga menjadi latar belakang yang menenangkan untuk tidur malam yang nyenyak di tengah hutan (PLKR, 2018, p. 118).
(2) I sense our guide is listening intently to the forest, the strange language of the insects and the rustling of leaves... (SNP, 2019, p. 101)	→ Pemandu mendengarkan dengan saksama suara hutan, suara serangga dan gemerisik dedaunan ... (SNP, 2019, p. 103)
(3) One of the most distinctive sounds you'll hear in the park is the loud call of the siamang, a black-furred gibbon that likes to hang out high in the trees. (WKNP, 2014, p. 129)	→ Salah satu suara paling spesifik yang dapat didengar di Taman Nasional adalah suara Siamang, kera berbulu hitam yang gemar bergelantungan di pohon. (WKNP, 2014, p. 129)
(4) As we hike doggedly up a root-strewn ridge, the local gibbon troop keeps pace with us, whooping their shrill territorial siren call , drowning out the morning chirping of a billion cicadas. (KNSP, 2014, p.124)	→ Saat kami mendaki jalan setapak yang penuh akar pohon, sekawanan siamang mengikuti kami sambil mengeluarkan suara lengkingan sebagai peringatan batas wilayah mereka, mengalahkan suara jutaan tonggeret. (KNSP, 2014, p. 130)

Table 2. Excerpts of auditory descriptions

Table 2 presents Saliency stories with several elements of Metaphor that give prominence to the visibility of nonhuman animals. Awny (2023) pointed out that Saliency stories can be revealed by portraying nonhuman animals as active participants or initiators of actions. For instance, ST (1) uses the description “**gentle cacophony**”, referring to the “**calls**” as loud and dissonant yet gentle and soothing, and the activation of “**provides**” to present the birds, frogs, cicadas, and countless other insects as the sayers of the verbal processes. However, TT (1) deleted the “**gentle cacophony**”, generalized the “**calls**” into “**Suara**” (sounds), and distorted “**provides**” into “**menjadi**” (becomes), which significantly reduces the representation of nonhuman animals’ verbal processes in the Indonesian translation.

These transformations could be attributed to the translator’s attempt to avoid presenting the readers with overwhelming details (Agorni, 2018) or to different cultural preferences for either explicit or implicit forms of informational details (Kelly, 1998). However, similar transformations evident in the three other excerpts suggest an underlying belief that the target-text audiences may not need, or may not engage with, the same level of auditory details as the source-text audiences. It can be seen that TT (2) deleted the Metaphor from “**strange language** of the insects” and generalized it into “**suara serangga**” (sound of insects); TT (3) deleted the “**loud call** of the siamang” and generalized it into “**suara Siamang**” (sound of siamang); and TT (4) deleted the Metaphor of a local gibbon troop’s “**siren call**” and generalized it into “**suara**” (sound), as well as deleted the “**morning chirping**” of a billion cicadas, generalizing it into “**suara**” (sound). These transformations in the Indonesian target texts result in a reduced Saliency story manifested in comparison to the English source texts, especially regarding the activation of nonhuman animals and presenting them as sayers of the verbal processes.

4.2. Interchangeable identities

Nonhuman animals in the corpus primarily constitute great apes (orangutans), lesser apes (gibbons), tarsiers, slow lorises, proboscis monkeys, and macaques, with some additional species represented. However, the analysis identified several instances of Erasure stories, where nonhuman animals' identities were generalized and treated as interchangeable in the Indonesian translation, especially between apes and monkeys. For example, "a fast-moving gibbon" is translated into "seekor monyet datang dengan gerakan yang cepat," or a monkey comes with fast movement in English (TNTP, 2014), and "a gang of long-tailed macaques" into "sekelompok kera berekor panjang," or a group of long-tailed apes in English (WKNP, 2014). These generalizations occurred throughout the corpus, as seen in Table 3.

English (ST)		Indonesian (TT)
(1) Pay close attention and with luck, you could see gibbons, tarsiers , Malay civets (TNTP, 2014, p. 131).	→	Amati sekitar Anda dan jika beruntung Anda dapat melihat monyet ungka, monyet tarsier , musang malay (TNTP, 2014, p. 135).
(2) Way off in the distance we can just make out a very faint sound, which our guide identifies as the call of a southern pig-tailed macaque (SNP, 2019, p. 102).	→	Dari kejauhan, kami bisa mendengar suara samar-samar, yang menurut pemandu kami adalah suara kera ekor babi (SNP, 2019, p. 103).
(3) ... in tow, we've spotted the brilliant blue of a soaring blue-eared kingfisher, a single silver langur , the bright red beak of a stork-billed kingfisher ... more silver langurs (WKNP, 2014, p. 119)	→	kami ... berturut-turut melihat burung Raja Udang Meninting yang memiliki warna biru di sekitar telinganya, seekor langur perak , burung Pekaka Emas ... beberapa jenis kera yang disebut langur (WKNP, 2014, p. 125)

Table 3. Excerpts of inaccurate identifications

Table 3 presents an element of Saliency, where the presence of nonhuman animals lies at the center of the narratives (Awny, 2023). However, it can be seen that TT (1) translated "**gibbons**" and "**tarsiers**" as "**monyet ungka**" (ungka monkey) and "**monyet tarsier**" (tarsier monkey) respectively. In contrast, TT (2) translated "**southern pig-tailed macaque**" as "**kera ekor babi**" (pig-tailed ape). Although the addition of "monyet" (monkey) may help those unfamiliar with these animals, the inconsistency between apes and monkeys creates a problematic generalization by misclassifying these primates. The more problematic identification is illustrated in the third excerpt; TT (3) translates "**silver langur**" as "**kera**" (ape) along with an additional explanation of "**beberapa jenis kera yang disebut langur**" (some types of apes called langurs).

Stibbe (2021, pp. 144–145) refers to this type of Erasure as "*the mask*". In this case, the translation transforms the specific mentions of nonhuman animals in the ST into colloquial generalizations in the TT, altering their identity as interchangeable from one another within the semantic domain of a primate. A similar case also occurred in Li and Ng (2024), where nonhuman animals are introduced inaccurately in the translation due to the translators' ignorance toward the scientific identification of animal species. Juergens (2018) argues that humans and nonhuman animals share similarities in having unique personalities and abilities, as well as perceiving and experiencing reality in distinct ways. By generalizing nonhuman animals' identities, translators inadvertently minimized this uniqueness. This over-generalization

could also perpetuate stereotypes as it diverges from the original intent to simplify complex information (Katan & Taibi, 2021), and thus fosters an inaccurate and harmful presentation of conservation and animal welfare (Rizzolo, 2023). Studies have highlighted the importance of accurate information about animal identification, particularly for conservation management (Blair et al., 2011), understanding biogeography features (Beusterien, 2023), and minimizing disease transmission (Schultz, 2016). Therefore, inaccurate identification of specific nonhuman animals can harm both humans and animals, while also misleading target readers about the original text’s educational and conservation goals.

4.3. Conservational messages

Another presentation of nonhuman animals within the corpus was through conservational messages, in which nonhuman animals are described as vulnerable. These messages manifest Conviction stories and may shape the audience’s perception of environmental issues by instilling a sense of responsibility and immediacy. However, such conservational messages were often presented differently in the translation (see Table 4).

English (ST)	Indonesian (TT)
(1) Camp Leakey, a research centre in Tanjung Puting National Park, one of the few remaining homes for the endangered orangutan (TPNP, 2014, p. 131).	→ Camp Leakey, sebuah pusat riset yang terkenal di taman nasional Tanjung Puting, salah satu dari beberapa habitat orangutan yang tersisa (TPNP, 2014, p. 135).
(2) The park [Way Kambas National Park], with around 40 per cent of its primary forest remaining, provides a sanctuary for several species of critically endangered animals , including the Sumatran tiger, Sumatran rhinoceros and Sumatran elephant (WKNP, 2014, p. 119).	→ Taman Nasional tersebut, dengan 40% dari hutan utamanya yang masih tersisa menyediakan surga bagi beberapa spesies satwa yang sangat langka , termasuk harimau Sumatera, badak Sumatera dan gajah Sumatera (WKNP, 2014, p. 125).

Table 4. Excerpts of conservational messages

Table 4 presents two excerpts about the conservation status of nonhuman animals marked by the source texts’ mention of “**endangered**” (*terancam punah* in Indonesian). This emphasis carries high facticity from scientific authority that manifests true Conviction stories, alerting readers about the species’ critical condition. However, TT (1) deletes the “**endangered**” status of orangutans. While the core message of ST (1) remains intact in the TT, the deleted “**endangered**” presents a different sense of urgency, from both the habitat’s and the orangutans’ threatened survival in the ST to only the fact about the habitat loss in the TT. Meanwhile, ST (2) presents the conservation message with “**critically endangered**”, emphasizing the critical status of Sumatran tigers, Sumatran rhinoceroses, and Sumatran elephants. However, TT (2) generalized “**critically endangered**” to “**sangat langka**” (very rare). While in terms of the semantic domain the use of “very rare” closely corresponds to “**endangered**” and suggests scarcity, it lacks the scientific precision and conservational impact of the original term.

Rizzolo (2023) highlights that different cultures may respond differently to information on animal conservation. According to Matecki et al. (2021), this response involves different attitudes towards endangered species within the affective, cognitive, and behavioral components. In Table 4, the ST clearly conveys an urgent message that these animals are on the brink of

extinction. However, in the TT, the deletion or generalization of terms like “**endangered**” alters the conservation message, creating a false sense of security and potentially undermining conservation efforts. These transformations in the translation, while still maintaining Conviction stories, result in different appealing effects on readers’ sense of responsibility and encouraging action.

4.4. Physical and emotional evaluations

Evaluation stories, in which evaluative elements communicate value judgments toward nonhuman animal portrayals through adjectives and adverbial phrases, also reveal instances of translation filters. Notably, these filters occurred in several descriptions of nonhuman animals’ physical ability and emotional capacity (see Table 5).

English (ST)	Indonesian (TT)
(1) It is clear that this creature [the Komodo dragon] is as spectacularly adept at running as it is at swimming (RCI, 2013, p. 136).	→ Tampak jelas bila makhluk ini mampu berlari dan juga berenang (RCI, 2013, p. 139).
(2) You won’t actually be permitted to touch the orangutans [...] but one look into an orangutan’s gaze and this won’t matter – your heart will be touched by these soulful creatures who share around 97 per cent of their genetic material with humans (TPNP, 2014, p. 139).	→ Anda biasanya tak akan diizinkan untuk menyentuh orangutan [...] tapi hati Anda akan tersentuh dengan sorot mata mahluk yang berbagi gen 97% dengan manusia (TPNP, 2014, p. 139).

Table 5. Excerpts of physical and emotional evaluations

ST (1) uses the phrase “**spectacularly adept**” to convey a positive Evaluation of the Komodo dragon’s physical abilities. The adverb “**spectacularly**” intensifies the description, while “**adept**” highlights the mastery of running and swimming. Moreover, ST (1) uses a parallel structure (“at running as it is at swimming”), emphasizing the Komodo dragon’s dual abilities equally. However, these elements are removed in TT (1), resulting in a transformed Evaluation from the exceptional performance into just focusing on the fact that the Komodo dragon “**mampu**” or *able* to perform both activities. A similar deletion was also observed in the evaluation of orangutans. Here, ST (2) used “**soulful**” to convey the orangutans’ emotional depth, intelligence, and capacity for empathy. It portrays orangutans not just as sentient beings, but also as creatures with profound emotional lives, suggesting that they also possess a similar Identity as humans. While the core message remains intact, TT (2) deletes this Evaluation of “**soulful**”, leading to a more detached understanding of humans and orangutans’ shared Identity.

These deletions illustrate how seemingly superficial omissions can reduce the evaluative language present in the ST. While the deletion in excerpt (1) can be attributed to the translator’s attempt to overcome challenges in finding equivalent expressions in the target language (Zhulavska, 2022), excerpt (2) could strip away the significance of the emotional capacity of the orangutans. This reduces the TT readers’ ability to emotionally connect with them as sentient beings capable of eliciting empathy (Zhdanova et al., 2021). Hanni-Vaara (2022) explains that empathy plays a crucial role in ethical and moral behavior as it involves understanding and sharing the feelings of others. Thus, by minimizing this emotional depth, the translation risks reinforcing the assumptions that “feelings, communicative capacity, and ethics apply only to humans and not to nonhuman animals” (Price, 2019, p. 1).

4.5. Humans and nonhuman animals' conflicts

Distinct patterns were identified in how human-animal relationships are framed across English source texts (ST) and Indonesian target texts (TT). The prominent Framing identified in the corpus was human and nonhuman animal conflict, where translation filters significantly transform the ideological positioning and emotional impact presented in the original texts (see Table 6).

English (ST)	Indonesian (TT)
(1) We left the village shortly after dawn with three rangers armed with the long forked staffs that are the only defense against dragon charges (RCI, 2013, p. 134).	→ Kami meninggalkan kampung tak lama setelah subuh bersama tiga orang polisi hutan yang bersenjata kayu panjang dengan ujung bercabang sebagai satu-satunya pertahanan terhadap komodo (RCI, 2013, p. 137).
(2) Guards set up along the perimeter of the park at certain times of year try to stop wild elephant herds from stomping into their fields and tearing up their plants. It's an uneasy truce that can easily break into battle (WKNP, 2014, p. 120).	→ Gardu dan penjaganya yang dibangun di sekeliling perbatasan dari Taman Nasional selama beberapa kali dalam setahun dilakukan untuk mencegah gajah-gajah liar memasuki ladang mereka dan mencabuti pohon yang sudah ditanam. Kesepahaman antara gajah dan manusia ini sangat rentan dan bisa berkembang menjadi pertikaian (WKNP, 2014, p. 126).

Table 6. Excerpts of human-animal conflicts

ST (1) creates a high-stakes narrative through conflict vocabulary, including “**armed**”, “**defense**”, and “**charges**”, while using the dramatic term “**dragon**” instead of Komodo dragon to emphasize danger and frame the encounter as a thrilling adventure. While TT (1) faithfully renders “**armed**” with “**bersenjata**” (armed) and “**defense**” with “**pertahanan**” (defense), it deletes the aggressive terminology “**charges**” and uses a generalized species-specific “**komodo**” instead, presenting the encounter as a controlled, routine procedure. This translation choice is particularly significant given the statistical context: only 30 recorded Komodo attack incidents occurred from 1974-2017 (Fajar, 2021). While the source text amplifies the adventure appeal, the target text opts for a more measured portrayal. Meanwhile, ST (2) uses more aggressive vocabulary, such as “**to stop**”, “**stomping**”, and “**tearing up**”; frames the relationship in militaristic terms, using words like “**uneasy truce**” and “**battle**”; and positions the elephants as deliberate adversaries. However, TT (2) employs more neutral verbs, “**mencegah**” (to prevent), “**memasuki**” (entering), and “**mencabuti**” (plucking); generalizes the incident as “**Kesepahaman**” (mutual understanding); and distorts the conflict as a gradual development with “**bisa berkembang menjadi pertikaian**” (could develop into a dispute), rather than an immediate threat that “**can easily break into battle**” presented in ST (2).

These deletions, distortions, and generalizations from the observed translations reveal a different human and animal conflict Framing that encourages empathy and coexistence while reducing unnecessary fear, threats, or antagonism toward wildlife. However, such transformations also carry potential drawbacks. Understating real dangers and challenges may create unrealistic expectations about human-wildlife interactions and could hamper the development of effective conflict management strategies. Katan (2016) points out that translation is not merely a linguistic process but a form of cultural negotiation. From an ecolinguistics perspective,

translators therefore have a responsibility to reveal ecological realities beyond the confines of the target culture, as their ecological perspectives influence the survival of the ecosystem in a different cultural context (Tekalp, 2021). These transformations demonstrate how translation choices can potentially influence public perception and understanding of the reality of wildlife conservation challenges, potentially affecting both tourism experiences and conservation efforts in protected areas.

4.6. Figurative descriptions

The analysis also identified various Metaphors and figurative expressions depicting nonhuman animals. These variations reflect distinct cultural frameworks and anthropomorphic tendencies in wildlife representation (see Table 7).

English (ST)	Indonesian (TT)
(1) [Author name] sets out to track down Sumatra’s king of the jungle , and the dedicated conservationists who are protecting him . (KNSP, 2014, p. 121)	[Author name] mengikuti jejak kaki raja hutan Sumatera ini, dengan ditemani sejumlah ahli konservatorium yang menjaganya dari sang harimau . (KNSP, 2014, p. 129)
(2) [the guide] spies a gang of more than 20 proboscis monkeys... the white behinds of the males reminiscent of sumo wrestlers (TNTP, 2014, p. 131).	[the guide] mengamati sekitar 20 ekor bekantan... seekor bekantan putih di belakang para pejantan tampak seperti pegulat sumo (TNTP, 2014, p. 135).

Table 7. Excerpts of figurative descriptions

ST (1) uses the Metaphor of “**Sumatra’s king of the jungle**” and the masculine pronoun “**him**” to impose human social structures and gender binaries onto wildlife, reflecting a deeply anthropocentric worldview. While TT (1) maintains this hierarchical Metaphor through “**raja hutan**” (king of the forest)— despite tigers often being referenced as mystical and respected elders in Indonesian culture through the honorific term “*Datuak*” or “*Inyiak*”, meaning grandparents (Muhammad, 2023)—a significant distortion also occurs as the TT renders the description about tigers being protected by conservationists into “**menjaganya dari sang harimau**” (protecting him [the author] from the tiger), recasting the tiger from a protected subject to a potential threat. Similar distortion occurs in the second excerpt. Here, ST (2) employs creative imagery by comparing “**the white behinds**” of male proboscis monkeys to sumo wrestlers’ loincloths, creating a vivid and culturally specific Metaphor that draws on Japanese cultural references to describe the distinct coloration of the male proboscis monkeys’ body parts. However, TT (2) significantly alters this description by rendering it as “**seekor bekantan putih**” (a white proboscis monkey behind the males), presenting a single white male proboscis monkey within the group who was similar to a sumo wrestler.

It can be seen that the target texts present distorted portrayals of nonhuman animals. Ramli (2019) pointed out such instances as a misinterpretation of lexical choices in the source language. While misinterpretation and inaccuracy are inevitable in translating ecological perspectives (He & Zhang, 2024), Tekalp (2021) argues that translators should not reduce or even mislead the profound ecological force present in the original texts. In this case, despite the anthropomorphic elements of the Metaphor being retained in the target texts, the observed distortions can significantly impact the portrayal of the wildlife, potentially influencing tourists’ expectations and understanding of the animals they encounter.

5. Conclusion

This study illuminates the significant role of translation filters (deletion, distortion, and generalization) in transforming the representation of nonhuman animals in English-Indonesian ecotourism articles. Through ecolinguistic stories, the analysis highlights how linguistic transformations often reduce the ecological significance and visibility of nonhuman animals, resulting in representations in the target texts that may prioritize anthropocentric narratives over ecocentric perspectives (Stibbe, 2021). Such shifts in representation have implications for the target text audiences' perceptions, as reduced salience or misrepresentations may impact attitudes towards biodiversity conservation and environmental responsibility fostered by ecotourism (Huynh et al., 2024; Lee et al., 2023; Oktawirani et al., 2019). In this case study, translators could ideally improve the target texts from an ecocentric perspective, as they have more privileged access to Indonesia's biodiversity and ecotourism contexts. Therefore, the study suggests that a more ecocentric approach in translating ecotourism texts is necessary, as translation plays a critical role in promoting accurate and respectful portrayals of the natural world.

Although using a restricted corpus allows for an in-depth case study, it may limit the generalizability to other ecotourism contexts. Furthermore, the study did not incorporate all nine forms of ecolinguistics stories in detail, but focused only on those that present significant challenges from a translation perspective. Based on these limitations of the study, future research could extend these findings by exploring translations on various tourism platforms and with additional language pairs, which may present distinct ecological narratives and cultural translation challenges. Ultimately, this study serves as a call to action for translators, practitioners, and researchers to collaborate in developing and implementing translation practices in ecotourism discourse that prioritize ecological considerations and contribute to a more sustainable future. In this regard, Stibbe (2021) proposes that modern nature writing combines scientific accuracy with vivid sensory details, blending precise scientific language with first-hand experiences. Similarly, Thomsen et al. (2023) suggest approaching topics regarding animal voices more ethically and compassionately, recognizing that language is a fundamental variable in shaping the realities of animal representation.

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The audio description script through the lens of multimodality. A qualitative and quantitative analysis of the meaning codes in *Elite*

Alejandro Romero-Muñoz

Universitat Jaume I


Abstract

Multimodality has been a crucial concept in audiovisual translation (AVT) research that has allowed scholars to explore the audiovisual text. In this vein, researchers should move beyond the idea of AD being a homogenous notion to incorporate a multimodal view where the AD script is the result of different sign systems whose interaction conveys complex meanings. In this study, we first examine how the contents of AD scripts can be described using Chaume's (2004) proposal of the multimodal meaning codes. Secondly, we explore if this multimodal analysis can account for any difference between the English and Spanish versions. The interaction of multimodal information in an AD script fragment from the Netflix series *Elite* in both languages was addressed by resorting to a qualitative and quantitative analysis. Our results show that multimodality can describe the sign systems that comprise AD scripts. Moreover, the core of AD scripts in both languages consists of mainly visual information: movement, iconography, textual elements, and spatio-temporal changes. Therefore, we can state that *Elite's* AD script in English and Spanish is constituted by four sources of visual information, which can help future researchers to study AD in a more precise way from different perspectives and methodologies.

Keywords

Audio description, multimodality, meaning codes, qualitative analysis, quantitative analysis

CONTACT

 Romero-Muñoz Alejandro, alromero@uji.es, Universitat Jaume I, Avinguda Vicent Sos Baynat s/n, 12071 Castelló de la Plana, Spain

1. Introduction

Audio description (AD) could be defined as an audiovisual translation (AVT) mode that aims to make audiovisual products and events accessible primarily for visually impaired and partially sighted users. AVT researchers have long used multimodal notions to describe the audiovisual text as the result of at least visual and acoustic information interacting to convey complex meanings. In this light, the motivation that lies behind this study is the belief that AD tends to be conceived as a homogenous theoretical notion where cultural references are transmitted, where differences between languages can be observed, where creative alternatives can be implemented, etc. However, since the AD script is also an audiovisual text, throughout this paper we will support the idea that a particular kind of multimodal analysis based on Chaume's (2004) meaning codes will allow researchers to consider AD scripts as the result of different sign systems so that future studies can focus on the precise sources of information conveyed in the scripts rather than on AD as a whole.

In this vein, the main research question that structures this paper is how different sign systems comprise the AD scripts and if the way these signs interrelate can be described by using multimodal meaning codes. Therefore, the main objective is to explore the way by which meaning codes can account for the multimodal contents of AD scripts. The resulting hypothesis is that signs from just some key meaning codes will be identified in the AD scripts. This assumption draws on Norris' (2004) notion of "modal configuration", which is the hierarchy of relevant sign systems or modes that arise when the interaction of modes produces particularly complex meanings. Additionally, this paper considers a second research question, which is whether the AD scripts in English and Spanish display differences in multimodal terms. Accordingly, the second objective is to delimitate which meaning codes constitute the multimodal components of AD in both languages. Finally, based on previous studies tackling the differences in AD among languages (Matamala & Rani, 2009), the second hypothesis is that the AD fragment in English and Spanish will consist of different multimodal contents.

2. Audiovisual translation and audio description

AVT is characterized by the interlingual and intralingual transfer of audiovisual texts, simultaneously conveying information through two communication channels (three if we consider the tactile channel, following Mejías-Climent, 2021) by which codes (composed of signs) convey meanings. According to Mangiron (2022) "AVT" is used as a hypernym that includes the translation and adaptation of multimedia, multimodal, and multisemiotic texts combining verbal and non-verbal signs transmitted through the acoustic and visual channels. Among the different AVT modes, dubbing and subtitling are probably the ones that have most attracted scholars' attention, although AVT includes many other modes: voice-over, AD, respeaking, subtitling for the deaf and hard of hearing (SDH), etc. Following other AVT classifications, Mangiron (2022) distinguishes between "traditional media" (films, series, documentaries, etc.) and "newer media" or "localization" (videogames, multimedia products, software, etc.).

Despite these proposals, which include AD and usually consider it as an accessible AVT mode, the relationship between AVT and accessibility is currently being reexamined. One of the approaches states that accessibility belongs to AVT, so dubbing or subtitling would be related to AD, with the particularity that the latter would be an accessible AVT mode. An early instance of this approach could be *The Arts and 504: a 504 Handbook for Accessible Arts Programming* (Greco & Jankowska, 2020), where references to "captions" and "verbal description" appear together. Another perspective reckons that accessibility should be considered as a different discipline: "media accessibility" or MA. In this regard, Greco (2018) supports the shift from

a particularist vision of accessibility (where accessibility would be aimed at specific groups of people) towards a universalist one (where accessibility would be aimed at every human being). Finally, a flexible viewpoint that envisions accessibility as part of AVT and, at the same time, allows the possibility of AVT being part of a wider concept of accessibility can be found in Matamala (2019), who identifies the following categories: linguistic accessibility, sensory accessibility, and cognitive accessibility. Therefore, accessibility would include prototypical modes such as SDH or AD (sensory accessibility), but also dubbing or subtitling (linguistic accessibility). If we conceive accessibility as part of AVT, AVT would include prototypical modes, like dubbing and subtitling, but also other accessible modes, like AD and SDH.

Accordingly, AD could be defined as an AVT or MA mode that aims to make audiovisual products and events accessible for visually impaired and partially sighted users. Vercauteren states that AD translates “the visual and aural elements that [people with sight loss] do not have access to into a verbal commentary” (2022, p. 78). This verbal commentary should be embedded in silent moments so as not to overlap with relevant aural elements. According to Mazur (2020, p. 228), AD primary users are visually impaired or partially sighted people, but secondary users with no vision impairment can also be found (elderly people, people with cognitive difficulties, users employing AD with learning purposes, etc.). Researchers have resorted to Jakobson’s (1959) concept of “intersemiotic translation” to state that AD is a translation from a non-verbal sign system (the image and some sounds) into a verbal sign system (the AD script), although AD can also be interlingual when AD scripts are translated (Jankowska, 2015; Romero-Muñoz, 2024). Beyond this, Jankowska (2015) links AD to AVT concluding that AD meets three AVT requirements: its purpose is to make national or foreign audiovisual products available to people that would not understand them without that help; both the ST and the TT consist of audiovisual or multimodal texts, where several meaning codes are transferred by means of the visual and acoustic channels; and AD shares important characteristics with other AVT modes, like space and time restrictions.

3. A multimodal view of audio description

In many definitions of multimodality, the notions of semiotic modes and the way they interact seem to be what characterize the discipline. Kress & Van Leeuwen (2001, p. 20) refer to multimodality as: “the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined”. Semiotic modes can be described as “semiotic resources”, whose meaning is “culturally made, socially agreed and socially and culturally specific” (Kress 2014, p. 60). Regarding the interrelation of modes, it is this interaction that creates meaning (O’Halloran, K.L.E. & Tan, 2015); hence multimodality focuses on how semiotic modes combine to constitute the multimodal text (Taylor, 2020).

Following Villanueva-Jordán (2024), four concepts are involved in the creation of meaning in multimodal texts: the resource integration principle, multiplying meaning, modal density, and modal configuration. On the one hand, the resource integration principle was proposed by Baldry & Thibault (2006), and it deals with how modes or semiotic resources relate to each other. On the other hand, Lemke states that meanings stemming from different semiotic modes influence meanings from other semiotic modes, “thus *multiplying* the set of possible meanings that can be made” (1998, p. 92). Finally, Norris (2004) uses the notion of “modal density” as the intensity and complexity achieved by means of the interaction of different modes, and because of this density some modes might become more relevant than others, a hierarchy that Norris (2004) labels as “modal configuration”.

After overviewing the basic concepts of multimodality, it seems safe to support Kourdis’ (2022) view that semiotics constitutes the basis of multimodality and multimodality is in turn one

of the theoretical frameworks used by AVT scholars. The way semiotics, multimodality, and AVT connect can be seen in many definitions of the audiovisual text. Díaz Cintas (2020) states that audiovisual texts are semiotic composites in which codes merge to create meaning, while Chaume (2020, p. 108) defines these texts as “semiotic constructs where meaning is produced by combining different signs, encoded in various codes and transmitted through at least two channels of communication: acoustic and visual”. Many scholars have studied the nature of the audiovisual text, such as Zabalbeascoa (2001), whose classification highlights two parameters that specifically affect AVT: channels of communication (audio and visual) and sign codes (verbal and non-verbal). Therefore, elements comprising the audiovisual text should belong to one of these four dimensions, which reveals its semiotic complexity and multimodal essence. Chaume (2004; 2012) has explored the characteristics of the audiovisual text by proposing an analysis based on the classification of eleven meaning codes transmitted either by the acoustic or the visual channel that specifically affect AVT. These codes are constituted by signs and their meaning is conventionalized by culture, which relates to the traditional multimodal notion of “mode” (Villanueva-Jordán, 2024).

If we consider the meaning codes transmitted through the acoustic channel, one of the most important codes in some AVT modes is the linguistic one, and it refers to any language information that can appear in dialogues, monologues, a narrator’s voice, etc. The paralinguistic code has to do with aural nonverbal information, such as laughter, clicks, whispering sounds, voice volume, etc. Regarding the musical code, here we could include information related to the soundtrack and songs. The special effects code alludes to sound elements not uttered by characters. Finally, the sound position code deals with the origin of characters’ voices.

Moving on to the codes transmitted through the visual channel, the iconographic code is composed of indexes, icons, and symbols. Conversely, the photographic code alludes to information related to perspective, light, and color. As for the mobility code, we can distinguish between proxemic signs (the characters’ distance from each other and their distance from the camera), kinesic signs (body movements and gestures), and mouth articulation signs. The shot code refers to the use of camera movements and angles, as well as the information they convey. The graphic code deals with written language that might appear on screen, such as titles, intertitles, subtitles, credits, etc. Finally, the editing code has to do with the film transition marks that organize the film in shots, sequences and so forth (fade outs, iris wipes, cuts to, etc.).

As previously clarified, there is a connection among semiotics, multimodality and AVT (which includes AD). The semiotic nature of AD can be hinted in the way many researchers (Matamala, 2019; Taylor, 2020; Fresno, 2022; and Taylor & Perego, 2022) use Jakobson’s (1959) concept of intersemiotic translation. However, multimodality and AD can also be associated: “multimodality can be described as a defining feature of AVT, but in the cases of SDH and AD this is all the clearer” (Taylor 2020, p. 84). In fact, some studies have already explored AD from a multimodal perspective, such as Hirvonen & Tiittula (2010), Álvarez de Morales (2011), Braun (2011), the TRACCE corpus (Jiménez & Seibel, 2012), Jiménez Hurtado & Soler Gallego (2013), Chica Núñez (2015), Carlucci & Seibel (2016), Randaccio (2018), Reviers (2018), Matamala (2019), Remael & Reviers (2019), Taylor (2019; 2020), or Holsanova (2020), among others.

Hirvonen & Tiittula (2010) conceive texts as multimodal sign systems, and these authors present a method to analyze multimodal texts applied to AD. Álvarez de Morales (2011) tackles the AMATRA project to present AD as a new type of discourse related to Quintilian’s rhetoric. In Braun’s (2011) study, the author explores how the coherence of a source multimodal text (a film) is recreated in a target multimodal text (AD). The TRACCE corpus contains audio described films labelled using three semiotic dimensions: narratology, cinematography, and grammar (Jiménez & Seibel, 2012). Jiménez Hurtado & Soler Gallego (2013) explain how to

analyze AD by using the multimodal annotation software Taggetti applied to the TRACCE corpus. Chica Núñez (2015) focuses on color and movement in AD to study the multimodal perception, which he identifies as the translation process that occurs in AD when the audio describer perceives audiovisual elements and produces a functionally equivalent text. Carlucci & Seibel (2016) analyze the DESAM project, which seeks to design teaching strategies to create a multimodal space for Translation and Interpreting students. Randaccio (2018) connects the changes in Museum Studies during the 1980s and 1990s with the development of museum AD, which is conceived as a multimodal and multisensory translation. Reviere (2018) employs a corpus-based multimodal study to describe the linguistic features of AD scripts and the role they play in the communicative function. Matamala's (2019) VIW (Visual Into Words) project creates a multimodal AD corpus of AD in English, Spanish, and Catalan annotated by means of the multimodal corpus analysis tool ELAN. Remael & Reviere (2019) illustrate how multimodal cohesion is maintained or (re)created in an accessible film clip with AD and SDH using Tseng's (2013) model. Taylor (2019; 2020), combines theoretical approaches like cognitive linguistics, systemic-functional linguistics, and discourse analysis to move beyond the image or word level and provide AD for museums with other senses (music, sounds, smell, and taste). Finally, Holsanova (2020) states that scientific texts are multimodal, and they display images that can be challenging for readers, that is why she proposes AD as a tool to help readers to attain higher multimodal literacy.

Even if these studies have enriched the development of research on AD, they use very different theoretical approximations (Quintilian's rhetoric, TRACCE's semiotic dimensions, Tseng's model, etc.) or analysis tools (ELAN and Taggetti) that hinder the possibility of associating their contributions to the field. Moreover, it is our view that on many occasions research on AD tends to conceive this AVT or MA mode as a homogeneous notion instead of a multimodal text where different sign systems or modes combine. Consequently, despite being very valuable contributions, we should perhaps move beyond the idea of cultural references (Jankowska, 2022), interlinguistic differences (Matamala & Rani, 2009) or creative alternatives (Holsanova, 2016; Bardini, 2020; Soler Gallego & Luque Colmenero, 2023) being studied in a general and abstract notion of AD. Since subtitling research does not focus on the abstract concept of subtitles, but rather on line breaks, colors, number of characters, or subtitles position, for instance, we should discuss what precise sources of information tend to convey cultural references, what sign systems can be more creative, what codes entail bigger differences among languages, etc.

As it will be argued throughout the paper, this operationalization of AD contents can be achieved through multimodal meaning codes. Accordingly, in the following section we will provide a methodological proposal to incorporate meaning codes in the analysis of AD to fully account for the sign systems that interact to create meaning in an AD script in English and Spanish.

4. Methods and analysis

Throughout this research, we employed an exploratory methodology based on a case study, namely the Netflix series *Elite* in English and Spanish. This methodological choice seeks to determine the possibility of studying from a multimodal perspective how different sign systems constitute the AD scripts and the way these signs interrelate in both languages. It is our view that an analysis based on meaning codes can operationalize the AD scripts' contents in multimodal terms, which would allow future studies to focus on the basic components that constitute AD rather than on an abstract and general notion of AD.

As for the material used in the analysis, *Elite* is the result of three levels of selection criteria,

in each of which a corpus was compiled to eventually select this series (see Romero-Muñoz, 2023 for a thorough explanation of every step). As the basis of the subsequent analysis, the first selection level needed to be rigorous and supported by objective principles. Therefore, out of the considerable amount of available material, the most appropriate audiovisual products were chosen based on availability, production, linguistic, and temporal filters. The application of these criteria resulted in corpus 0, a database consisting of 40 Netflix series from 2022 containing English and Spanish AD. Analyzing the episodes of 40 series seemed to be an excessive task, so drawing on corpus 0, we configured a further filtered database called “corpus 1”, whose aim was to focus on an appropriate number of series with common features to make the analysis more effective. To compile corpus 1, we established another three selection criteria (series origin, date, and genre), which resulted in one drama and thriller Spanish Netflix series released in 2022: *Elite*. Even after having created corpus 1, there was too much material, so it was necessary to establish some sort of selection principle to narrow down which episodes and scenes to analyze (corpus 2). Consequently, we selected approximately the first five minutes of the first episode from *Elite*'s latest season, starting from the very beginning up to an appropriate scene or sequence change.

Once we had selected the ideal fragment for the analysis, we transcribed the English and Spanish AD scripts. To do so, we opted for Transkriptor, a software program that transcribes audio into text in several languages, and then a thorough revision was carried out to ensure proper quality standards. We did not limit the transcriptions to the AD fragments, but we also included dialogues so that the interaction between AD and other semiotic information could be more easily examined if needed.

Having transcribed the dialogues and AD fragments, we then applied the multimodal analysis based on Chaume's (2004) classification of the eleven meaning codes. As stated before, some of these codes are transmitted through the visual channel and others through the acoustic channel. Taking into account the characteristics and needs of the target audience of AD, we incorporated all the codes in the analysis to fully characterize any possible multimodal component of the script. To associate the sign systems interrelating in AD with meaning codes, we applied the principles of qualitative content analysis (QCA). According to Schreier (2012), QCA describes the meaning of qualitative material by classifying instances of certain categories in that material. These categories are labelled by means of codes, which in the QCA tradition means words or short phrases that we associate as attributes of the phenomenon that we are studying. In QCA, codes depend on a codebook, which is “a set of codes, definitions, and examples used as a guide to help analyze interview data [...] they provide a formalized operationalization of the codes” (DeCuir-Gunby, Marshall, & McCulloch 2011, p. 138). Thus, Chaume's meaning codes were adapted to the characteristics of AD, examples of how signs from every code could manifest in an AD script were provided and the resulting combination constituted the codebook for the analysis (see Romero-Muñoz, 2023 for a full account of the codebook structure). In order to easily analyze the AD scripts' contents from a multimodal perspective, we represented each code by means of a symbol consisting of its first letter(s). In this way, (M) stands for a sign from the musical code in the analysis. Therefore, the AD script was analyzed by cataloguing its signs as instances belonging to any of the eleven meaning codes. With the aim of further describing the multimodal composition of AD scripts, it seemed appropriate to corroborate to what extent acoustic and visual codes appeared in AD. Seeking to easily verify a possible balance (or lack of balance), visual codes were colored in blue and acoustic codes in red (Table 1 and Table 2). Given the exploratory nature of this case study, where the main interest focused on the applicability of meaning codes on AD scripts, the coding phase was conducted by one researcher, who resorted to the codebook to systematise

how signs would fit in each category to minimize the subjectivity involved in the individual coding. Future descriptive studies with a bigger corpus should incorporate more researchers to annotate the textual material, with internal validations processes among coders, and constant comparisons of the results.

Elite (E1S4 – “The New Order”)
<p>[54:33] A red letter N (I) unfolds (MB) into a spectrum of colors (PH). [54:29] Words (I) appear (MB): “A Netflix original series. A Zeta Studios Production” (G). In the Club del Lago (ED) Guzmán breathes heavily (P). POLICE OFFICER: Guzmán. Guzmán. I need to ask you a few questions. What happened? [54:12] Through the windows behind him (SHT) fireworks irrupt (SE) in the night sky (ED).</p> <p>POLICE OFFICER: Look, I need you to tell me what you saw here tonight. What happened?</p> <p>[...]</p> <p>[53:30] He glances (MB) towards the detective (I). Two red mirror image “E” (I) slide out in opposite directions (MB) from the center of a black background (ED). They flip around (MB) as more letters appear (MB). Title: “Elite” (G). “Created by Carlos Montero and Darío Madrona” (G). In the Las Encinas campus pool (ED) Guzmán stands on the starting block (MB). He touches his toes (MB) then tilts his head to either side (MB). TEACHER: Boys, lanes one and two. Girls, three, four, and five. ARI: Is there any particular reason for this? TEACHER: For what? ARI: For dividing us by gender and not by skill level. The best swimmers could be in lane one and the worst in lane five. TEACHER: Just split up like I told you to.</p> <p>[52:47] The boys wear navy-blue trunks (I) and the girls are in red one-piece suits (I). The girl switches places with a boy (MB). TEACHER: On your marks...</p> <p>[52:35] As the race begins (MB), Samuel takes interest from the sidelines (MB). Guzmán is in the lane closest to him and reaches the wall first (MB), edging the girl in the middle lane (MB). Samuel smirks in approval (MB) as he watches the girl climb out (MB). On the deck (ED), Guzmán removes (MB) his cap (I) and goggles (I), then shakes water off his face (MB). Removing (MB) her own cap (I) and goggles (I), the girl runs her hand (MB) through her short dark hair (I). Guzmán beams at her (MB). With a thin smirk (MB), she brushes past (MB). He keeps his eyes on her (MB). She turns (MB) and makes eye contact (MB), then continues on (MB). Passing Sam (MB), she grins (MB). Now (ED) on a covered campus walkway (ED), Ander walks arm in arm (MB) with his mother (I), Azucena, the school principal (I). He kisses her cheek (MB). On the ceiling (SHT) is the Las Encinas’ crest (I), featuring a large “E” (I) and two leaves (I).</p>

POLICE OFFICER: Look, I need you to tell me what you saw here tonight. What happened?
 [54:02] A detective (I) stands before him (MB). He has handcuffs on his belt (I). Guzmán blinks (MB). Now (ED), a girl in a flowing blue dress (I) floats face-up (MB) in the lake (ED), close to the club's stadium (ED). Fireworks reflect off the rippling water (SE). Investigators (I) process the scene (MB). A rescue boat is anchored nearby (MB).

Table 1. Excerpt from the English AD analysis

Considering the English excerpt appearing in Table 1, almost every sign is blue, so resorting to the resource integration principle (Baldry & Thibault, 2006), we see that it is mostly visual information that interrelates in this AD script. References to how characters or things move (“flip”, “tilt”, “remove”, “turn”, “process”, etc.) seem to be very frequent. After that, references to iconography (“cap”, “goggles”, or “Las Encinas’ crest”), graphic elements (“A Netflix original series. A Zeta Studios Production”), or changes in time and space (“in the Las Encinas campus pool”, “now”) can be found. Therefore, probably due to the space and time restrictions for AD to convey information, the modal density (Norris, 2004) seems to be focused on information related to movement, iconography, graphic elements, and spatio-temporal changes. However, these sign systems are not equally important, since a modal configuration (Norris, 2004) is noticeable: movement and iconography are more frequent (so hierarchically more important) in the AD script, whereas the presence of graphic elements and spatio-temporal changes is more reduced.

As for the way signs have been coded, “a red letter N” is tagged as an iconographic sign, since it is a conventional symbol that means “Netflix”. “Unfolds” is considered a mobility sign because the AD conveys information about the movement of this letter on screen. “Into a spectrum of colors” is a photographic sign because it alludes to color information. “Words” refers to the fact that a text appears on screen, while “A Netflix original series. A Zeta Studios Production” conveys the content of that text, so they are two different signs belonging to the graphic code. “In the Club del Lago” frames the scene in a particular location that contributes to the spatial progression of the fragment, so it is labelled as an editing sign. Finally, “Guzmán breathes heavily” is a paralinguistic sign that conveys acoustic non-verbal information uttered by a character. It must be noted that references to sight (such as “he glances”) have been interpreted as movement signs, because they usually use the characters’ facial expression to infer sight, even when the image depicts someone turning their head or frowning, for instance.

Elite (E1S4 – “The New Order”)
[54:33] Una letra N roja (I) se despliega (MB) y adopta varios colores (PH).
[54:29] «Una serie original de Netflix» (G). «Una producción de Zeta Studios» (G). En el Club del Lago (ED).
POLICÍA: Guzmán. Guzmán. Tengo que hacerte unas preguntas. ¿Qué ha pasado? Necesito que me cuentes qué has visto esta noche. ¿Qué ha ocurrido?
[54:02] Un policía (I) se para delante de Guzmán (MB). El cuerpo de una chica morena de pelo corto (I) con un vestido blanco (I) flota boca arriba (MB) en el lago (ED).
[53:47] Sobre el lago (ED) los fuegos artificiales iluminan (SE) el cielo nocturno (ED).

POLICÍA: Guzmán
 [53:41] Sentado en una silla (MB), Guzmán mira al suelo (MB). Nervioso (MB), levanta la cabeza (MB).
POLICÍA: Tranquilo. Todo va a salir bien.
 [53:30] Guzmán mira fijamente (MB) al policía (I). Del centro de un fondo negro (ED) surgen letras rojas (MB): «Élite» (G). «Creada por Carlos Montero y Darío Madrona» (G).
 [53:11] De día (ED), en la piscina de Las Encinas (ED) Guzmán está parado (MB) sobre un trampolín (I), lleva puesto un bañador (I), gorro (I) y gafas de piscina (I).

Table 2. Excerpt from the Spanish AD analysis

Regarding the Spanish fragment appearing in Table 2, again virtually every sign is blue, which aligns with the previous tendency, since visual information seems to be prioritized in the Spanish AD script too. References to how characters or things move (“se despliega”, “sentado”, “levanta”, “se para”, etc.) are very frequent in Spanish as well. Similarly to the previous case, allusions to iconography (“policía”, “bañador”, or “gafas de piscina”), graphic elements (“Una serie original de Netflix”), or spatio-temporal changes (“En el Club del Lago”, “el cielo nocturno”) are found. The modal density (Norris, 2004) focuses again on information related to movement, iconography, graphic elements, and spatio-temporal changes. Following the English AD tendency, the Spanish script shares the same modal configuration (Norris, 2004): movement and iconography are more frequent than graphic elements and spatio-temporal changes. Even if this might seem to contradict other studies on the interlinguistic differences among AD, such as Matamala & Rami (2009), they point at differences in the amount of information provided, not in the type of information, that is why research on the sources of information conveyed by AD is needed.

5. Results

From a qualitative perspective, and according to Baldry & Thibault’s (2006) resource integration principle, our AD script seems to be composed mainly of interrelating visual elements in both languages. After that, the scripts’ modal density (Norris, 2004) narrows down to sign systems related to movement, iconography, graphic elements, and time or space changes. However, these four sources of information display a certain hierarchy or modal configuration (Norris, 2004), since references to movement or iconography are more frequent than graphic elements and time or space changes. Beyond that, English and Spanish do not seem to have significant differences when it comes to the sign systems that interact in the AD scripts.

Moreover, the qualitative data can be contrasted with quantitative data obtained by measuring how frequently signs from each code appear in the AD scripts. A closer examination allows us to delimitate the exact frequency with which signs from every code have appeared throughout the AD scripts in both languages. Focusing first on the overall results in English and Spanish, only 1 sign from the paralinguistic code has been found (0.61 % of the AD scripts), 3 signs from the special effects code (1.83 %), 85 signs from the mobility code (51.83 %), 38 signs from the iconographic code (23.17 %), 26 signs from the editing code (15.85 %), 7 signs from the graphic code (4.27 %), 2 signs from the photographic code (1.22 %), and 2 signs from the shot code (1.22 %). On the other hand, if we consider the data from the English AD, in the acoustic channel there was 1 sign from the paralinguistic code (1.02 % of the AD script in English), 2 signs from the special effects codes (2.04 %), 50 signs from the mobility code (51.02 %), 25 signs from the iconographic code (25.51 %), 14 signs from the editing code (14.29 %), 3 signs from the graphic

code (3.06 %), 1 sign from the photographic code (1.02%), and 2 signs from the shot code (2.04%). Finally, if we focus on the results from the Spanish AD, there was 1 sign from the special effects code (1.51 % of the AD script in Spanish), 35 signs from the mobility code (53.03 %), 13 signs from the iconographic code (19.71 %), 12 signs from the editing code (18.18 %), 4 signs from the graphic code (6.06 %), and 1 sign from the photographic code (1.51 %).

Consequently, the quantitative data obtained allows the description of the multimodal configuration of the AD script in English and Spanish as represented in Figure 1. Similarly, the multimodal configuration of the AD script in English is depicted in Figure 2, while the Spanish one can be found in Figure 3. As we can see, these tendencies seem to align with the qualitative data previously explained. Be that as it may, this multimodal analysis based on meaning codes has enabled the precise delimitation of the semiotic elements that configurate and interact in the English and Spanish AD excerpts.

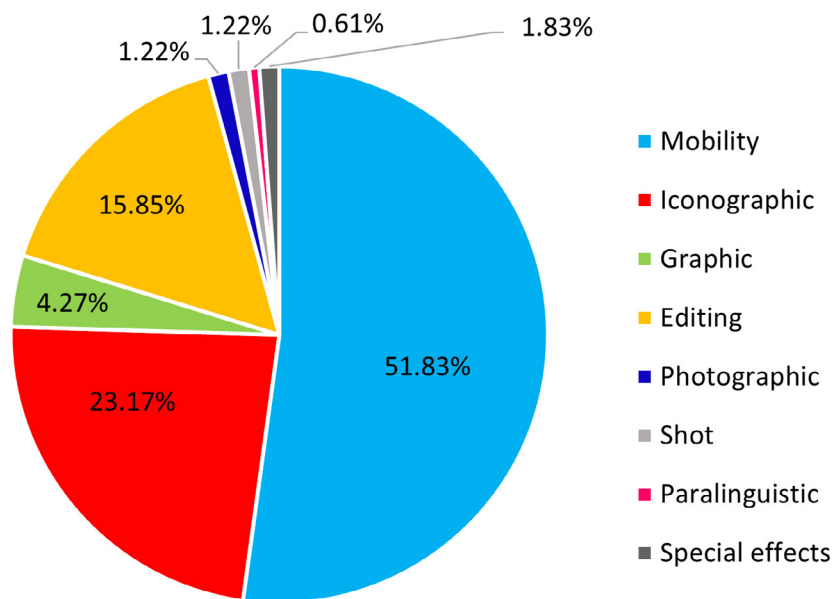


Figure 1. Multimodal configuration of the AD script in English and Spanish

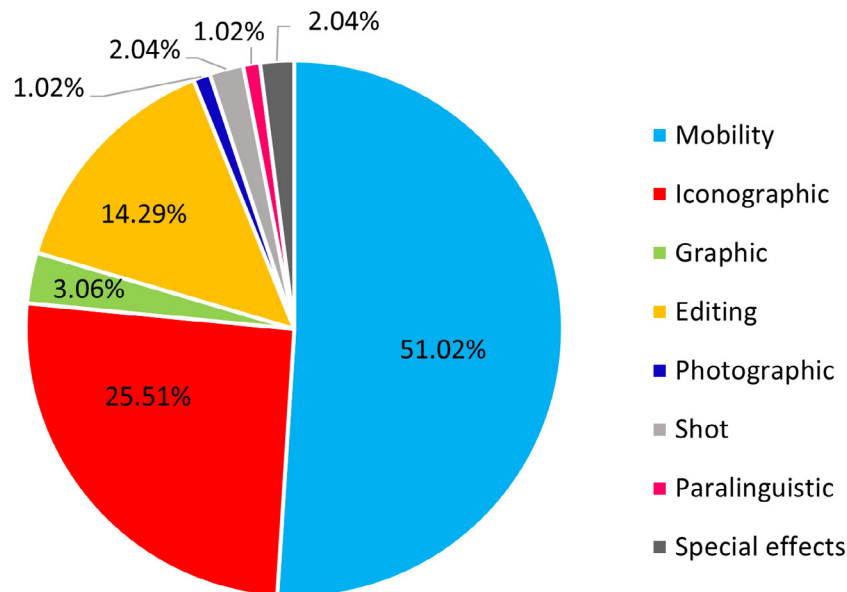


Figure 2. Multimodal configuration of the AD script in English

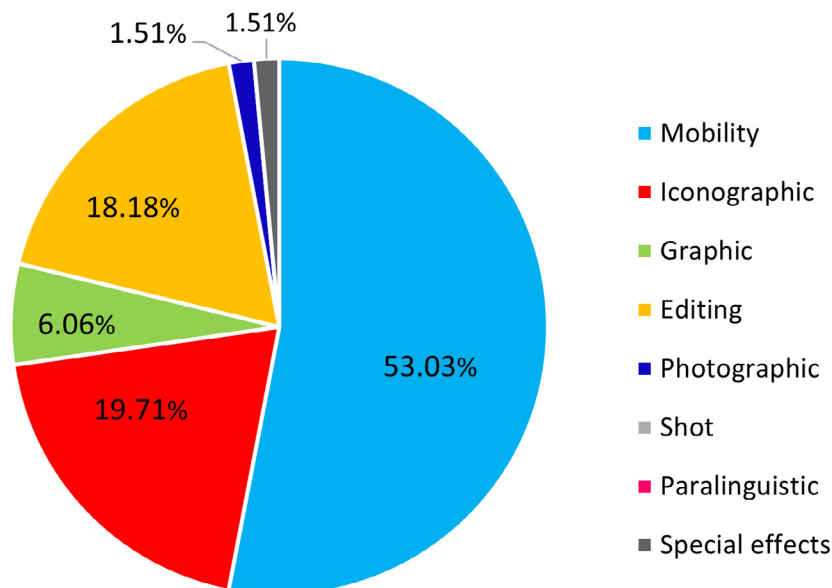


Figure 3. Multimodal configuration of the AD script in Spanish

6. Discussion and conclusions

From a qualitative perspective, and according to Baldry & Thibault's (2006) resource integration principle, our AD script seems to be composed mainly of interrelating visual elements in both AD. As we have stated throughout this paper, our main research question is how different sign systems comprise the AD scripts and if the way these signs interrelate can be described by using multimodal meaning codes. Considering this research question, one of the most remarkable conclusions resulting from the qualitative and quantitative data in both languages

is the lack of balance in terms of channels. Since acoustic codes are so rare in our fragments, we can safely say that our AD scripts are essentially composed of visual sign systems. Even if this fact should not be a surprise taking into account the AD audience, it is important to verify from a qualitative and quantitative perspective that AD conveys the information that users need, at least in sensory terms. Moreover, given the fact that aural elements comprise a fraction of the semiotic information conveyed in the AD script, the need for a fully articulated multimodal approach based on all meaning codes seems reasonable. Bearing in mind that virtually the entire multimodal configuration of the AD script is constituted by visual elements, further regularities can be observed, which helps us achieve the main objective of exploring the way by which meaning codes can account for the multimodal contents of AD scripts. References to movement and iconography encompass approximately three quarters of the information provided in the AD script. After that, graphic and editing codes virtually constitute the remaining quarter of the AD script. Finally, photographic, shot, paralinguistic, and special effects codes are particularly rare, whereas the rest of the codes do not appear in our fragments. Therefore, it can be stated that the core of our AD excerpts revolves around four codes (mobility, iconographic, editing, and graphic), which establish nearly 95% of the AD scripts. This confirms our first hypothesis, because signs from just four meaning codes constitute the multimodal configuration of our AD scripts to convey complex meanings.

Furthermore, a second research question also considered whether the AD scripts in English and Spanish displayed differences in multimodal terms. As far as the linguistic dimension is concerned, most of the tendencies can be observed in Spanish and English without important differences. In both languages visual contents prevail over aural information. Similarly, the four main codes of the AD script remain the same in English and Spanish, which helps us achieve the second objective of delimitating which meaning codes constitute the multimodal components of AD in both languages. Nevertheless, English seems to describe more iconographic information, whereas Spanish focuses more frequently on graphic and editing elements. Finally, perhaps the most evident difference is that English seems to provide more information than Spanish, since the first has described 98 signs, whereas the latter included 66, which aligns with Matamala & Rani's (2009) findings on interlinguistic differences among AD. It is our view that these differences are only partially true, since at least in our case the main difference between English and Spanish AD is attributed to the amount of information provided, but the sources of information used to convey meaning are the same. Since this analysis has shed some light on the semiotic components of the AD script, very similar in both languages, the second hypothesis is not completely confirmed.

This leads to the following question: why do these meaning codes constitute the AD scripts? We might venture a tentative response that should be further explored in the future. Firstly, the reason why mobility abounds might be attributed to the characteristics of drama and thriller series, where action is usually involved. Secondly, the inclusion of iconographic elements is crucial in AD, since symbols, indexes or icons constitute a considerable source of semiotic information in any scene. Moreover, graphic signs are numerous in our excerpts, likely due to the first-five-minute selection principle applied to the episode, where initial credits are expected. Finally, editing signs are frequent in the excerpts because they provide valuable information about place and time progressions that help AD users to better understand the plot, whose development might be subject to particularly quick temporal and physical shifts in thriller and drama series.

One last remark worth reflecting on is the research potential of multimodality applied to AD. What these results prove is that a key advantage of a multimodal analysis based on meaning codes lies in its ability to isolate very specific pieces of information encapsulated in signs. In other

words, multimodal meaning codes allow the operationalization of the semiotic information conveyed in the AD scripts, which can provide researchers with a more precise view of AD as a multimodal text where different sources of information interact. Instead of envisioning AD as a general abstract notion, this operationalization could lead to other research methodologies or approaches tackling any AD components: by means of which codes are cultural references usually rendered in AD? What is the multimodal configuration of an AD corpus? Do users accept the presence of more acoustic elements?

Finally, the data obtained in this exploratory case study should not be extrapolated to any other material beyond our excerpts. They should be taken as a first methodological step that needs to be further explored by integrating other methodologies, such as descriptive corpus-based or experimental reception studies.

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Options in the diaphasic intralingual translation of multi-word medical terms: Functionalist and Peircean perspectives combined

Aage Hill-Madsen

Aalborg University


Abstract

Situated at the crossroads between Intralingual Translation Studies and terminological research, this article investigates the reformulation of English multi-word medical terms into layman's expressions. Theoretically, the investigation combines a functionalist approach to (the study of) translation with Meylaerts and Marais' (2023) Peircean translation theory. Based on the functionalist emphasis on the centrality of *choice* in translation, the investigation charts the micro-level translational *options*, i.e. the micro-level strategies, at the intralingual translator's disposal, deducible from a sample of around 250 paired source-target items. From Meylaerts and Marais (2023) is adopted the notion of *orientation*, which holds that translation may be oriented towards the *representamen* (the vehicle or 'surface' of the source sign), the *interpretant* (meaning) or the *object* (the 'external reality' referred to by the sign). The investigation charts how two basic options, viz. *representamen* and *interpretant* translation, underpin a number of more specific options. At the *representamen* level, a number of strategies familiar from Translation Studies are identified, such as literal translation, synonymy and superordination. At the *interpretant* level, the options primarily consist in the specification of circumstantial elements and semantic participants. In future research, it remains to be investigated whether these findings apply to terminologies beyond medicine.

Keywords

Diaphasic intralingual translation, multi-word terms, medicine, translational options

CONTACT

 Aage Hill-Madsen, hill@ikl.aau.dk, Aalborg University, Kroghstraede 3, DK-Aalborg E, Denmark

1. Introduction

Situated at the cross-roads between philology and Translation Studies, this article investigates the translation of English medical terminology into popularized wordings, also English, aimed at non-experts. These translations, in fact, combine *intra-* and *interlingual* aspects: They are *intralingual* in so far as source terms and target expressions alike belong to a modern English lexicon, albeit very different sections of it. They feature an *interlingual* aspect also, in all those cases where source term components originate in either Latin or Greek. Given the language-internal aspect of the translations, the investigation is situated within a relatively new and expanding branch of descriptive Translation Studies, which is the subfield concerned with *intralingual translation* (see, e.g., Pillière & Albachten, 2024), ultimately originating in Jakobson's (1959) tripartite translation typology, where the intralingual category was first introduced. The present article investigates intralingual translation across a registerial, or *diaphasic*, boundary (see Petrilli, 2003; Gottlieb 2008; 2018; Hill-Madsen, 2022; Hill-Madsen, 2024a), viz. between a specialized and a lay register, in the present case within the domain of healthcare. As a continuation of Hill-Madsen (in press), which focused on the diaphasic intralingual translation (henceforth *Diaph-intra*) of Greek-derived single-word terms only, the present study is concerned with multi-word terms of both Latin and Greek origin. Apart from Hill-Madsen (in press), the investigation builds on Hill-Madsen (2015) and Hill-Madsen and Pilegaard (2019), both of which represent rather limited studies of the popularization of English medical terms. These studies note how the diaphasic intralingual translations are often based on a morphemic approach, taking the individual lexical morphemes of these terms as their basic source unit. However, closer examination uncovers a more complex situation, and so the present study represents a more comprehensive and focused investigation of the Diaph-intra of (specifically) multi-word medical terms, with the specific aim of charting the translational mechanisms involved. For theoretical underpinnings, the investigation will be based on functionalist translation theory and functional linguistics, as well as certain key tenets in the semiotic theory of C. S. Peirce. The theoretical foundations will be outlined in Section 2 and methods and materials in Section 3. Findings and sample analyses will be presented in Section 4.

2. Theoretical foundations: Conceptual intersections

2.1. Foundations in Peircean semiotic theory: Representamen vs. interpretant translation

As noted above, one of the theoretical points of departure for the present inquiry is C. S. Peirce's semiotic theory, and it adopts Meylaerts and Marais' (2023) assumption that translations can be variously oriented towards different aspects of the source sign (the sign vehicle, the meaning or the referent). The present study thus ultimately relies on C. S. Peirce's model of semiosis, in which three different aspects or elements are brought together in a triadic sign relationship. Peirce's famous definition is the following:

A sign, or representamen, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. (Peirce, 1932, 2.228)

The *representamen*, in other words, is the sign vehicle or expression; the *object* is the referent of the sign, i.e. the thing or phenomenon in 'external reality' being referred to or reflected by the sign vehicle, and the *interpretant* is what is usually synonymized as *meaning* as a cognitive or conceptual phenomenon. For present purposes, the importance of Peirce's sign theory is, in the words of Meylaerts and Marais (2023), that

[...] translation is a process that can originate in either the representamen, the object or the interpretant, or any relationship between them, to various degrees. [...] The implication is [...] [not] that we reduce the process of translation to any one of the three relata in the sign. [Rather,] empirical translation processes start with or are focused, to a greater or lesser extent, on one of these relata, only to include all three in a dynamic relationship. (pp. 5-6)

Briefly told, in the classification chosen by Meylaerts and Marais (2023) for their *Handbook of Translation Theory and Concepts*, *representamen* translation is equated with translation that takes its point of departure in “linguistic material” (p. 3), with ‘ordinary’, interlingual translation as the most obvious example. *Object* translation (with phenomena in ‘external reality’ as its source material) is instanced in *biotranslation* or *biosemiotic* translation (e.g. Kull & Torop, 2003; Kull, 2023). While not relevant to the present investigation, a (highly specialized) example of *object* translation, taken from the field of molecular genetics, is the translation of an mRNA sequence of nucleotides (the building blocks of DNA) as source material into a sequence of amino acids (proteins) as target material (example taken from Kull, 2023). In the third category, *interpretant* translation, the source material consists in concepts (Meylaerts & Marais, 2023, p. 3), instantiated in various kinds of *epistemic translation* (see Bennett, 2023), i.e. translation between knowledge systems, as in the popularization of specialized knowledge. Significant to present purposes are the two concepts of *representamen* and *interpretant* translation, in that the Diaph-intra of multi-word medical terms can be seen to involve a mixture of the two types, to varying degrees: As the findings in Section 4 will show, certain terms are translated through a wholly *representamen*-oriented approach, meaning that semantic components on the target side can be traced back to distinct components of the source term as *representamen*, i.e. to distinct words and morphemes constituting the source term ‘surface’. In other terms, certain components of meaning on the target side are not traceable back to source *representamen* elements but reflect (parts of) the conceptual content of the multi-word source term as a whole.

2.2. Underpinnings in functionalist translation theory and linguistics: The centrality of choice

The very notion of translational ‘orientation’ or ‘approach’ introduced in Subsection 2.1 above (*representamen* and *interpretant* orientation, specifically) reflects a key premise derived from functionalist translation theory (Vermeer & Reiss, 1984; Vermeer, 1996; Vermeer, 2000; Nord, 1997), which is the centrality of *choice* in translation. The tenets of Vermeer’s, Reiss’ and Nord’s *Skopos* theory are well-known: The three translation scholars prescriptively emphasize the purpose and context, including target audience, of the future target text as the proper determinant of translators’ decisions in the production of a target text. Since a multitude of different purposes are imaginable for any given translation task, different purposes will, and *should*, manifest themselves in different choices being made by the translator in the actual wording of the target text (when the TT is a verbal-language text). In this regard, *Skopos* theory parallels functionalist language theory, especially the systemic-functional variety (SFL), whose descriptions of language are equally premised on the notion of *choice* (see, e.g., Halliday, 2013; Hasan, 2013; Halliday & Matthiessen, 2014). Actual language production is sequential choice-making, which implies the presence of paradigmatically organized sets of *options* from which selections must be made (between, e.g., a declarative and an interrogative clause, between modalizing a verb or not, between different lexical synonyms etc.). No further reference to the linguistic categories specific to SFL will be made here, however. The theoretical notions to be drawn on are simply those of *choice* and (*paradigmatic sets of*) *options*: If these underpin language production as such, it is assumed here that they apply to translation as well (see also

Hill-Madsen, 2024b), given that translation is (simply) the specific type of language production that is carried out under the restraints of prior semiosis (the source text). Accordingly, what the present investigation is really concerned with in mapping ‘translational mechanisms’ (see introductory section) is identifying the translational *options* facing the (diaphasic intralingual) translator of multi-word medical terms. These options will be charted through an inductive approach to the data (see next section): In analytically determining the actual decisions made by the translators, it is possible to infer the paradigmatic sets of options from which the choices have been made.

3. Methods and materials

3.1. Source of data and selection criterion

The investigation relies on data exclusively sourced from one single open-access document titled *Medical Terms Simplifier*, published by the European Medicines Agency (EMA) (2022). The EMA is the EU’s medicines regulator, responsible for authorizing medicinal products for marketing in membership countries. The *Simplifier* document is not an actual text, but really a kind of glossary of specialized medical terms, each accompanied by a simplified, non-specialized counterpart (EMA, 2022, p. 3). Being primarily designed for EMA text producers, the *Simplifier* provides (intralingual) translations of medical terminology into layman’s terms, e.g. *adipocytes* → *fat cells*. The *Simplifier*’s translations are thus ready-made expressions that may be used and inserted directly by writers into actual texts aimed at non-expert readerships, especially instructional and informational materials such as *Patient Information Leaflets* (PILs) and the *European Public Assessment Report – Summary for the Public*, also published by the EMA (see also Hill-Madsen, in press). From the *Simplifier* document, altogether 246 source-target pairs (specialized source terms coupled with their diaphasic intralingual translations) were selected. This exact number was arrived at as a result of the single selection criterion applied, which concerned the composition of the source terms: As outlined in the introductory section, the investigation is focused on the Diaph-intra of *multi-word* medical terms, and so all multi-word source terms, and those only, were selected.

As in Hill-Madsen (in press), the advantage of using the EMA *Simplifier* document as the source of sampling was that, in terms of the well-known *type-token*¹ distinction, all target items are *types* that are likely to be instantiated as tokens across a number of specific lay-oriented texts published by the EMA. A different sampling method, such as the compilation of source-target pairs from a corpus of 50 or 100 actual texts such as PILs, would have been less likely to yield an exhaustive list of (multi-word source term) *types*. Certain less frequent source-target pair types would most probably not have been captured in this way. By selecting data from the EMA *Simplifier*, the inclusion of all multi-word source terms as *types* was guaranteed, irrespective of their frequency of instantiation in actual lay-oriented texts.

3.2. Contextual characteristics and etymology of source terms

While, as noted above, the target items in the *Simplifier* list are intended for use in lay-oriented texts, the source items are, according to the authors of the document, medical terms originating in two particular specialized medical text types, viz. summaries of medicinal product characteristics and assessment reports relating to such products (EMA, 2022, p. 1), both of

¹ *Type-token* corresponds to the Saussurian distinction between *langue* and *parole*, i.e. language as an abstract system of lexical and grammatical units/items (*types*) vs. the concrete instantiation of such units (*tokens*) in actual language use, i.e. in individual texts. Thus, in the preceding sentence, the word *language* is one *type* that is instantiated in two *tokens*. In Peircean terms, *types* would be classified as *symbolic legisigns*. It is, however, beyond the scope of the present study to pursue the Peircean terminology any further.

which are aimed at medical experts such as physicians and pharmacists. Regarding the more specific semantic domain of the terms, the authors point out that the list “concentrates on side effects and similar terms [...]” (Ibid.). It should be noted, however, that the list also includes certain anatomical and biochemical terms and terms for certain types of medical treatment.

Regarding the etymology of the source terms, virtually all are either 1) Greek or 2) Latin in origin or, in many cases, 3) a mixture of the two languages, i.e. typically with one word of Greek origin and one of Latin. 4) Certain terms, though clearly a minority, also feature a word (in rare cases more than one) of Germanic (Anglo-Saxon) origin. Examples of category no. 1 (terms wholly of Greek origin) are *cholestatic hepatitis* (from *χολή* (*kholé*, ‘bile’), *στάσις* (*stásis*) = ‘arrest’, *ἥπαρ* (*hēpar*, ‘liver’) and the nominalizing suffix *-ῖτις* (*-îtis*, ‘pertaining to’), specifically used to indicate a pathological condition)² and *peritoneal dialysis* (from *περιτόναιον* (*peritónaion*), an anatomical term referring to the membrane that covers the lower intestines, and *διάλυσις* (*diálysis*) = literally ‘separation’, ‘dissolution’ or ‘discharge’). 2) Wholly Latin-derived terms are, e.g., *aqueous humour* (from *aqua* = ‘water’ and *humor* = ‘moisture’) and *lumbar vertebra* (from *lumbus* = ‘loin’ and *vertebra* = ‘joint’). An example of 3) a mixture of the two languages is the term *cerebral oedema* (from Latin *cerebrum* = ‘brain’, and Greek *οἴδημα* (*oidema* = ‘swelling’), and another is *cervical dystonia* (from Latin *cervix* = literally ‘neck’, but here specifically referring to the lower part of the uterus, and Greek *δυστονία* = ‘lack of tone/tension’). Finally, an instance of 4) terms containing one or several words of Germanic origin is *indwelling intravenous cannula*. Where *indwelling* is an Anglo-Saxon word, the other two are both Latin (*intravenous* = ‘inside the veins’ and *cannula* = ‘tubes’). The term as a whole refers to tubes that are inserted into a vein for a clinical purpose.

It may be noted that, despite the Greek and Latin origin of many of the individual words constituting the source terms, many of these words are in fact relatively modern *coinages*, belonging to so-called Neo-Latin, i.e., a vocabulary associated with the field of medicine in particular. This lexicon consists of word coinages from either Latin or Latinized Greek morphemes (Powell, 2006). A good example is the above-mentioned *dystonia*, which is formed from the three Greek morphemes *dys-*, *ton-* and *-ia*. According to the Oxford English Dictionary, the term was coined by the German physician H. Oppenheimer in 1911 as *Dystonie* and adopted into Medical English the following year (OED, n. d.). What should also be noted, however, is that, given the study’s main focus on the diaphasic *translation* of the terms, very specific details regarding the exact historical origin of source words (such as the year of coinage, as in the case of *dystonia*) are not considered relevant for the analysis of the individual terms to be considered in the Findings section. Only the language of origin (Greek, Latin or English) will be mentioned, where relevant.

4. Findings

In accordance with the functionalist underpinnings set out in Section 2, the semiotic and translational mechanisms involved in diaphasic translation of multi-word medical terms will here be represented as *interrelated sets of options*. For the modelling of such sets or paradigms, SFL supplies the useful notation shown in Fig. 1 below, to be applied throughout this article. The logic of the notation is the following: Square brackets (‘[’) mean ‘or’, indicating different options in a paradigmatic set, while curly brackets (‘{’) mean ‘and’, indicating parallel sets of options. In parallel sets, a choice must be made within each set simultaneously. Capitalized words to the left of a bracket (square or curly) indicate a ‘headline’ or superordinate kind of phenomenon of which the options are more specific subcategories.

² In the analyses, etymological information regarding specific Latin and Greek source term components is taken from Glare (2002) and Montanari (2015).

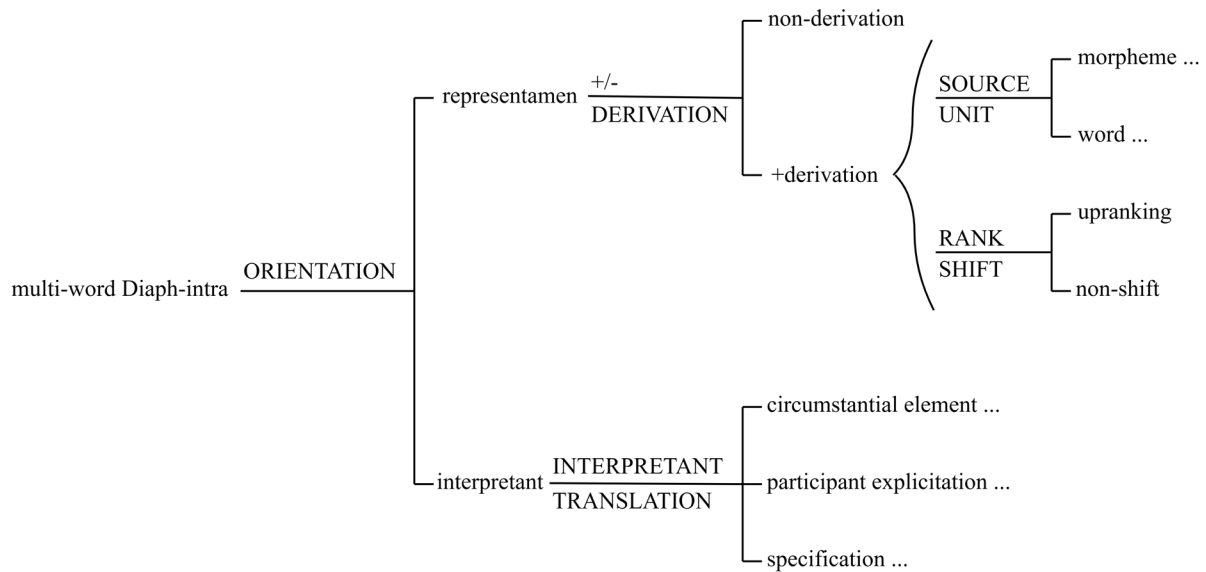


Figure 1. The most general sets of options in the Diaph-intra of multi-word medical terms

To be read from left to right, the diagram in Fig. 1 represents the initial set of options (technically termed a *system*) introduced in Subsection 2.1 above, which is the distinction between [representamen] and [interpretant]³ translation, and it depicts, as further sets of options (further so-called *steps in delicacy*), the more specific implications of adopting either of the two types of orientation. Options issuing from the feature [representamen] will be detailed in Subsection 4.1 and those following on [interpretant] will be commented on in 4.2.

4.1. [Representamen] translation

As Fig. 1 showed, if the option [representamen] is selected in ORIENTATION, a new set of options opens up, named *+/-DERIVATION*. This set is concerned with the very question of whether or not a given source *representamen* element (a morpheme or a word – see below) has a distinct counterpart on the target side (cf. Hill-Madsen, 2020), i.e. whether a target element has been derived from the source item or not. Example (1) below is an instance of [non-derivation]:

Example (1)

ST: *myeloproliferative diseases* →

TT: *a slow-growing cancer with> production of too many blood cells of a particular type that can cause blockages*⁴

The source morpheme *myel-* (from Greek *μυελός* (*muelós*, ‘marrow’)), which refers to the site of blood production in the body (viz. the bone marrow), does not have any counterpart in the TT. In the case of the two source *representamen* elements *-proliferative* and *diseases*, on the other hand, [+derivation] has been selected: *-proliferative* has a corresponding target entity in *production of too many blood cells*, and *diseases* has a match in *cancer* (the more specific question of *how* such examples of *representamen* translation may be characterized will be dealt with later).

³ In the running text of the article, names of options from a paradigmatic set will be surrounded by square brackets (a tradition from SFL). The square brackets around a term indicate that the term has a place in one of the diagrammed paradigms.

⁴ Page references for the individual examples are given in the appendix.

4.1.1. Options following on [+derivation]

As Fig. 1 above showed, [+derivation] gives rise to two simultaneous sets of options (indicated by the curly bracket), viz. SOURCE UNIT and RANK SHIFT. Translational source units may be either morphemes or words, and they may, in the ‘journey’ to the target side, either maintain their grammatical rank⁵ ([non-shift]) or be made to occupy a higher rank ([upranking]). Both options in SOURCE UNIT give rise to further, more delicate options:

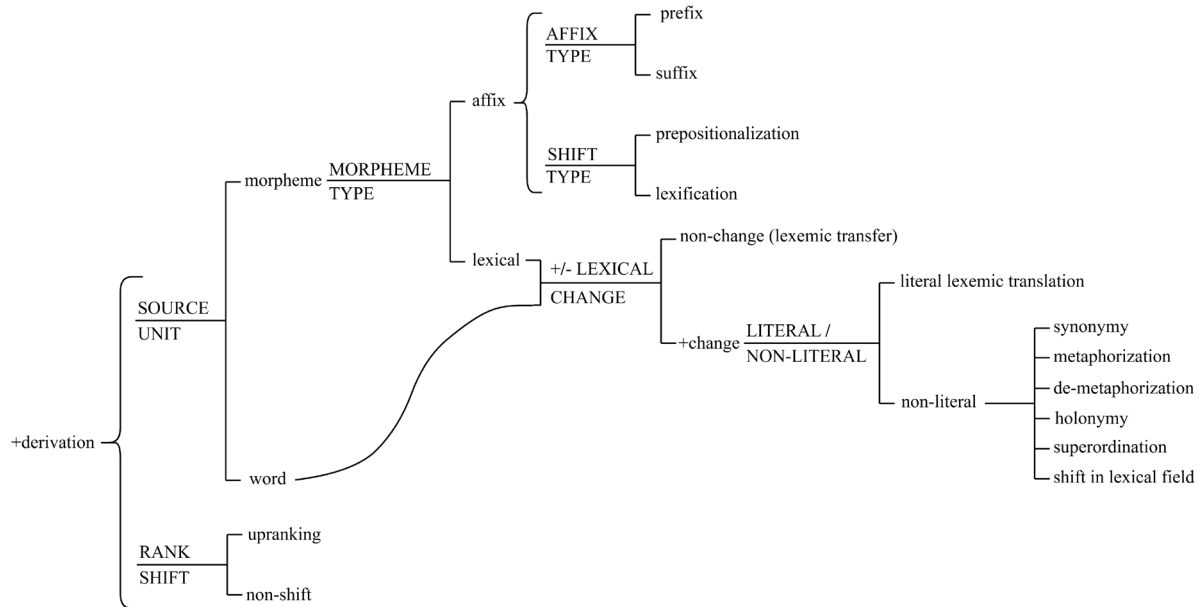


Figure 2. [Representamen] translation graphed from the entry condition [+derivation]

The set of options named MORPHEME TYPE in Fig. 2 reflects the fact that source morphemes may be either lexical ones or affixes. The options following on [affix] will be detailed in Subsection 4.1.5. Fig. 2 further shows that if a source unit is [lexical] (either a lexical morpheme or a word), two further options open up in a set named +/- LEXICAL CHANGE.⁶ The two options are [non-change] vs. [+change], referring to the possibility of transferring an item unchanged vs. replacing it with a different *representamen* unit on the target side. The latter option ([+change]) covers two subcategories, viz [literal lexemic translation] (see also Hill-Madsen, in press) and [non-literal], of which the [non-literal] category is a superordinate one comprising a number of more specific subcategories (to be detailed in Subsection 4.1.4).

Subsection 4.1.2 below details the manifestation of the individual options in SOURCE UNIT, including combinations with options in RANK SHIFT.

4.1.2. The option [non-change (lexemic transfer)]

As indicated above, [non-change] or *lexemic transfer* refers to the ‘copy-pasting’ of a source lexeme (realized either at morpheme or word level), without any kind of translation, into the target expression. The term *lexemic transfer* emphasizes that the source-target correspondence consists in the identity of *lexeme* between source and target, but not necessarily of grammatical unit (morpheme/word/phrase).

In terms of etymology, by far the majority of source lexemes undergoing lexemic transfer are

⁵ The grammatical ranks (or ‘syntactic levels’) recognized by SFL (and adopted here) are *clause – phrase – word – morpheme* (see, e.g., Halliday & Matthiessen, 2014).

⁶ As Fig. 2 shows, the system +/- LEXICAL CHANGE has a so-called *disjoined* entry condition. In other words, if a source unit is *either* a lexical morpheme *or* a word (words being in all cases lexical when they feature as components of multi-word terms), then the options represented in +/- LEXICAL CHANGE open up.

ultimately Latin in origin and only a smaller proportion Greek. However, the Latin-derived items are in a number of cases ones that have been in common use in English since the Middle Ages (cf. Baugh & Cable, 2002, ch. 7) and so are unlikely to be seen as conspicuously ‘Latinated’ by the average, native speaker of English. Thus, the whole group of lexemes to which [non-change/lexemic transfer] applies represent all three etymological categories: Core-vocabulary English items (which also include items of Germanic origin), Latinated items and Greek items.⁷

As regards the first etymological category of source terms, it is their membership of the core, everyday vocabulary of English that may be assumed to explain why they have been transferred to the target side without any further kind of translational change. The group comprises items that tend to be non-specific in meaning or refer to some kind of superordinate phenomenon, e.g. *substance, disease, procedure, treatment, disorder, sens(ation), reaction, urgency, medicine* and *pain*, and certain items that refer to some of the major organs or body parts, such as *heart, spine, vessels, liver* and *muscles*. A few items referring to more specific disorders/events that may be considered part of the ‘knowledge repository’ of the average adult also belong in this category, e.g. *cancer, tumour, ulcer* and *stroke*. On the source side, the majority of items in this group occupy word rank (i.e. feature as independent words), and the grammatical rank is in most cases (34 out of 44) preserved across the source-target divide ([non-shift] in the paradigm of RANK SHIFT). Examples are:

- (2) *ectopic pregnancy* → *pregnancy developing outside the womb*
 (3) *pericardial disease* → *disease of the membrane around the heart*

Only in a minority of cases is a core-vocabulary source item a morpheme, undergoing a syntactic rank shift to word on the target side, as in:

- (4) *muscle relaxants* →
medicines used to relax muscles <including muscles that help the patient to breathe>

Example (4) is a case where the ST lexical morpheme (*relax-*) forms part of a word with specialized status, viz. *relaxant*, which refers to a specific subgroup of medicinal products (“an agent that reduces tension and strain, particularly in muscles” (Law & Martin, 2020d)). Up-ranked to word level on the target side, however, and stripped of the ST desinence *-ant*, the lexeme (*relax*) becomes recognizable as a core-vocabulary item.

In the second etymological subgroup, i.e. the (more ‘conspicuously’) Latinated items, some cases of lexemic transfer involve the same type of rank shift as in Example (4), i.e. morpheme to word. Examples are:

- (5) *ovarian hyperstimulation syndrome* →
when the ovaries over-respond to treatment <causing nausea, weight gain and diarrhoea>
 (6) *biliary cirrhosis* → *liver damage caused by build-up of bile*

⁷ It may need to be pointed out that the question of etymology has not been incorporated in the paradigmatic representation of translational options because it should not be. This is because etymology is a feature of the source terms that is independent of what may be ‘done’ to them in translation. The paradigmatic representations are concerned with the translational options only.

On the source side, the Latin origin of the lexemes is accentuated by the adjectival forms of the words encapsulating the lexemes, realized in the adjectival desinences *-an* (from Latin *-anus*) and *-ary* (from *-arius*). Only when transferred to the target side and changed into nouns do the items become recognizable as words that must be considered well-known to the average, adult, native speaker of English. Other cases, where even the word on the target side may not necessarily be known to average speakers are pairs such as (7) *prostatic* → *the prostate*, (8) *cervical* → *the cervix*, and (9) *macular* → *macula*. As the examples reflect, most of the lexemes in the 'Latinated' source category refer to organs or body parts.

In the final etymological category (Greek-derived source lexemes), items undergoing lexemic transfer ([non-change]) tend to be specialized terms on the source side. While in most cases the surface form of the term (i.e. the term as *representamen*) can be presumed to be known to the average, adult speaker of English, the precise, specialized *meaning* of the terms is less likely to be fully known to non-specialists. This is the type of 'migration' of specialized terms into non-specialized registers that is known as *de-terminologization* (Meyer & MacIntosh, 2000). Both morpheme and word rank on the source side are represented. Examples are:

(10) *chromosomal translocation* →

when parts of genes are rearranged between two chromosomes

(11) *peritoneal dialysis* →

type of dialysis <involving circulating fluid into the abdomen and then allowing the fluid to flow out>

4.1.3. The option [literal lexemic translation]

In the set of options named LITERAL/NON-LITERAL (see Fig. 2), [literal lexemic translation (LLT)] applies to source lexemes of Greek or Latin origin that are actually *replaced* by an English lexeme, viz. the literal equivalent (cf. Chesterman, 1997), such as the Latin source item *ped-* (nominative case: *pes*) translated into English *foot*. Etymologically, a little more than half the source items undergoing LLT are Latin (45 lexemes – morphemes as well as words – as *types* in the corpus) and the other slightly smaller group are Greek-derived (34 items). Across the two etymological categories, two general semantic groupings (not exhaustive) are recognizable, of which one concerns organs or 'body parts' and the other may be headlined as '(pertaining to) physiological processes' or 'events related to the body'. Examples of the former grouping are:

(12) *cervical* (Latin, from *cervix*) → *neck*

(13) *pulmon-* (Latin, from *pulmo*) → *lung*

(14) *dermat-* (Greek, from *δέρμα* (*derma*)) → *skin*

(15) *kerat-* (Greek, from *κέρας* (*kéras*)) → *the cornea*.

Examples of 'physiological processes' or 'events related to the body' are:

(16) *nasal congestion* (Latin, from *congestio*), → *blocked nose*

(17) *febrile neutropenia* (Latin, from *febris*) → *low levels of white blood cells with fever*

(18) *orthostatic hypotension* (Greek, from *στατικός* (*statikós*, 'related to standing')) → *feeling dizzy or lightheaded on standing or sitting up because of a drop in blood pressure*

(19) *tardive dyskinesia* (Greek, from *κίνησις* (*kínēsis*, 'movement')) → *uncontrolled movements of the face and jaw*

Whereas, as already indicated, the two etymological groups of source lexemes fall into more or less the same kinds of semantic subtypes, there are clear differences with regard to their rank: Latin source lexemes undergoing LLT occupy morpheme vs. word rank in more or less equal numbers (31 occurrences of [morpheme] and 25 of [word] rank). Latin lexical morphemes undergo rank shift 'upwards' to word or phrase rank in the translation whereas word-rank source items generally maintain rank:

- (20) *sublingual tablet* → a tablet which is placed under the tongue where it dissolves
 (21) *digital ulcers* → sores on the fingers and toes

In Example (20), inside the source word *sublingual*, *lingu-* is a lexical morpheme that has been expanded into the independent word *tongue* and combined with a determiner (*the*) on the target side. In (21), the ST word *ulcers* is translated into the TT word *sores* in the target expression.

Greek lexemes to which [literal lexemic translation] applies, on the other hand, almost inevitably occupy source morpheme rank on the source side, as in Examples (22) and (23) below. Like the Latin-derived morphemes, they are inevitably shifted to the rank of word or phrase in the translation. Only in a small minority of cases (8 instances) is the rank on the source side that of word, with this rank maintained in the translation in all instances (see Example 24).

- (22) *cholestatic hepatitis* → build-up of bile leading to inflammation of the liver
 (23) *lipodystrophy syndrome* → changes in the distribution of body fat
 (24) *ovarian cysts* → sacs of fluid within the ovaries

The reason for the relatively consistent statistics (43 instances of morpheme-to-word rank shift out of 51 instances of [LLT] with a Greek source lexeme) is that a majority of originally Greek lexemes in medical terms are so-called *confixes*, in the terminology of Donalies (2000), which means that they are lexical morphemes that only occur in combinations with other morphemes, lexical or grammatical, when they form part of specialized terms (so-called *neoclassical compounds*; see Bauer, 1998; Lüdeling, 2006). Thus, in Example (23), the word *lipodystrophy* consists of altogether four different Greek-derived morphemes, of which two are lexical (*lip-* = 'fat', and *-troph-* = 'nourish') and two (*-dys-* and *-y*) are grammatical. In English, on the other hand, the lowest grammatical rank open to lexemes is in most cases word rank (cf. Halliday, 2004), which makes the source-to-target 'move' from morpheme to word (or phrase) rank inevitable.

4.1.4. [non-literal] lexical changes

As Fig. 2 showed, the option [non-literal] in the set named LITERAL/NON-LITERAL is the gateway to a set of more specific lexical changes. For convenience, this subset is reproduced in Fig. 3 below:

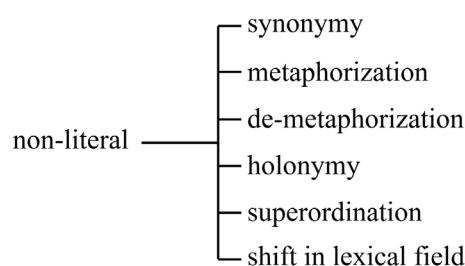


Figure 3. Subcategories of non-literal lexemic changes

The [non-literal] subcategories will be exemplified one by one in the following, but, for reasons of space, their combination with options in RANK SHIFT (see Fig. 2) will only be commented on to a limited extent.

[Synonymy]:

Synonymy is the shift type defined by Chesterman (1997, p. 102) as the one which “selects not the “obvious” equivalent but a synonym or near-synonym for it [...]” Fourteen instances have been identified in the corpus, of which most feature a core-vocabulary item, or at least one that can be taken to be well-known to ordinary, adult speakers of English, on both sides of the source-target divide, e.g. (25) *complicated* → *difficult* and (26) *impair-* → *reduce*. One case of a Greek-derived source lexeme translated by means of a synonym of the literal equivalent is *-plastic* (from *πλαστικός* (*plastikós*), ultimately from the verb *πλάσσω* (*plássō*, literally ‘to mold’, or ‘to form’). This lexeme occurs in the source term (27) *aplastic anaemia*, which is translated as *produc-* in the target expression *when bone marrow stops producing new blood cells produce* in one instance and as *make* in the following pair:

(28) *myelodysplastic syndromes* →
*when the bone marrow does not make enough healthy blood cells or platelets.*⁸

[Metaphorization]:

Metaphorization is instantiated only six times in the corpus, with the same metaphor occurring in three of these cases. This repeated metaphor is the following, involving a well-known military trope about the body’s immune system:

(29) *primary immunodeficiency disorder* → *when body defences are reduced from birth*

The three other target expression metaphors are: (30) *radiofrequency* translated as radio waves, (31) *corneal opacity* translated as *clouding of the cornea*, and (32) *photosensitising agent* translated as *a medicine ‘switched on’ by <a special type of> light [...]*.

[De-metaphorization]:

De-metaphorization occurs only three times in the corpus, of which one is (33) *bolus injection* (with *bolus* ultimately derived from Greek *βῶλος* (*bôlos*, ‘clod, lump’)) rendered non-metaphorically in the target expression as *a full dose injected in one go*.

[Holonymy]:

As a linguistic concept, *holonymy* refers to a part-whole relation between two lexical items (Lyons, 1977; Murphy, 2006). For present purposes, then, [holonymy] (as a translational option) is here used to refer to a ‘movement’ from the ‘part’ on the source side to the ‘whole’ on the target side. Cases of [holonymy] in the corpus involve relations between body parts, of which one example out of seven altogether is:

(34) *pleuritic pain* → *a type of chest pain*

In (34), the source lexemic morpheme *pleur-* is derived from Latin *pleura*, which refers to a membrane that envelops the lungs (Law & Martin, 2020e). TT *chest* is thus the ‘whole’ which encompasses the *pleura* among other ‘component parts’.

⁸ It may be noted that the two haematological disorders referred to by the source terms (*aplastic anaemia* and *myelodysplastic syndrome*, respectively) are not the same (see Law & Martin, 2020a; 2020c), although the two diaphasic translations may create that impression.

[Particularization] and [superordination]:

Two types of microstrategies have been identified that are here termed *particularization* and *superordination* (cf. Molina & Hurtado-Albir, 2002; Lu et al., 2024), with the former referring to the ‘movement’ from a lexeme with a more general sense to one (or several) with a more specific sense, and the latter referring to the opposite ‘movement’, i.e. from ‘more specific’ to ‘more general’. As in Hill-Madsen (in press), the two strategies are akin to the well-known sense relation types *hyponymy* and *hyperonymy* (see Lyons, 1977), but may not in all cases registered be completely in accordance with these two lexical-semantic concepts in their strict sense, i.e. the ‘taxonomic’ relation between two lexical items as ‘class’ and ‘subclass’ (as in *flower – rose*) or the reverse.⁹ Examples of *particularization* are:

(35) *peripheral arterial disease* → *reduced blood flow in arteries of the legs and arms*

As in Example (35), the source item in connection with [particularization] is typically a word with the general sense of ‘medical condition’, such as *disease*, *disorder* or other item, for which the corresponding target item specifies the more precise nature of the ‘problem’ (*reduced blood flow* in (35)). By rendering the ‘problem’ in more tangible terms, the strategy may also be conceived of as ‘concretization’.

With [particularization] instantiated 14 times in the corpus and [superordination] 23 times, the two are the third- and fourth-most frequent microstrategy types, after *lexemic transfer* and *literal lexemic translation*. It is fully to be expected of [superordination] to be more frequent in the corpus than its opposite, given that it enables more specialized, and semantically highly specific, lexical items to be replaced by target items that are either confined to a non-specialized register or shared by the specialized medical register with a vocabulary known to lay readers. An example is:

(36) *capillary leak syndrome* → *leakage of fluid from blood vessels ...*

Thus, in (36), the specialized source term *capillaries* (referring specifically to “an extremely narrow [type of] blood vessel, approximately 5–20 µm in diameter” (Law & Martin, 2020b)) is replaced on the target side with the general term *blood vessels*, thereby avoiding the specialized term, which cannot be assumed to be commonly known to lay readers.

[Shift in lexical field]:

The last subtype of [non-literal] lexemic change is here termed *shift in lexical field* (see also Hill-Madsen, in press), to refer to a type of translation that establishes a relatively distant semantic relation between source and target item, viz. one that is far from literal equivalence and not characterizable in terms of the well-known lexical sense relations like those above (*synonymy*, *superordination*, etc.) either. Rather, the source-target relation consists in a mere semantic relatedness through co-belonging to the same lexical field. The option is relatively frequently instantiated in the corpus (45 occurrences). Examples are:

(37) *avascular necrosis* → *death of bone tissue due to interruption of blood supply*

(38) *bone (mineral) density* → *a measure of how strong the bones are*

In certain cases, such as Example (37) and (38) above, it is actually possible to pinpoint the

⁹ Chesterman (1997, p. 102), whose inventory of shift types actually includes one termed *hyponymy*, similarly appears to use the term in a broader sense than the strictly ‘taxonomic’ one (the relation between a ‘class’ and a ‘subclass’).

more specific nature of the semantic relatedness: In (37) the relation between ST *-vascul-* ('vessel', i.e. referring to blood vessels) and TT *blood supply* is one of 'contiguity', given that blood supply in the organism happens via blood vessels. In (38), the relation is one of 'cause-and-effect', rather, with 'density' to be seen as a factor producing 'strength' (*how strong*). However, the exact nature of the relation is in many cases elusive, and so no subclassification of this type of lexical change has been attempted.

4.1.5. Translation of affixes

As previously mentioned, the paradigmatic set named MORPHEME TYPE in Fig. 2 features two options: [lexical] and [affix]. The latter gives rise to two more delicate sets of options, reproduced in Fig. 4 below for convenience:

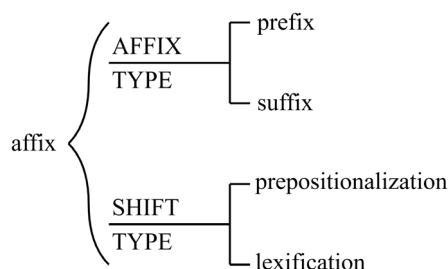


Figure 4. Options following on the entry condition [affix]

Many of the terms in the corpus contain either Latin or Greek prefixes, as in terms such as (39) *intraspinal analgesic*, and/or suffixes, also Latin or Greek, such as (40) *avascular necrosis*. In many cases, such affixes act as source units in the corpus, i.e. have a distinct representation on the target side.

[prefix]:

In the diaphasic translation of prefixes, somewhat different patterns are observable in the two etymological categories (Greek and Latin). Thus, virtually all prefixes in the Latin category undergo *prepositionalization*, which is possible because the prefixes in these cases have their origins in independent prepositions, as in the following examples:

- (41) *extracorporeal membrane oxygenation* →
a technique to oxygenate the blood outside the body ...
- (42) *percutaneous endoscopic gastrostomy* →
a feeding tube inserted through the skin into the stomach

In most cases with these Latin-derived items, the direct English prepositional equivalent is chosen in the translation, as in (41) *extra-* → *outside*, and (42) *per-* → *through*.

Greek prefixes, on the other hand, have more diverse origins. Most originate in prepositions also, such as *e(c)-* (literally 'out of' or 'outside'), as in (43) *ectopic pregnancy* → *pregnancy developing outside the womb*, and *peri-* (literally 'around', as in (44) *periocular infections* → *infections around the eyes*. As examples (43) and (44) show, some of the Greek prefixes originating in prepositions are translated by means of *prepositionalization* (like the Latin ones), whereas others are not. This in particular pertains to the two prefixes *hypo-* (literally 'under') and *hyper-* (literally 'over'), which are consistently *lexified*, rather than *prepositionalized* in the translation. In the present corpus, *hypo-* is lexified as *drop* ((45) *hypotension* → *a drop in blood pressure*), and *hyper-* is variously lexified as *high*, *high levels of*, *excessive*, *too much* and *raised*, e.g. (46) *ocular hypertension* → *raised pressure in the eye*. Other Greek prefixes

that do not stem from prepositions are *ortho-* (from the adjective *ὀρθός*, (*orthós*), literally 'straight'), as in *orthostatic hypotension* → *feeling dizzy or lightheaded on standing or sitting up because of a drop in blood pressure* (already brought as Example 18), and *auto-* (from the pronoun *αὐτός* (*autós*, literally 'self')), as in (47) *autoimmune disease* → *a disease caused by the body's own defence system attacking normal tissue*. [Lexification] is also employed in the translation of the two relatively frequent prefixes *a-* and *dys-*, both of which are 'born' prefixes, which means that in Ancient Greek they only occur as such and do not originate in independent words such as prepositions. The former (*a(n)-*, the so-called *privative a-*, which expresses negation, is variously lexified as *stops / blocks / interrupts / very brief loss of*. The other 'born' prefix, *dys-* (expressing 'difficulty' or 'malfunction'), is lexified as *abnormal / not ... enough / uncontrolled / inability*.

[suffixes]:

With a few exceptions, Latin-derived suffixes are adjective-forming ones such as *lumbar*, *pulmonary*, *postmenopausal*, *febrile*, *sensory*, *ovarian* and *percutaneous*. These are in most cases prepositionalized in the translation: *-al*, which occurs in altogether ten different source items, is thus translated as *in / to / around / on / of*, as in (48) *pleural effusion* → *fluid around the lungs*. Only one Greek adjective-forming suffix is registered in the corpus, viz. *-ic* (with instantiations in 17 different source tokens in the corpus, however), which is also prepositionalized in the majority of cases, e.g.: (49) *nasogastric tube* → *a tube through the nose to the stomach*. The majority of Greek-derived suffixes are nominalizing ones, such as *-sis* (plural *-ses*), *-itis*, *-cy*, *-ia*, *-y* and *-oma*. In most cases, they are lexified in the translation, typically by means of a lexical item denoting a specific type of pathological state, such as *condition*, *complication*, *inflammation*, *excess*, *build-up*, *need* and *cancer*.

4.2. [Interpretant] translation

As noted in the introductory section, many of the EMA *Simplifier's* diaphasic intralingual translations contain items that cannot be traced back to any specific lexical or grammatical morpheme or word in the source term. Such target items must be traced to components of meaning that are only inherent in the multi-word term as a whole, but not traceable to any specific ST word or morpheme. They are, in other words, instances of [interpretant] translation, as defined in Subsection 2.1. A typical example is (50) *pulmonary artery* → *the blood vessel that leads from the heart to the lungs*, in which the TT string *that leads from the heart* cannot be traced back to any *representamen* elements on the source side but must be analyzed as 'additional information' that is part of the definition of the pulmonary artery as an anatomical phenomenon. Three main subtypes of [interpretant] translation have been identified in the corpus, with each of the three and their more specific subcategories to be detailed in the subsections below:

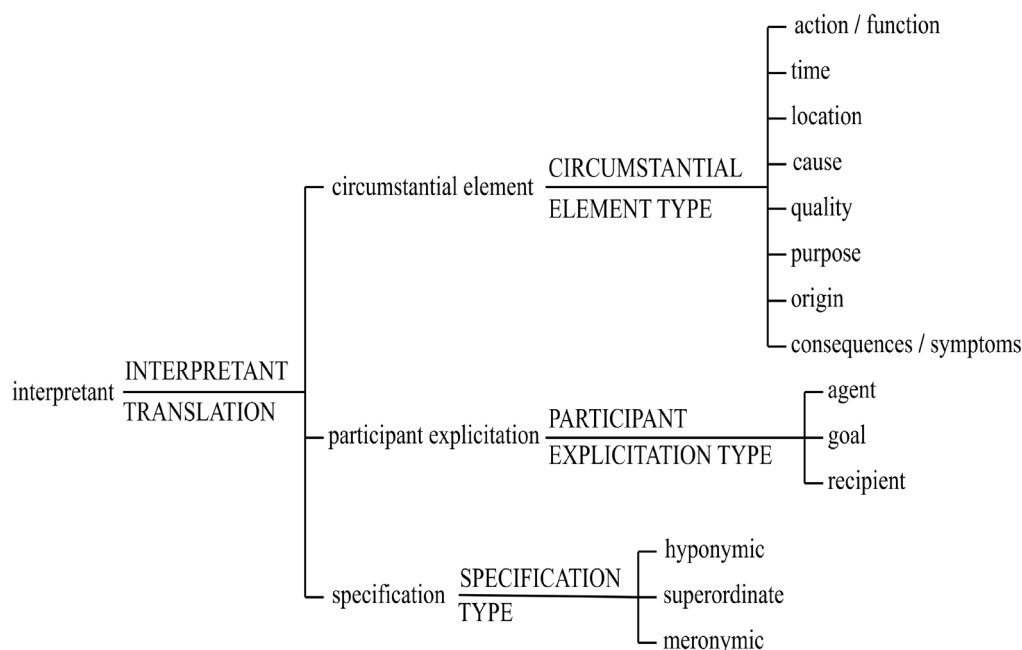


Figure 5. Subcategories of [interpretant] translation

4.2.1. Subcategories of [circumstantial element]

As Fig. 5 above shows, the first subcategory of INTERPRETANT TRANSLATION, viz. the option named [circumstantial element], comprises subtypes that largely (though not completely) match the well-known semantic categories of adverbial meaning, i.e. [location], [cause], [time], etc.).¹⁰ Thus, the type of information supplied in Example (50) above was 'locative', specifying the position of the artery in the body. The most prominent semantic categories identified (apart from the 'locative' category) will be exemplified below.

[Action/function]:

(51) *cardiac arrest* → *heart stops beating*

(52) *cerebrovascular disease* → *disease of the blood vessels supplying the brain*

In (51), the TT item *beating* specifies the *action* of the heart, whereas in (52) the TT item *supplying the brain* may be interpreted more specifically as information about the *function* of the blood vessels in question.

[Quality]:

(53) *post-herpetic neuralgia* → *long-lasting nerve burning pain that may occur after shingles*

TT *long-lasting* and *burning* are both qualities characterizing the *nerve ... pain* (ST *neur- + -algia*) that are nowhere indicated in any surface components of the source term. Denoting 'qualities', such TT items tend to take the form of adjectives in premodifying position in the TT noun phrases (which is the predominant grammatical rank of TT expressions).

[Cause]:

(54) *peripheral oedema* → *swelling especially of the ankles and feet <due to fluid retention>*

¹⁰ As the following examples will show, however, the target items are not necessarily adverbial in terms of grammatical function.

The underlined TT string indicates the cause of the swelling (ST *oedema*) in the lower extremities, which is the build-up of fluid. It may be noted that the TT element of ‘interpretant’ translation is surrounded by the sign ‘<’, which is frequently used in the EMA *simplifier* document to indicate to users (the EMA’s text producers) that this is an ‘optional’ element that may be inserted or omitted in accordance with the specific textual circumstances of the individual text producer’s text in which the diaphasic translation is to be incorporated.

[Consequences/symptoms]:

(55) *haemolytic anaemia* →

excessive breakdown of red blood cells <causing tiredness and pale skin>

(56) *oral mucositis* →

inflammation of the lining in the mouth <ranging from soreness and redness to severe ulceration>

The opposite of ‘cause’ is of course ‘consequence’, as manifested in the *tiredness and pale skin* which *haemolytic anaemia* gives rise to (Example 55). In some cases, such circumstances are clearly to be interpreted as symptoms, as in the *soreness, redness* and *severe ulceration* (Example 56), of which the underlying biomedical cause is *inflammation ... in the mouth*.

4.2.2. Subcategories of [participant explicitation]

The second option in INTERPRETANT TRANSLATION, [participant explicitation], refers to cases where, as the name of the option reflects, a ‘participant’ is explicitly inserted in the TT item. *Participant* refers to a type of semantic role in verb-argument structures, or what is known as semantic *figures* in SFL (see Halliday & Matthiessen, 1999). A *figure* is a semantic configuration of a type of process/activity with its concomitant ‘participants’, i.e. types of semantic roles, such as ‘Agent’, ‘Goal’ or ‘Recipient’, that are associated with the process type. According to Halliday and Matthiessen (1999, 2014), semantic *figures* have their most ‘natural’ (or, in SF parlance, *congruent*) grammatical realization in clauses, i.e. in S–V–O structures, with ‘participants’ realized in the grammatical subject and object and actions/processes in the verb. However, naturally occurring language – specialized registers of language use in particular – can often be seen to defy this ‘principle’, with figures being grammatically realized in, or *downranked to* (noun) phrases rather than clauses (see Halliday & Matthiessen, 1999; 2014). This, precisely, is the case with many of the terms in the present corpus, one example being a term (realized in a noun phrase) like *radiofrequency ablation*, which refers to the process of using radio waves to destroy cancer cells. The semantic process-participant configuration is partially recognizable in the term in itself, with *radiofrequency* (= radio waves) representing the Agent and *ablation* (literally ‘removal’, from Latin *ab-ferre* = ‘take/move away’) representing the process. What enables the semantic figure to be realized in a phrase rather than in a clause is the possibility (inherited from Latin in this case) of nominalizing the process: By adding the nominalization suffix *-ion* to the (Latin supine) stem *-lat-*, a verb noun, or *nomen actionis*, is created which is able to function as Head of the noun phrase. However, though detectable in the source term, the semantic figure is incomplete, with only the Agent and the Process recognizable. The so-called *Goal*, i.e. the semantic entity that is directly affected by the process/action, is missing, but made explicit on the target side of the diaphasic translation: (57) *radiofrequency ablation* → *destroying cancer cells with heat generated from radio waves*. In other cases, the semantic entity made explicit is the Agent of the figure, as in:

(58) *avascular necrosis* → *death of bone tissue due to interruption of blood supply*

Bone tissue is here specified as the element that dies, i.e. is the agent of the process of dying, due to interruption etc. It may be noted, however, that this is a case where the grammatical rank has been preserved from source to target, which means that the semantic figure is realized in a noun phrase on both sides and has not been ‘upranked’ to a clause-level realization on the target side, as was the case in (57).

The final type of semantic ‘participant’ that may be explicitated is the Recipient, as in (59) below, where *the patient* is specified as the receiver of the treatment in question:

(59) *enzyme replacement therapy* →
therapy in which the patient is provided the enzyme that is lacking

4.2.3. Subcategories of [specification]

The third and final option in INTERPRETANT TRANSLATION, [specification], covers the insertion of further information concerning a target microunit (typically a word) that *is* derived from a source *representamen* element. The specification may be either [hyponymic], [superordinate] or [meronymic]. One example of each subcategory are the following:

(60) [hyponymic]: *acid regurgitation* → *stomach acid flowing up into the mouth*

(61) [superordinate]: *oestrogen-receptor negative tumour* →
where the cancer cells do not have receptors for the hormone oestrogen on their surface

(62) [meronymic]: *cervical dystonia* →
twisting and pulling of the neck and head caused by abnormal tightening of neck muscles

In Example (60), the insertion of the TT item *stomach* specifies the (sub)type of *acid* in question, which is not represented by any *representamen* in the ST. Example (61) is the opposite case, with TT *hormone* indicating the superordinate category to which *oestrogen* belongs. Finally, in (62), while TT *neck* is a literal lexemic translation of ST *cervic-*, the TT item *muscles* specifies the relevant *part* of the neck that may be affected by *dystonia* (= ‘abnormal tightening’).

5. Summing up

Applying a combined functionalist and Peircean approach, this article has charted the translational options specifically related to the diaphasic intralingual translation of multi-word medical terms. Options were identified at two different levels: *Representamen* and *interpretant*. *Representamen* translation was shown to involve strategies such as *derivation*, where source elements have distinct counterparts in the target language, and *non-derivation*, where they do not. Further options include lexical changes, such as *literal lexemic translation*, *synonymy*, *metaphorization*, and *shifts in lexical field*. The study has also examined the translation of prefixes and suffixes, noting patterns in how Latin and Greek affixes are handled. Two translational options were identified, viz. *prepositionalization* and *lexification*, both of which may be assumed to be specific to terminological Diaph-intra. Changes in grammatical rank were identified as a distinct type of *representamen*-level shift, always consisting in the ‘movement’ of an item up the rank scale, typically from morpheme to word rank. An overview of all *representamen*-level options is represented in Fig. 6 below, which is a reproduction of the network illustration in Fig. 2, but with one example for each option inserted:

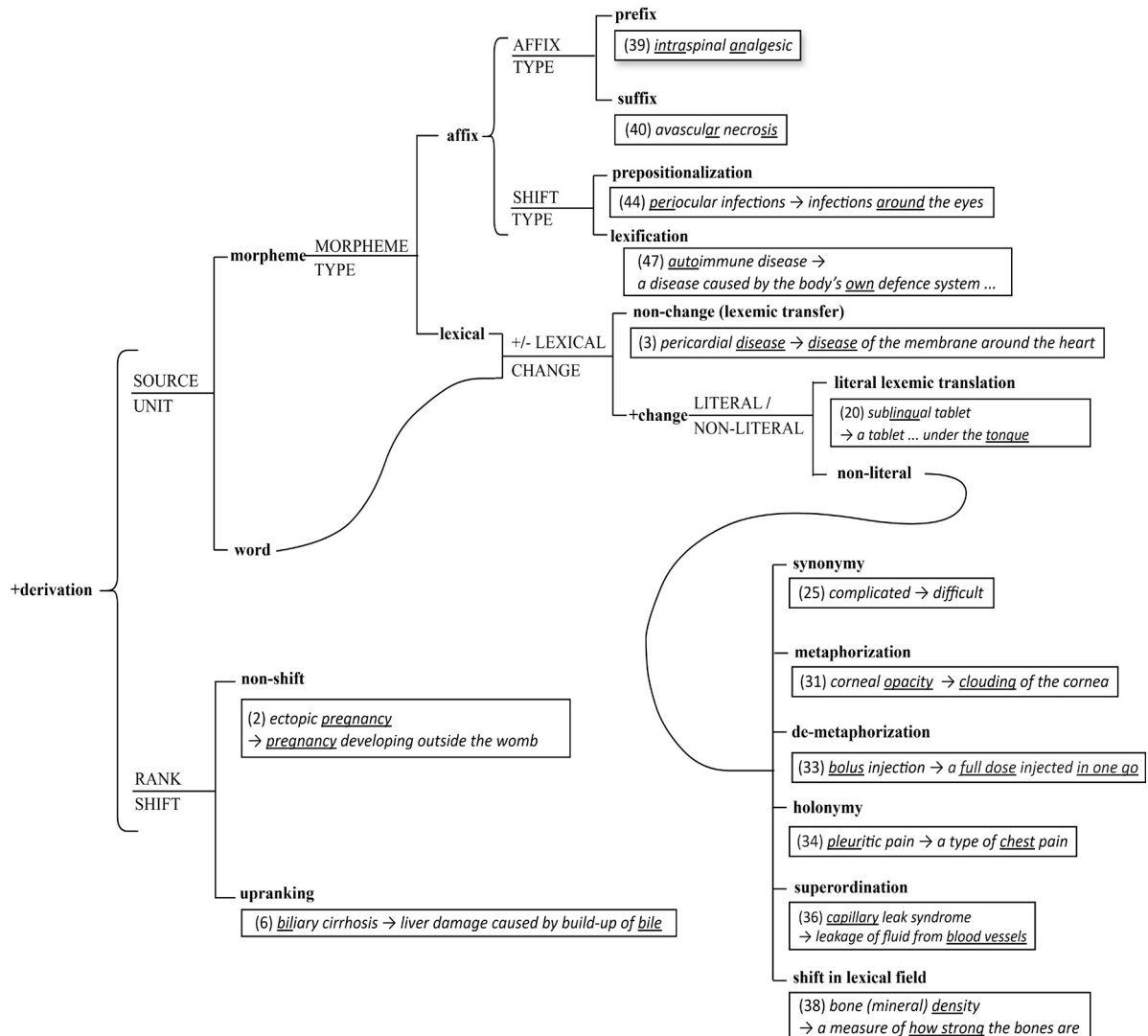


Figure 6. Options in [representamen] translation with examples

Interpretant translation, on the other hand, was shown to involve the addition of information on the target side that is not explicitly present in the source term but inherent in its overall meaning. This includes circumstantial elements (e.g., location, cause, consequences), participant explicitation (e.g., of the agent or recipient of an action), and various forms of specification (hyponymic, superordinate and meronymic). Fig. 7 below is a reproduction of Fig. 5, providing an overview with examples inserted:

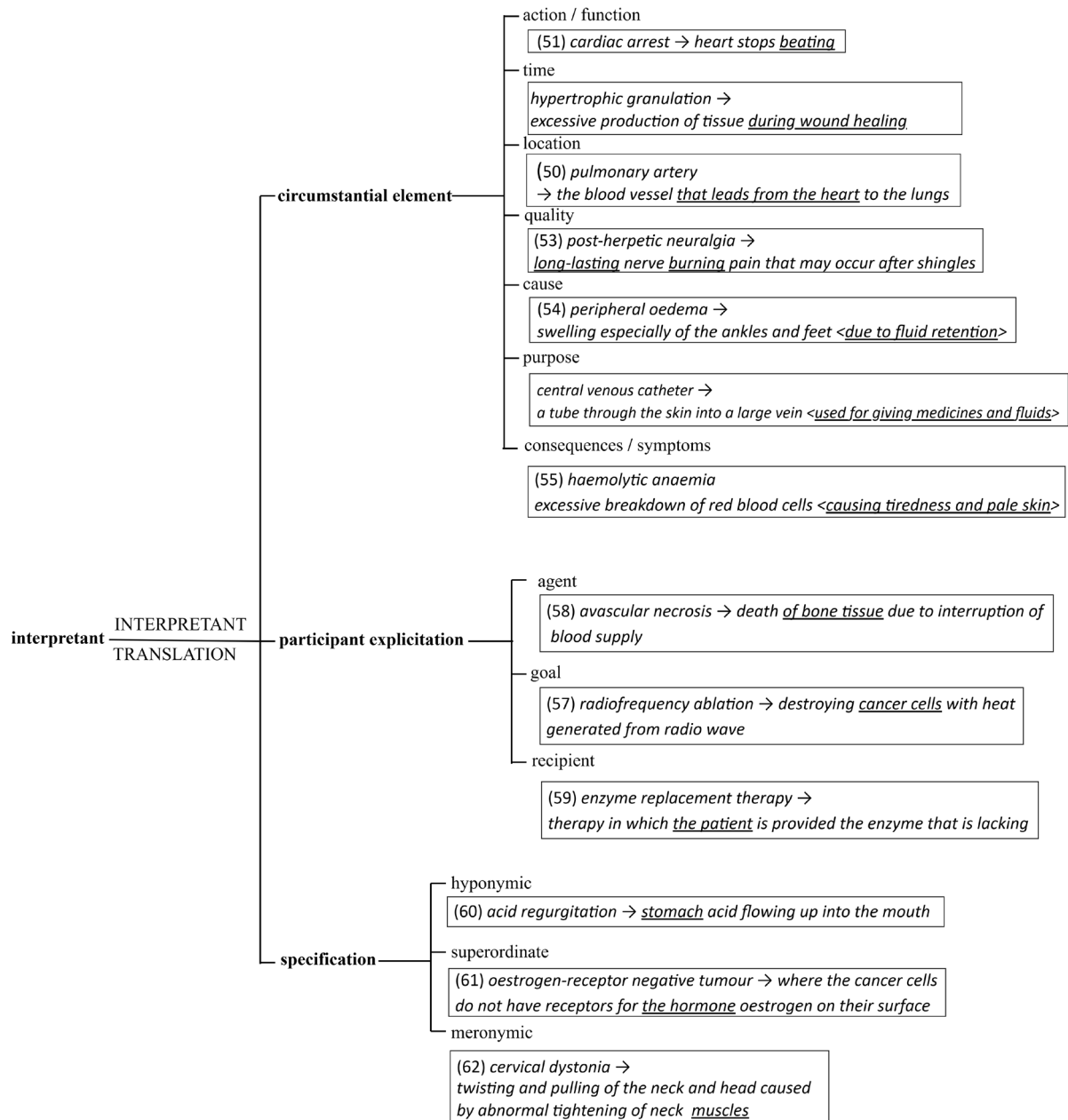


Figure 7. Options in [interpretant] translation with examples

Overall, the study’s findings highlight the complexity and variety of strategies involved in translating multi-word medical terms for lay audiences, thus contributing to a deeper understanding of diaphasic intralingual translation. It should be emphasized, however, that the findings are not necessarily generalizable beyond the Diaph-intra of *medical* terminology. Given the particular nature of this terminology – the fact that, as previously noted, many medical terms are composed of *confixes* which are in many cases individually translatable – the intralingual translation options relevant to other domain-specific terminologies (law, engineering, finance, etc.) with different etymological and syntactic characteristics may well be very different. That, however, is a question for future research.

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7. Appendix: Page references for examples

Example no.	Page no. in the EMA <i>Simplifier</i>
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20	79
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Developing audiovisual translation skills and career awareness in the age of AI: a didactic proposal

Mar Ogea-Pozo

University of Córdoba


Abstract

This study presents a didactic sequence based on audiovisual translation tasks to address AI-related challenges in translation education. The activity aligns with the EMT competence model and the TRADILEX methodology, aiming to enhance C1-level English proficiency, cultural mediation, reverse translation and humour translation skills among students enrolled in a Multimedia Translation course taught in a Spanish higher education institution. This is achieved through the subtitling of a humorous animated video (Spanish-English) that explores AI's limitations regarding linguistic nuances, contextual interpretation, and copyright issues. Given the nature of the selected video, participants also engage critically with social issues related to professional translation. The proposal underscores a critical dilemma faced by Translation and Interpreting educators: embracing AI for its pedagogical benefits while mitigating the risk of overreliance which may hinder core linguistic and cognitive skills, to ensure a responsible and ethical integration of technology. Thus, the proposed didactic sequence effectively combines audiovisual translation with translation training, while addressing AI's impact and reinforcing essential translation competencies. Empirical findings from an *ad hoc* questionnaire provide insights into students' perceptions of their learning experience and professional development. Students' positive self-assessments indicate confidence in their skills, a crucial factor in an industry undergoing technological disruption.

Keywords

Audiovisual translation, subtitling, Didactic audiovisual translation, artificial intelligence, translation training

CONTACT

 Mar Ogea-Pozo, mmogea@uco.es, University of Córdoba, Dpto. Ciencias Sociales, Filosofía, Geografía y Traducción e Interpretación, Facultad de Filosofía y Letras, Plaza del Cardenal Salazar, 3, 14003 Córdoba, Spain

1. Introduction

Over the last two decades, audiovisual translation (AVT) has been prominent in both academic research and professional practice, driven by the growing digitalisation of society and changes in the consumption habits regarding audiovisual materials (Bolaños García-Escribano, 2025; Carrero *et al.*, 2019; Chaume, 2018; Ranzato, 2016). This surge is attributed to the prospective outlooks of the field, as well as the widespread use of audiovisual content as a vehicle for disseminating and exchanging information, entertainment and cultural values. Additionally, AVT has emerged as a highly effective and increasingly sought-after pedagogical tool, gaining considerable academic attention, and leading to a substantial body of research that examines its current trends, future perspectives and educational benefits. Numerous studies have demonstrated the didactic potential of the different audiovisual formats, genres and modalities, highlighting their effectiveness in enhancing learning outcomes and fostering student engagement. Thus, new approaches have focused on foreign language learning (FLL) (Talaván *et al.*, 2024; Lertola, 2019; Alonso-Pérez & Sánchez-Requena, 2018), the acquisition of specialised terminology (Fernández-Costales, 2023; Tinedo-Rodríguez & Ogea-Pozo, 2023; Gómez-Parra, 2018a), the improvement of translation skills (Díaz Alarcón, 2023; Ogea-Pozo, 2020; Rodríguez Muñoz, 2020), and the exploration of topics of social relevance (Ogea-Pozo & Talaván, 2024; Tinedo-Rodríguez, 2021; Tinedo-Rodríguez & Huertas-Abril, 2019; Gómez Parra, 2018b), among others.

Regarding the latter, one of the most debated social issues in recent years is the impact of technology on education and careers. Among the most affected sectors —both in educational and professional contexts— translation stands out as particularly vulnerable. Professional translators face mounting pressure in a rapidly changing world (Moorkens, 2017) and feel threatened by machine translation (MT) and artificial intelligence (AI). In higher education contexts, Translation and Interpreting educators play a crucial role in training students for this changing landscape, using innovative practices through teaching tools and technologies (Rothwell & Svoboda, 2019). As AI integrates further into the translation industry, aspiring translators must acquire traditional skills alongside the ability to navigate and manage emerging technologies. Moreover, they must be prepared to cope in a work environment marked by shifting translator roles, increased pressure for productivity and competitiveness, and the potential risks associated with unethical practices (Carreira, 2024; Moorkens, 2022, 2017; Vela-Valido, 2021). This training approach involves fostering a deep understanding of both the capabilities and limitations of AI in translation, encouraging critical thinking, and promoting ethical considerations. Additionally, educators must emphasize the enduring value of human expertise —which is still considered the “gold standard” (Vela-Valido, 2021, p. 106) in translation—, guiding students to critically evaluate AI-generated outputs and refine these translations with cultural sensitivity and linguistic accuracy. By doing so, educators can empower students to take responsibility for their own learning and their future (Kiraly, 2012), enabling them to adapt to a changing professional environment while upholding the integrity of their work.

To confront these challenges, this paper presents a didactic sequence that examines AI concerns in the translation sector through an action-oriented task based on the subtitling of an animated video clip (Spanish-English). The video, with a humorous undertone, highlights AI's limitations in interpreting linguistic nuances bound to the contextual and functional aspects of communication, while also considering copyright concerns. The primary goal is to use didactic audiovisual translation to meet specific educational goals aligned with the models of competences set by the European Master's in Translation Competence Framework (2022), the PACTE group (Hurtado Albir *et al.*, 2019) and the TRADILEX methodology (Fernández-

Costales *et al.*, 2023). Hence, this activity promotes C1-level English language skills (CEFR), while enhancing reverse translation, cultural mediation, and humour translation. By integrating these elements, the task provides a holistic approach to language acquisition and translation practice, preparing students to face complex linguistic and cultural challenges. Additionally, the proposal—which combines AVT with FLL—serves as a pedagogical approach to examine a critical issue: the long-term impact of AI on the translation profession.

Therefore, this study has two objectives. First, it aims to contribute to research on the didactic use of audiovisual translation (referred to as Didactic Audiovisual Translation, or DAT) for the acquisition of specific translation competences by presenting a didactic sequence model and reporting empirical evidence from its implementation. Second, it delves into the role of AI in automating translation tasks, its potential to displace human translators, and the ethical implications implied, fostering debate within the Multimedia Translation classroom. Findings from a final *ad hoc* questionnaire provide insights into students' perceptions of their learning process, particularly regarding linguistic and translation skills, as well as their training needs. This dual focus emphasizes both practical competence development and a deeper understanding of the professional and social contexts in which such competences are applied.

2. A didactic approach to enhance translation skills

In light of the situation described above, the demand for competent translators capable of facing complex linguistic and cultural landscapes (Botella, 2017), alongside using new technologies (Moorkens, 2017), is unquestionable. Translation training programs must move beyond traditional methods to prepare students for real-world challenges. This study stems from the convergence of two pedagogical approaches that embrace DAT, on the one hand, to enhance essential competences for translation, and on the other hand, to use audiovisual content to raise awareness of the impact of AI in society and, particularly, in the professional translation field. Originally developed for language learning, DAT is used here to strengthen a broader range of competences, focusing on a comprehensive set of skills to be developed in the Multimedia Translation classroom. This transversal approach offers a highly enriching experience for learners.

2.1. Didactic audiovisual translation

To optimise the use of audiovisual translation in educational settings from an eminently pedagogical perspective, DAT has emerged as a discipline that employs audiovisual texts and practices (dubbing, subtitling, voice-over, subtitling for the deaf and hard of hearing, and audio description) as didactic resources to develop integrated skills in FLL (Talaván, 2020). In other words, DAT focuses on the design, development and application of didactic tasks in which learners translate a video clip using different strategies as well as the available technology (Fernández-Costales *et al.*, 2023).

This approach emphasizes active, action-oriented learning, contrasting with previous projects focused on passive observation. In fact, national and international projects such as ClipFlair (2011-2014), LeVis (2006-2008), PluriTAV (2016-2019) and TRADILEX (2020-2023), along with their empirical results, verify its effectiveness in facilitating the acquisition of foreign language skills (Tinedo-Rodríguez & Frumuselu, 2023; Tinedo-Rodríguez, 2022; Plaza Lara & Gonzalo Llera, 2022; Ávila-Cabrera, 2021; Talaván, 2020). Task-based learning, especially through AVT tasks, favours the development of competences in comprehension, production and translation of foreign language texts (Plaza Lara & Fernández Costales, 2022), and enhances plurilingual competences (Baños *et al.*, 2021; Wilson, 2020) and intercultural mediation skills (Rodríguez-Arancón, 2023; Borghetti & Lertola, 2014). It also fosters critical thinking and social

awareness (Ogea-Pozo, 2022; Tinedo-Rodríguez & Huertas-Abril, 2019), as well as motivation and engagement (Alonso-Pérez, 2019; Baños & Sokoli, 2015), while improving pragmatic understanding of intersemiotic information (Incalcaterra McLoughlin, 2009). Furthermore, published results show promising improvements in AVT-specific skills, including mediation, interpretation of film language, management of specialized terminology, and adherence to AVT protocols (Bolaños García-Escribano & Ogea-Pozo, 2023).

Building on research into DAT, the R&D project TRADILEX (<https://www.tradilex.es/>) was launched to develop and validate an innovative, action-oriented didactic methodology. This was followed by TRADILAB (Didactic Audiovisual Translation through the TRADILEX Platform for Integrated Skills Enhancement in English as a Foreign Language), a teaching innovation project built on the TRADILEX methodology, which set the framework for designing and piloting the didactic proposal presented in this paper.

The primary goal of TRADILAB is to ensure that students engage with audiovisual texts through active translation tasks aimed at developing their translation competences. This focus leads in turn to three objectives: (1) To help students improve language skills corresponding to a C1 level (oral and written production and reception) in an integrated and innovative manner; (2) to develop general translation competences, following the PACTE model and the EMT framework; and (3) to grant added value to the learning process.

The methodology used in TRADILAB —as in TRADILEX— combines the benefits of technology, audiovisual resources and mediation to improve the foreign language proficiency. To achieve this, the methodological proposal comprises five sequences (corresponding to the main AVT modes), each with three didactic units (named “lesson plans”, LPs) with an estimated time commitment of one hour (Lertola & Talaván, 2022). Each LP is divided into four phases (“warm-up”, “video viewing”, “didactic AVT” and “post AVT”) and allocates detailed instructions adapted to each AVT modality and software used, along with assessment rubrics. All materials are available online through the TRADILEX platform, facilitating autonomous learning in virtual environments (Talaván & Lertola, 2022).

As per subtitling, three LPs were designed, each focusing on a distinct topic to develop various linguistic and communicative functions: LP1 aims to raise gender awareness related to female scientists; LP2 fosters debate on concerns regarding AI’s impact on professional translation; and LP3 promotes social interaction and attitudes of respect in educational contexts. The second lesson plan (named “LPS2 C1”) was chosen for this pilot study because it was specifically designed to discuss the impact of AI on translation in the classroom, with students in their final semester of the Translation and Interpreting degree. This LP adheres to the specific TRADILEX methodology for interlingual subtitling (as outlined in Table 1). Furthermore, Table 1 incorporates specific adjustments made for the piloted LP, which involves reverse translation (Spanish-English) and the use of a blank, spotted .srt subtitle template.

PHASE (Duration)	DESCRIPTION	OBJECTIVE
Warm-up Reception and production task (10 min)	The video content is anticipated, introducing new vocabulary, expressions, structures, and the significance of cultural aspects in translation.	To gather the necessary background knowledge to face the subtitling task.
Video viewing Reception task (5 min)	The video extract to be subtitled is watched in Spanish, paying attention to cultural references, idiomatic expressions and wordplay. A discussion follows on the main topic (the impact of AI on professions and its limitations in creative tasks).	To comprehend the messages to be subtitled and to get familiar with the key content.
Didactic subtitling Production task (30 min)	Students familiarise with the subtitle editor (Aegisub) while developing lexical competences. They practice interlingual reverse subtitling.	To enhance audiovisual mediation and reverse translation skills. To develop lexical and technological competences.
Post AVT Production task (15 min)	Students engage in related writing and speaking tasks to further discuss the topic of the video.	To maximise the linguistic and cultural insights from the video, and to raise social and professional awareness.

Table 1. Model of a lesson plan on interlingual subtitling for C1

2.2. Core competences in translation training

According to Hurtado Albir *et al.* (2019), translator training must focus on enabling students to pursue a career as translators, and its main purpose should be to develop translation skills, which are qualitatively different from bilingual skills. In this sense, the authors argue that it is necessary to distinguish between linguistic proficiency and translation expertise levels (Hurtado Albir *et al.*, 2019).

On this point, the results of the PACTE group's experiences have been particularly useful for defining the descriptors associated with problem-solving abilities in translation, extralinguistic knowledge, and instrumental competence. The research group identify five core competences, crucial in both academic and professional translation contexts: linguistic competence; cultural, encyclopaedic and thematic competence; instrumental competence; translation service provision competence; and problem-solving competence (Hurtado Albir *et al.*, 2019). Linguistic competence involves reading comprehension in the source language and written production in the target language, while cultural, encyclopaedic and thematic competence encompass knowledge of the foreign culture and one's native culture, as well as specific fields to solve translation problems. In addition, instrumental competence pertains to the effective use of documentation and technological tools. Translation service provision competence addresses industry and professional practice management, aligning with the EMT framework. Lastly, problem-solving competence focuses on identifying translation issues likely to be resolved at each level. These categories are interrelated, each building upon and reinforcing the others to ensure translation quality at all levels.

Alternatively, with the main purpose of consolidating and enhancing the employability of translation graduates throughout Europe, the European Master's in Translation (EMT) network published a Competence Framework in 2009 (updated in 2017 and 2022) which has become

a key reference standard for translator training throughout and outside the European Union, across academia and industry. Considering the multifaceted nature of the translation market and the evolving needs, the latest version (EMT, 2022) adjusted the key competences required to best prepare and empower future translation graduates, featuring five macro-competences required in translator education and training: language and culture, translation, technology, personal and interpersonal skills, and service provision.

Competence	Abilities
Language and culture	<ul style="list-style-type: none"> - Understand the function of language variations - Use appropriate grammatical, lexical and idiomatic structures - Identify cultural elements, values and references - Write accordingly to cultural conventions
Translation	<ul style="list-style-type: none"> - Analyse source documents, identify potential textual and cognitive challenges, and assess necessary strategies and resources - Summarise, rephrase, restructure, and condense messages - Conduct research to assess the relevance and reliability of information sources - Acquire, develop and apply thematic and domain-specific knowledge - Implement style guides, conventions or instructions specific to each translation - Translate various types of material for diverse media and target audiences - Translate and mediate in specific intracultural and intercultural contexts - Draft texts for specific purposes - Analyse and justify translation solutions and choices - Review, revise and evaluate one's own work - Understand and implement quality control strategies - Edit source text content for processing with a translation tool - Post-edit MT outputs using style guides and terminology glossaries - Develop MT literacy and understand the capabilities and limitations of MT
Technology	<ul style="list-style-type: none"> - Use the most relevant IT applications - Make effective use of search engines, corpus-based tools, text analysis tools, computer- assisted translation (CAT) and quality assurance (QA) tools - Pre-process, process and manage files and other media/sources as part of the translation workflow - Apply other tools that support language and translation technology
Personal and interpersonal	<ul style="list-style-type: none"> - Plan and manage time - Handle workload, cognitive load, stress and critical professional situations effectively - Work both autonomously and as part of virtual, multicultural and multilingual teams - Use social media responsibly for professional purposes - Adapt the organisational and physical ergonomics of the working environment - Self-evaluate, update and develop competences and skills through personal strategies and collaborative learning

Service provision	<ul style="list-style-type: none"> - Monitor and respond to new societal and language industry standards, market requirements and emerging job profiles - Approach existing clients and find new ones through prospecting and marketing strategies - Clarify client requirements, objectives and purposes - Communicate effectively with clients - Organise, budget and manage translation projects - Understand and apply relevant standards for language service provision - Implement quality management and quality assurance procedures - Adhere to ethical principles defined in codes of conduct and guides of good practice - Network with other translators and language service providers - Analyse and critically review language services and policies, suggesting improvement strategies as part of social and economic responsibility
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Table 2. Summary of the EMT competence framework (2022)

Table 2 presents a summary of the EMT competence framework and suggests that human thinking, knowledge, and personal abilities remain the key factors in delivering quality translations and language services. In sum, this framework highlights the critical role of language-specific linguistic, sociolinguistic, cultural, and transcultural knowledge. These competences distinguish human skills as vital assets in an employment market increasingly driven by technology. By integrating linguistic, critical, and ethical competences into a set of transversal abilities, this framework implies that learners must be with the tools required to face future challenges (EMT, 2022).

Therefore, it is essential to furnish training that develops students' skills and sufficient awareness to manage the translation challenges, opportunities and processes they will encounter. Training must adopt a critical perspective and evaluate the impact of AI on workflows, curricula, and socio-economic dimensions to ensure that future professionals are prepared to face the changes in the industry (González-Pastor, 2024, 2022; Rico & Pastor, 2022; Roiss & Zimmermann González, 2021).

2.3. The impact of artificial intelligence in translation

Since its origins, translation has experienced multiple shifts, categorised by Alonso Martín (2022) as "the three revolutions": the invention of writing about five thousand years ago, the advent of machine translation in the twentieth century, and the emergence of artificial intelligence since 2010. Over time, professional translators and, especially, language service providers have centred their efforts on harnessing the newest technologies to improve the efficiency of the translation process (Doherty, 2016), ultimately turning translation into a technology-dependent and technology-driven practice (Rothwell & Svoboda, 2019). It is precisely during this third revolution that a major transformation of the profession is occurring, raising concerns about the future of translation alongside the advent of AI and neural machine translation.

As the processes of "technicalization" and "technologization" (Biel & Sosoni, 2017, p. 5) become more integrated into professional practice, translators are experiencing significant changes in their roles and tasks. There is no doubt that almost all professional translators today rely on technology for assistance, having various alternatives for CAT tools and MT, even though human effort remains at the core of the entire process (Moorkens *et al.*, 2024). Sin-wai (2023) points out that the aim of all forms of professional translation—whether human translation, computer-assisted translation, or machine translation—should be to produce texts of the

highest possible quality. However, when resorting to MT, there is a trend towards achieving quality through fully automated processes that emulate human behaviour. This emphasis on optimizing translation through advanced technology is reshaping job opportunities, as reflected in a study by Santamaría Urbieto & Alcalde Peñalver (2024), which shows a growing interest in professionals capable of working with AI tools, natural language processing, programming, and CAT tools to serve as editors, reviewers, and supervisors of machine-generated translations, while ensuring the quality and cultural appropriateness of translated content. According to them, this shift marks an evolution in the requirements for entering the translation job market and serves as a key to understanding current and future trends in the industry (Santamaría Urbieto & Alcalde Peñalver, 2024).

Nevertheless, this evolution poses significant challenges. AI-based translation can lead to unethical professional practices, defined as any conduct or action within the commercial environment between a language service provider and a freelance translator that fails to comply with fair principles of compensation, working conditions, contractual and legal aspects, management, and representation (Firat *et al.*, 2024, cited in Carreira, 2024; Fairwork, 2022), which may therefore hamper potential progress or societal benefits (Moorkens, 2022).

Another subject of debate is connected to legal issues. MT and AI tools are often fed with content previously translated by others and may be copyrighted. Moorkens (2022) explains that MT training data are usually stored as bilingual segments of texts previously translated by humans (often in translation memories) and shared in public repositories. The author argues that “in practice, translation memories are usually sent to the client, whether or not there is a contractual agreement in place for waiving any claim of ownership on the part of the translator” (Moorkens, 2022, p. 125). Thus, as Kenny (2011) points out, users cannot ensure that reused translations through MT and AI tools are shared by their rightful owners, nor can they acknowledge the original anonymous professionals, thus potentially violating intellectual property laws (ATRAE, 2023). It is important to consider that most translation assignments involve the confidential use of data that could be compromised during the translation process if appropriate security measures are not in place.

Lastly, the matter of the quality of machine-generated translations should be addressed. In this sense, González Pastor & Rico (2021) argue that MT is not suitable for translating all types of texts due to limitations in handling linguistic diversity, idiomatic accuracy, and cultural and contextual sensitivity. Moreover, when it comes to creativity, AI and MT solutions are notably homogeneous, while human translation may offer a wide range of solutions and unique translations, as demonstrated in a previous didactic experiment conducted in the Multimedia Translation classroom (Ogea-Pozo & Tinedo-Rodríguez, 2024). The results of the said experiment suggest that, despite some notable advances in AI-generated translations and MT, the nuances and subtleties of language often require the expertise and intuition of a human translator. Hence, even though MT tools can be useful to support translation tasks, they can never replace human judgment and expertise (Roiss & Zimmermann González, 2021).

In this context, translators’ competences and critical vision to integrate technology with their expertise will be crucial for the profession’s future in an interconnected, multilingual world. For this reason, education on this topic is essential. Carreira (2024) suggests that creating a list of unethical practices could serve as a diagnostic tool and a foundation for improvement in various areas. In terms of education, it could pave the way for the development of professional competences among translation students and active translators, better preparing them to face an increasingly demanding market. In this regard, it is important to note that unethical business practices should not be understood solely as a consequence of the dominant position of certain market players (language service providers, clients, etc.), but also as a result of the decisions made by freelance translators during their practice (Carreira, 2024).

Olohan (2019) argues that higher education institutions should consider the most in-demand professional profiles and adjust their academic offerings accordingly, but this should not imply that curricula exist to serve corporate interests. In this context, concerns are growing within academia about the role of the human translators in the process and how to address changes in the profession through education. Students must learn both to value human abilities and to use translation technologies consciously and responsibly, always evaluating the quality of machine-generated texts in an objective and flexible manner. To achieve this, they need to develop autonomy and empowerment, taking responsibility for their own learning, appreciating their ability to express their ideas, and committing to their own future (Kiraly, 2012). Additionally, it is essential that they acquire a solid theoretical and practical foundation to justify their translation decisions, as well as to compare and defend the strengths of their own translation against machine outputs. Throughout this process, educators play an integrative, guiding role that motivates students (Kiraly, 2012), and therefore must lead activities with a pedagogical approach that is realistic, responsible, and respectful of the profession.

3. Materials and method

This research adopts a mixed nature and consists of the implementation of a lesson plan focused on reverse translation and subtitling. The primary goals of the activity were to raise awareness on the impact of AI on the translation industry and to emphasize the need to enhance specific human translation skills, while improving the students' own competences. As there was no control group, the study followed a quasi-experimental design, allowing for both quantitative and qualitative analysis of the learning outcomes.

3.1. Sample

Convenience sampling was used for this pilot study, with a sample consisting of 30 students ($N=30$) who completed the activity. Among them, 2 were Erasmus students (one from Turkey and one from Slovakia) while the remaining 28 were Spanish. None of them were English native speakers. All participants were enrolled in a "Multimedia Translation" course, taught during the second semester of the fourth and final year of the Translation and Interpreting degree at the University of Córdoba (Spain). As they were on the verge of graduating, the students manifested to be particularly anxious about their imminent professional futures.

3.2. Learning resources and materials

Three different materials were implemented for this experience: the LP created within the TRADILAB project (LPS2 C1), a video clip available in YouTube, and an online questionnaire designed exclusively for the pilot test performed in the Multimedia Translation classroom. The design and purposes of each will be described in detail below.

a) Lesson plan LPS2 C1

The activity was structured in four phases, according to the TRADILEX methodology, to be completed through an online form in English. It was devised as part of the TRADILAB project, which pursues a C1 level of English proficiency.

As for the detailed description of the LPS2 piloted, Table 3 includes the specific grammar categories, notional-functional categories and word lists addressed at C1 level, as well as the precise objectives of the reverse subtitling training session.

CEFR level	C1
Session number	LPS2 C1
Video title	<i>Inteligencia artificial, te falta calle</i>
Function	Idiomatic expressions; humour and puns; future tense
Didactic mode	AVT Subtitling - interlingual reverse
Aims of the session	To practise reverse subtitling To foster linguistic and cultural skills through humour (compound names, puns, idiomatic expressions, assertive speech acts) To discuss professional issues (adjectives, future tenses, AI-related terminology)

Table 3. Specifications of LPS2 C1

LPS2 contained specific instructions for each phase, so that a successful learning process could be guaranteed, covering all the expected outcomes. Table 4 gives an overview of the individual tasks requested in each phase of the LP.

Phase	Tasks
1. Warm-up	<ul style="list-style-type: none"> - Read an English-language article titled ‘The Future of Translation Technology and Humans’ (Andrews, 2023), which explores the future of human translation and technology. - Select synonyms for idioms and compound linguistic units. - Reflect on potential differences between human and AI translation. Guess which proverbs were translated by humans and which by AI.
2. Video viewing	<ul style="list-style-type: none"> - Watch the humorous video ‘Inteligencia artificial, te falta calle’, which critiques AI’s lack of creativity and its issues with copyright infringement. - Summarise the main topic of the video. - Define the idiomatic expressions from the video in English. - Suggest creative English translations for the Spanish names of the video’s characters (“Cerebritito” & “IA”).
3. AVT task	<ul style="list-style-type: none"> - Create English subtitles in Aegisub using the blank .srt file with time codes. - Prioritise creativity to craft a humorous English translation.
4. Post AVT task	<p>Watch Tim Burton’s recent interview (https://www.youtube.com/watch?v=anT7jco8HNk) where he argues that AI replications strip the soul from his animated characters.</p> <p>Describe the selection of AI-generated images that mimic Burton’s style and write a discussion on innovation, economic impact, aesthetics, plagiarism, copyright, and work intrusion, using different types of adjectives (compound, modifying, superlative, comparative, proper).</p> <ul style="list-style-type: none"> - Record a one-minute podcast discussing one of the following: AI and copyright, professional AVT, or human creativity. Use future verb forms (future continuous, future perfect simple, future simple, future with “going to”, present simple and present continuous for future use, etc.). Use Vocaroo (Vocaroo.com) to record the track.

Table 4. Tasks of LPS2 C1

b) 1-minute clip in Spanish

The Spanish video clip used was a one-minute excerpt from a 2.20-minute video available on Fred Lammie’s (@Casicreativo) YouTube channel, titled “Inteligencia artificial, te falta calle”

(*You know nothing, AI*). The humorous animated video features two characters: Cerebrito, a human brain, and AI, an artificial intelligence brain (see Figure 1). Cerebrito tries to teach AI the best of being human, but AI does not understand humour, puns, figurative meanings or the ethical reasons why it should not make use of authored creations.

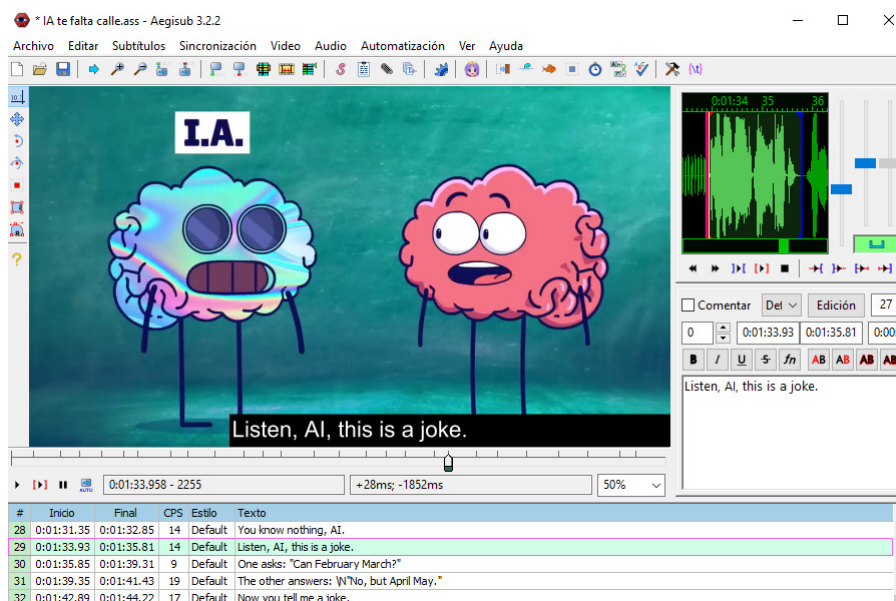


Figure 1. Video clip in subtitle editor Aegisub

c) Final questionnaire

In the last phase of the didactic experience, an online *ad hoc* questionnaire (in English) was developed (see Annex) via Google Forms to gather insights into students' perceptions of their learning and empowerment, following Kiraly's (2012) approach. The design of the items included was based on the holistic model of translation competences developed by the PACTE group (Hurtado Albir *et al.*, 2022) and the EMT Competence Framework (EMT, 2022). The purpose was to find out the students' perception of their own learning outcomes regarding communication, extralinguistic, professional and personal competences. Additionally, the questionnaire explored another dimension: students' awareness of various issues of social impact.

The questionnaire comprised five items: communication, extralinguistic, professional, and personal competences, as well as self-awareness on social and professional issues. Each item included several competences targeted during the training session, which will be set forth below. The multiple-choice format of the questionnaire allowed students to select as many competences as they believed they had improved.

Administered after completing the LP, the final questionnaire enabled students to reflect on their progress and evaluate the tasks' effectiveness. This method provided a comprehensive overview of perceived skill and knowledge development, encouraging critical thinking and self-assessment at the conclusion of the learning experience.

3.3. Data

The following section presents the results obtained for each item to shed light on students' perceptions of their learning outcomes.

- Communication competences

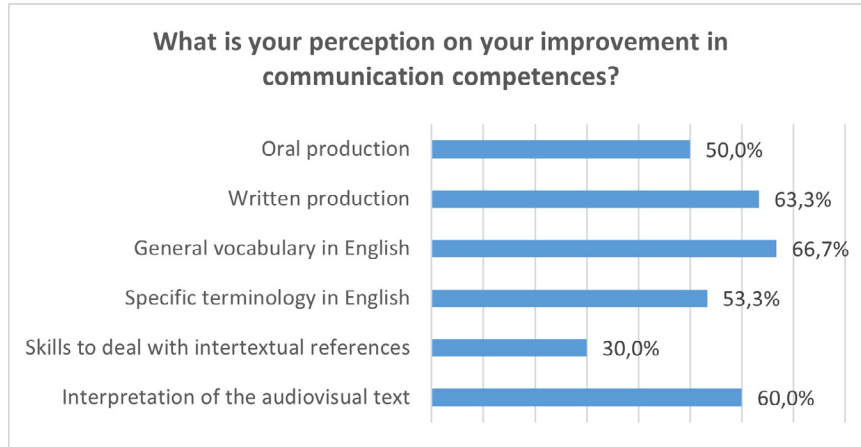


Figure 2. Students’ improvement in communication competences

According to Figure 2, 63.3% of students reported improvement in their written production skills, indicating that the focus on written exercises through didactic subtitling had a significant impact. This highlights the importance of translation practice in developing structured written communication. Additionally, 50% of students noted improvement in their oral production skills. While this is a positive outcome, this suggests that there might be room for more activities to enhance spoken language skills, perhaps through a larger number of voicing tasks. As per vocabulary and terminology acquisition, a substantial 66.7% of students felt their general vocabulary improved, and 53.3% reported learning specific terminology, reflecting the session’s success in expanding their lexical knowledge. However, only 33.3% felt they improved oral skills, likely due to the limited inclusion of oral tasks in LPS2, with only one activity involving speech recording.

It is worth noting that intertextual reference learning was lower, with just 30% reporting improvement. This may be due to the limited presence of such references in the LP, which includes only three: one sentence referring to a viral social media video and two well-known musical pieces. These limited cases provide minimal opportunities to practice mediation skills related to intertextual references. Another positive aspect is that, according to their own perception, a strong 60% of students felt their interpretation of audiovisual texts had improved. This shows the effectiveness of the program in helping students understand and translate not just the language, but the non-verbal, cultural and contextual elements of audiovisual media.

- Extralinguistic competences

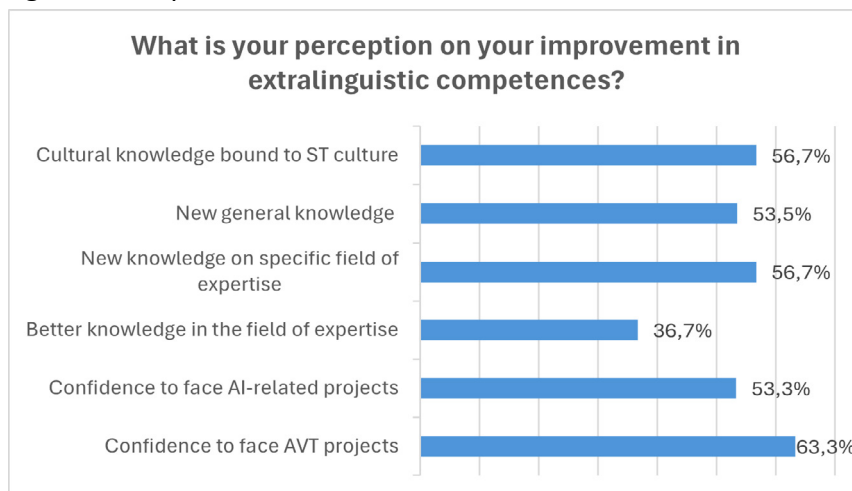


Figure 3. Students’ improvement in extralinguistic competences

Among the extralinguistic competences to be developed, over half of the students (56.7%) reported gaining cultural knowledge bound to the source text culture. This indicates that the lesson plan effectively integrates cultural learning, which is essential for translators who need to understand the context that goes beyond language mechanisms. Similarly, 56.7% of students felt they had acquired knowledge in the specific field of expertise addressed (i.e., the impact of AI in the translation industry). This fact suggests that the activity successfully conveyed specific information, reinforcing the importance of human expertise in translation tasks.

Regarding global awareness, 53.5% of students felt they had learned new things about the world. This outcome reflects the broader educational impact of the didactic approach, contributing to students' awareness and understanding of different and up-to-date professional contexts. Additionally, the data shows a reasonable level of confidence among students, with 53.3% feeling more prepared for future translation projects in this area, and 63.3% feeling more confident about working on AVT projects. The higher percentage of confidence in audiovisual translation projects might indicate that the course and methodology are aligned with the industry demands and students' needs, effectively preparing them for this niche. Notwithstanding that, general translation confidence could be further improved with more diverse translation exercises. Concerning the overall knowledge in the field, only 36.7% of students felt that this activity reinforced their previous knowledge. This relatively low percentage may indicate that, while students are gaining new knowledge and confidence, in-depth or specialised training through further activities might be pertinent.

- Professional skills



Figure 4. Students' improvement in professional skills

Figure 4 sheds light on the participants' perceptions of how the activity influenced their expertise, knowledge acquisition, and skill development within the context of translation projects. A notable 56.7% of participants reported that the activity made them familiar with translation projects. This means that over half of them felt effectively introduced to the professional context. However, this also suggests that a substantial portion (43.3%) may require further exposure or engagement, so further activities in this line could be advisable.

A significant 70.0% of participants believed they acquired knowledge about new concepts and tools relevant to their careers. This is the highest percentage obtained among all responses, meaning that the activity was successful in providing valuable insights and information deemed directly applicable to their professional development. Conversely, only 43.3% found YouTube

videos as didactic materials useful for their future. This relatively low percentage may reflect scepticism about YouTube's professional value, uncertainty about its role in disseminating specialised information, or students' doubts about a possible career in education.

On the other hand, 46.7% of participants thought that knowledge of the software used (i.e., Aegisub and Vocaroo) could be helpful for their future. This indicated that over half may not fully appreciate the long-term value of these tools or may consider they already possessed from previous coursework (since they had attended the Audiovisual Translation course in the preceding semester). In terms of professional engagement, 63.3% felt more attached with the professional world thanks to the activity, suggesting that the activity successfully bridged the gap between academic learning and industry practices. One of the main objectives of this didactic approach was to enable students to jointly improve their English language skills and translation skills. At this point, the last question of this section was posed, which revealed that 53.3% feel that their translation and language skills had increased. While this indicates progress, there remains room to enhance the integration of these competencies through further activities. Overall, the data indicates that the activity had a positive impact on participants. This is particularly in terms of their acquisition of career-relevant knowledge and the strengthening of their connection to the profession.

- Personal skills

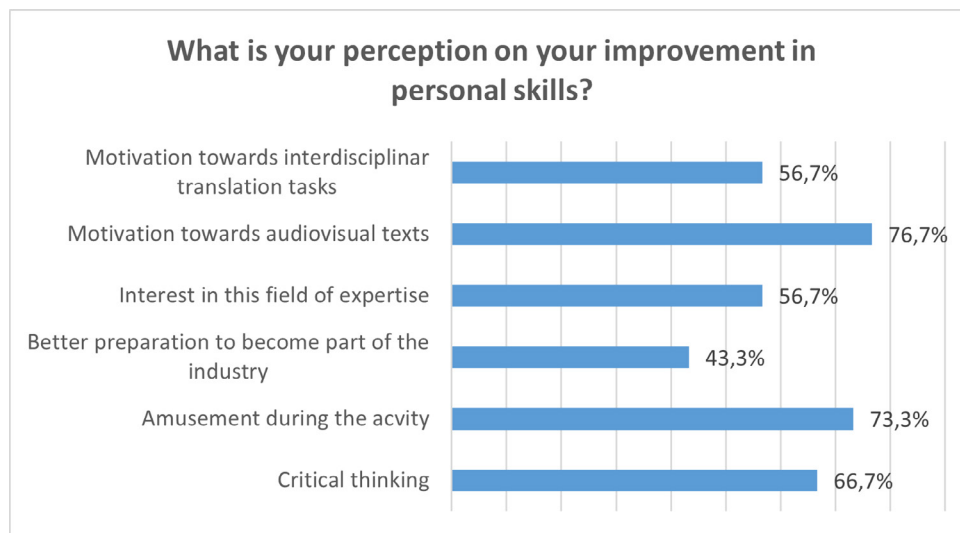


Figure 5. Students' improvement in personal skills

The figure above displays the responses regarding students' personal skills in various aspects of the learning experience, especially regarding motivational aspects. A notable 76.7% found audiovisual texts motivating, underscoring the importance of integrating such media in translation education to enhance engagement and align with students' preferences and career interests. Additionally, 73.3% of respondents stated that the activity was enjoyable, which is crucial for maintaining commitment and fostering a positive learning environment that aids in retention and comprehension of complex topics. As mentioned before, educators have the responsibility to provide learners with the necessary tools to face a rapidly changing world, so that they may be able to discern acceptable or unethical working conditions. In this sense, it is positive that a substantial 66.7% of students believed that the activity stimulated their critical thinking. This suggests that the task was intellectually challenging and prompted them to analyse and reflect on various aspects, possibly in relation to human translation, industry prospects, and the role of AI.

While over half of the students (56.7%) expressed motivation in dealing with interdisciplinary translation tasks entailing different types of texts and translation challenges (in this case, the project covered multimedia translation, intercultural and humour translation, and aspects related to AI and technologies), this score is notably lower than that for audiovisual texts, suggesting that while students are interested in broader translation work, their enthusiasm may vary depending on the type of translation task. Similarly, 56.7% expressed motivation towards the field of translation expertise dealt with (technology, AI and translation industry), and 43.3% felt considerably prepared for entering the professional translation industry. Given that this was a single training session, this outcome is promising, albeit it could be improved with ongoing activities focused on job market and career prospects. Overall, the data shows that tailoring teaching methods and materials more closely to industry standards and student expectations could enhance motivation and preparation for the translation profession.

- Self-awareness on social and professional issues

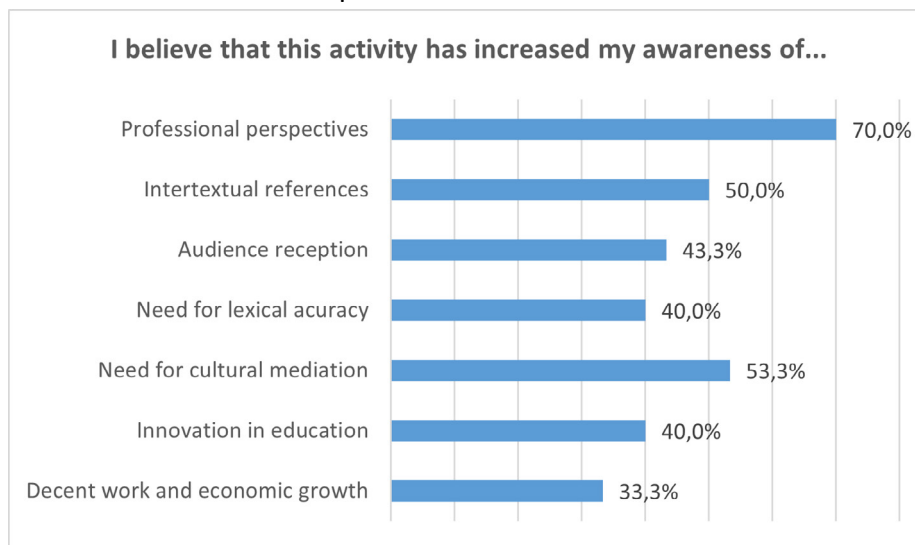


Figure 6. Students' awareness on social and professional issues

Given that one of the aims of the project was to educate students in social values while putting the spotlight on matters of concern to the translation profession, Table 6 reflects students' perceptions regarding the knowledge attained and awareness raised about certain aspects of translation and its wider social implications. First, it is worth noting that the highest score indicates that 70% of students perceived the activity as beneficial for their professional development, stressing an increased understanding of career opportunities and the industry scenario in which they will be working. Regarding one of the fundamental aspects of translation, which is the need to acquire sensitivity to cultural nuances and to learn strategies to mediate between the cultures involved in the process, 53.3% reported to be more aware of the need to improve their cultural mediation skills, recognizing the importance of navigating cultural nuances for successful translation. Another relevant aspect of the translation task was the identification of intertextual references, since the video reproduced famous pieces of music and quoted phrases and jokes from Spanish popular culture used for humorous purposes. For this reason, it was essential for learners to be able not only to identify their presence, but also to interpret their communicative function and to decide whether they should be mediated in the target language and culture. In this sense, half of the students acknowledged the significance of these references, indicating an understanding of the interconnected nature of texts and the importance of addressing these relationships during translation.

Some factors that are strongly relevant to the translation process were not considered a priority in the activity, as indicated by lower student awareness scores. For instance, 43.3% considered audience reception as a relevant aspect of translation, 40% felt that lexical accuracy was crucial, and the same percentage (40.0%) valued innovation in Education. These figures suggest that these aspects might have been overshadowed by more immediately professional concerns. Regarding the students' awareness on decent work and economic growth, the relatively low score (33.3%) leads us to think that few students linked the activity directly to broader societal issues such as economic growth and sustainable work. This might reflect a gap between classroom experiences and real-world socioeconomic challenges, or a need for more explicit integration of these topics into further activities to prepare them for their future as translators, facing new profiles, technologies and ethical issues.

In short, the outcomes reveal a strong emphasis on professional development and cultural mediation among students, while other areas like audience reception, lexical accuracy, and socioeconomic implications received less attention. The results suggest that students are focused on practical, career-related aspects but may benefit from a deeper exploration of the broader social and economic contexts in which translation operates.

4. Results

After conducting a comprehensive review of the results for each item, it is evident that the most frequently marked competencies are aligned with the main objectives set during the design of the activity. These objectives revolve around the motivation and strong interest sparked in students when engaging in action-oriented tasks based on working with audiovisual content, as well as their approach to the job market and professional outlook. Moreover, there is a notable emphasis on the improvement of the students' English language competence, particularly in writing and vocabulary. Thus, it is possible to affirm that this holistic approach — combining DAT methodology, specific translator training, and socially driven education focused on changes in professional translation— has yielded positive and fruitful outcomes.

Transversally, the results also indicate that the activity has reinforced the skills required for practising AVT at a professional level. Furthermore, it has boosted students' motivation, thereby facilitating their understanding and assimilation of concepts within a supportive environment where they feel comfortable. In summary, the highest focus appears on audiovisual texts, career relevance, and professional perspectives, while topics such as audience reception, economic issues, and education have been less emphasized.

5. Conclusions

Translation and Interpreting educators are currently grappling with a crucial dilemma: whether to allow the use of technologies and artificial intelligence systems in the classroom. On the one hand, these tools may facilitate learning by providing easier access to information and helping students comprehend complex texts in foreign languages. They also offer opportunities for students to engage with industry-relevant tools, preparing them for the evolving demands of the profession. On the other hand, there is a risk that students may become overly reliant on technology, potentially hindering the development of core linguistic, cognitive and problem-solving skills essential for proficient translation. Additionally, the indiscriminate use and excessive dependence on these tools may result in academic work lacking creativity, critical depth and sociocultural appropriateness. This dilemma highlights the need for the acquisition of fundamental linguistic and translation competences, while also fostering the critical ability to use technology as a complement in a responsible and ethical way. Therefore, educators must strike a balance between harnessing the benefits of technology and ensuring

that students cultivate a strong foundation of manual skills and critical thinking abilities. By understanding the principles and challenges of translation, students become aware of the limitations of technological tools. This awareness fosters a more informed and judicious use of technology and AI, underscoring the ongoing need for human intervention and creativity, and reaffirming that human input is essential to ensure authentic and nuanced communication between languages and cultures.

Regarding the LP designed and piloted within the framework of the TRADILAB project (LPS2 C1) and presented in this paper, this multidisciplinary proposal integrates didactic audiovisual translation and translation training methodologies to address the controversial issue of the impact of AI on translation, while simultaneously enhancing specific translation competencies. Therefore, it constitutes a comprehensive and effective pedagogical approach that prepares students for their careers as translators, while simultaneously encouraging reflection and critical thinking in the classroom. This approach stimulates students' creativity through action-oriented activities that they find compelling.

The fact that students have given high ratings to essential skills such as written production, vocabulary, and professional knowledge indicate a strong sense of self-assurance, empowerment, and confidence in their abilities. This is essential for their future careers as professional translators. This positive self-assessment not only reflects their translation, technical and linguistic competences but also provides an optimistic outlook at a time when the language services industry faces uncertainties due to the increasing adoption of translation technologies and AI aimed at increasing productivity, often at the expense of the quality of translated texts and exerting pressure on rates and deadlines (Moorkens & Guerberof, 2024). The students' ability to recognize and appreciate the importance of certain translation skills suggests that they are well-prepared to adapt to technological changes while advocating for the significance of the human element in translation. This optimistic perspective is crucial for maintaining balance in an evolving industry, ensuring that human intervention continues to be valued for its ability to capture cultural and contextual nuances that machines cannot replicate.

6. Funding

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8. Annex

Questionnaire: Creativity, AVT & AI

Please answer the following six questions on your perception of the learning process during the whole activity.

1) What is your perception on your improvement in terms of communication competences?

My oral production skills have improved.

My written production skills have improved.

My general vocabulary in English has improved.

I have learned specific terminology in English.

I have improved my skills to render orality in this field of expertise.

I have learned how to deal with intertextual references.

My interpretation of the audiovisual text has improved.

2) What is your perception on your improvement in terms of extralinguistic competences?

I have acquired cultural knowledge linked to the source text culture.

I have learnt new things about the world I did not know before.

I have acquired knowledge on this specific field of expertise.

I feel more confident to face projects in this type of translation in the future.

I feel more confident to face audiovisual translation projects in the future.

My knowledge on this field of expertise has improved.

3) What is your perception on your improvement in terms of professional skills

This activity has made me familiar with this field of expertise translation projects.

I have acquired new knowledge which I consider useful for my career.

I think that the use of YouTube videos could be useful for my future.

I think that the knowledge on the software used could be helpful for my future.
I feel more connected with this specialised industry thanks to this activity.
I feel that my translation and language skills have simultaneously increased.

4) What is your perception on your improvement in terms of psychophysiological skills?
This activity involving different types of translation has motivated me.
I find audiovisual texts encouraging.
I am really interested in this field of expertise translation.
I feel more motivated about this field of expertise thanks to these materials.
I feel more prepared to become part of the industry.

5) What is your personal satisfaction with this activity?
I think it's a fun activity.
I think it's a thoughtful activity with critical thinking.
It has made me see some things that I hadn't thought about before.
I have found it an informative activity about different topics that are well-connected.

6) I believe that this activity has increased my awareness of..
Social actions.
Professional perspectives.
Intertextual references.
Audience reception.
Need for lexical accuracy.
Need for cultural mediation.
Innovation in education.
Reduced inequalities & accessibility.
Decent work and economic growth.



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Ce qui reste après la traversée : analyse des realia dans les traductions italiennes du cycle du commissaire Llob de Yasmina Khadra

Elena Buttignol

Università degli studi di Udine

What remains after the crossing: Analysis of realia in the Italian translations of Yasmina Khadra's Commissioner Llob Series – *Abstract*

Francophone literature is embedded with cultural and linguistic elements strongly tied to the country from which it originates. These elements, called realia, are a common challenge in translation as they do not have a direct equivalent in the target language. This paper examines realia in the Italian translations of Yasmina Khadra's crime novels *Le Dingue au bistouri*, *Morituri*, *Double blanc* and *La Part du mort*. The study focuses on four types of cultural references — real and mythological figures, food, religion, and other political and socio-cultural elements — with the aim of describing the different strategies employed by the translators and their overall approach to the original text. Comparing the translations has shown that changes in publishers and translators have had a significant impact on the final result due to differences in editorial approaches and the individual strategies employed by translators when dealing with culture-specific elements. The lack of a unified translation strategy has resulted in a fragmented portrayal of Khadra's crime novels in Italian compared to the unity that can be found in the French books.

Keywords

Translation, Yasmina Khadra, Realia, Commissaire Llob, Critical analysis

CONTACT

 Elena Buttignol, 138471@spes.uniud.it, Università degli studi di Udine, Via Palladio, 8, 33100 Udine (UD), Italy

1. Introduction

De nombreux articles ont été consacrés à l'étude des romans noirs de Yasmina Khadra (cf. Leperlier, 2017 ; Boudjaja, 2009), ses œuvres s'étant imposées sans conteste comme une référence incontournable du genre policier au Maghreb et ailleurs, en s'éloignant de ses prédécesseurs et en « marquant un tournant décisif dans l'évolution du policier algérien » (Canu, 2007, p. 35). Toutefois, la production critique examinant ses œuvres d'un point de vue traductif est moins riche¹, notamment celle portant sur l'analyse des realia et sur leur traduction².

Les realia sont des mots ou expressions désignant des objets, des réalités culturelles, sociales ou matérielles propres à un pays, une région ou un peuple, et qui portent une forte connotation locale, nationale ou historique (Vlahov et Florin, cité dans Osimo, 2011, p. 112). Étant étroitement liés à la culture et à l'histoire du pays d'origine, les realia représentent un défi récurrent pour les traducteurs (Leppihalme, 2011, p. 126) car ils n'ont pas de traduction directe. Cependant, différentes solutions sont envisageables (p. 128) selon l'approche plus ou moins « éthique » (Berman, 1995) du traducteur et du lecteur modèle que le traducteur imagine pour sa traduction.

Cet article examinera l'application de certaines de ces stratégies aux polars de Yasmina Khadra, dont l'ancrage profond dans la société algérienne se traduit par une abondance de références culturelles. La focalisation sur ce type d'éléments permet de mieux analyser les choix effectués par les traducteurs, de décrire leur approche générale et de comparer les diverses approches entre elles.

En particulier, cet article³ portera sur les traductions des romans *Le Dingue au bistouri*, *Morituri*, *Double blanc* et *La Part du mort*, qui appartiennent au cycle des polars mettant en scène le commissaire Llob. Bien que *L'Automne des chimères* soit une œuvre fondamentale du cycle, elle ne sera pas prise en considération, n'ayant pas encore été traduit en italien.

1.1. Le cycle du commissaire Llob

Le cycle policier de Yasmina Khadra, centré sur l'inspecteur Llob, dresse un tableau saisissant de l'Algérie de la fin du XX^e siècle, gangrenée par la violence, la corruption et les tensions politico-religieuses. Si dans *Le Dingue au bistouri*, l'inspecteur affronte un tueur en série mû par une vengeance personnelle, la situation prend une ampleur plus vaste dans *Morituri*, où Llob se retrouve plongé au cœur de la mafia politico-financière algérienne. *Double blanc* poursuit cette même ligne d'enquête, qui s'étend à la résolution d'un complot orchestré par une élite cherchant à s'appropriier le patrimoine industriel du pays. Finalement, *La Part du mort* aborde un épisode délicat de l'histoire algérienne : la guerre civile opposant *harkis* et *fellagas*. Llob y est manipulé pour éliminer un haut dignitaire de l'État, sans que les véritables instigateurs ne soient compromis. Ces quelques lignes de résumé visent à souligner l'ancrage des romans de Khadra dans un contexte socio-politique spécifique, ce qui explique ainsi la forte présence des realia dans ses œuvres.

Du point de vue de la publication, la série a connu une histoire éditoriale complexe, tant en France qu'en Italie. Si une analyse approfondie de ce contexte permettrait sans doute d'éclairer plus finement les enjeux liés à l'évolution de la série, celle-ci dépasse néanmoins le cadre du

¹ Une exception étant Arregui Barragá (2016) qui s'est concentrée sur l'étude de la traduction espagnole des métaphores zoomorphiques dans les œuvres de Khadra.

² Une étude similaire et très approfondie a été rédigée par Sassen (2006) pour la traduction néerlandaise du récit autobiographique *L'écrivain* (Khadra, 2001).

³ Ce projet a bénéficié du soutien cofinancé par le Fonds social européen Plus de la Région autonome Friuli-Venezia Giulia, dans le cadre du Programme régional FSE+ 2021-2027.

présent article, centré principalement sur les stratégies de traduction adoptées et leurs effets. C'est dans cette optique que sont fournis, à titre contextuel, quelques repères concernant la genèse et la circulation éditoriale des romans.

Khadra commence à écrire les histoires du commissaire Llob à la fin des années 1980 et c'est ainsi que naît le premier roman, *Le Dingue au bistouri*, d'abord publié en Algérie en 1990 par Laphomic, avant que les droits ne soient transférés à Flammarion. *La Foire des enfoirés* voit également le jour dans le pays natal de l'auteur, mais ce dernier choisit de ne pas le faire republier, estimant l'intrigue trop faible. L'ouvrage est ainsi devenu pratiquement introuvable. Ensuite, l'auteur cherche une maison d'édition française et bien que Gallimard ait apprécié *Morituri*, écrit en 1994, il le refuse, à cause des attentats de Paris de 1995. Ce sera la toute nouvelle maison d'édition Baleine à le publier en 1997. Ce roman marque le début de la renommée de l'écrivain, d'abord en France, puis à l'échelle internationale, sous le nom de plume de Yasmina Khadra. Ce pseudonyme permet à l'auteur, dont le véritable nom est Mohammed Moulessehoul, de contourner la censure militaire. Chez Baleine, spécialisée dans le roman policier et célèbre pour la collection Le Poulpe, Khadra publie aussi, en 1997, *Double blanc* et *L'Automne des chimères* en 1998, bien que ces deux épisodes aient été rédigés entre 1986 et 1997. Dans ce dernier roman, le commissaire Llob meurt, un choix motivé par la crainte que l'identité de l'auteur ne soit révélée, alors que des journalistes français commençaient à enquêter sur la personne dissimulée derrière le pseudonyme. Par conséquent, d'un point de vue chronologique de l'histoire, *L'Automne des chimères* est le roman conclusif du cycle. C'est pourtant *La Part du mort* qui est publié en dernier, en 2004, bien que rédigé au début des années 1990, car l'éditeur Robert Laffont souhaitait éliminer certains passages qu'il jugeait trop violents⁴.

Si le parcours des publications françaises est chaotique, l'histoire des traductions italiennes l'est davantage encore. Le premier roman publié en Italie a été *Morituri*, en 1998, chez Edizioni e/o, suivi en 1999 par *Doppio bianco*, chez le même éditeur qui a toujours été animé par une passion pour la littérature française, les auteurs issus du continent africain et le genre policier, en introduisant le noir méditerranéen en Italie. Ensuite, en 2005, *La parte del morto* paraît chez Mondadori dans la collection Strade Blu, dédiée à des auteurs novateurs, et caractérisée par la politique de ne pas réimprimer les titres publiés. Finalement, *Il pazzo col bisturi* paraît chez Edizioni del Capricorno en 2017, une petite maison d'édition indépendante spécialisée dans des ouvrages consacrés au territoire et à sa valorisation, avec une collection dédiée au roman noir. La complexité des traductions italiennes ne se limite pas à ces aspects, dans la mesure où elle est exacerbée par le fait que chaque traduction a été confiée à un traducteur différent, voire à deux dans le cas de *La parte del morto*.

Le tableau ci-dessous résume l'ordre chronologique de l'histoire ainsi que celui des publications françaises et italiennes :

⁴ Ces informations ont été tirées de l'interview de Fabio Gambaro à Yasmina Khadra, publiée dans la monographie réalisée lors du Festival *Dedica* de Pordenone, en Italie, en 2016 quand l'écrivain a été le protagoniste du Festival.

Ordre chronologique de l'histoire	<i>Le Dingue au bistouri</i>	<i>La foire des enfoirés</i>	<i>La Part du mort</i>	<i>Morituri</i>	<i>Double blanc</i>	<i>L'Automne des chimères</i>
Ordre de publication en France	4° 1999	X	5° 2004	1° 1997	2° 1997	3° 1998
Ordre de publication en Italie	4° 2017	X	3° 2005	1° 1998	2° 1999	X
Maison d'édition	Edizioni del Capricorno		Mondadori	Edizioni e/o	Edizioni e/o	
Traducteur(s) /trice(s)	Roberto Marro		Roberto Alajmo et Annick Le Jan	Maurizio Ferrara	Stefania Cherchi	

Figure 1. Tableau récapitulatif des publications

1.1.1. Données paratextuelles

Avant de procéder à l'analyse détaillée des realia, nous résumerons rapidement certaines données concernant le paratexte (cf. Genette, 1987), car elles sont significatives pour comprendre les macrostratégies adoptées par les traducteurs.

Dans le « prototexte » (cf. Popovič, 2006) du *Dingue au bistouri* il y a 13 notes de bas de page, tandis que le « métatexte » (cf. Popovič, 2006) en compte 27. L'auctorialité (c'est-à-dire le sigle *NdA*) des notes du prototexte qui ont été maintenues dans le métatexte n'est pourtant signalée que deux fois. Les notes de l'auteur sont ainsi mêlées aux notes de Marro. Par la suite, nous pourrions constater comment le traducteur a eu une certaine difficulté dans la gestion des notes.

Le prototexte de *Morituri* présente 6 notes de bas de page, toutes conservées dans la traduction et correctement signalées, afin de les différencier par rapport aux 4 autres, insérées par Ferrara. En plus des notes de bas de page, le traducteur se sert d'un glossaire pour expliquer 17 mots. Une seule note a été employée par Khadra (2001, p. 24) dans *Double blanc* pour créer une référence intertextuelle avec *Morituri*. La note auctoriale a été maintenue par la traductrice (1999, p. 18) qui en a ajouté une deuxième (p. 19) expliquant que les termes en italiques dans le texte renvoient au glossaire où figurent 14 entrées.

La Part du mort compte 5 notes de bas de page, qui ont été supprimées dans le métatexte. Il est à préciser qu'une de ces notes est intégrée à l'intérieur du texte sous forme de « binôme traductif » (Podeur, 1993), 2 ont été éliminées car elles se référaient au *Dingue au bistouri* (qui n'avait pas encore été traduit à l'époque) et à *L'Automne des chimères*, et 2 ont été incluses dans le glossaire qui compte au total 36 entrées.

Ces données nous permettent déjà de délimiter deux macrostratégies différentes : le recours aux notes de bas de page par Marro et l'usage du glossaire par Ferrara, Cherchi, Alajmo et Le Jan. À l'exception de quelques cas, ces deux stratégies n'ont été utilisées que pour la gestion des realia, ce qui démontre que ceux-ci représentent un défi pour les traducteurs qui ont à disposition plusieurs stratégies pour contourner le problème.

Dans les paragraphes suivants, nous analyserons en détail la gestion des realia et examinerons également les autres stratégies employées par les traducteurs.

2. Les realia dans les polars de Yasmina Khadra

Le rapport de Khadra avec le genre noir a évolué au fil du temps. Au début, Khadra méprisait ses deux premiers romans, qualifiant *Le Dingue au bistouri* de « livre de gare »⁵ et refusant de republier *La faire des enforés*. De plus, il a avoué avoir choisi le polar car il était considéré comme un genre mineur, ce qui réduisait les risques d'attirer l'attention de l'armée. Cependant, Khadra a rapidement changé d'avis et a commencé à percevoir le roman noir comme un genre militant, « capable de raconter la société et de rendre la complexité de la réalité » (Gambaro, 2016, p. 34, notre traduction). Preuve en est que ces romans sont désormais considérés comme de véritables « études sociologiques » (Bechter-Burtscher, 2000, p. 83) et ils sont « un moyen pour raconter la réalité sociopolitique » (Canu, 2007, p. 30) de l'Algérie⁶.

Ancrées dans la société algérienne, ses œuvres sont « riches d'éléments marqueurs de cette culture » (Sassen, 2006, p. 4). Certains de ces éléments sont déjà expliqués dans le prototexte par l'auteur, à travers des notes de bas de page, car l'écrivain estimait qu'une « partie de son audience francophone ne comprendrait peut-être pas sans élaboration » (Sassen, 2006, p. 4). Il en va de même pour les traductions italiennes, mais dans ce cas, il faut généralement traduire d'autres éléments culturels qui pourraient être inconnus pour un lecteur non-francophone car, comme le souligne Hagfors, « les lecteurs de traductions font deux voyages. Ils sont non seulement transportés à l'époque et au lieu de l'original, mais aussi à l'époque et au lieu du texte cible » (2003, p. 119).

Il existe différentes stratégies pour traduire les realia, selon le type de texte, le « skopos » (cf. Vermeer, Reiss, 1984), leur importance dans le contexte ou encore le degré de tolérance des mots étrangers dans la langue du prototexte⁷ (Osimo, 2011, pp. 113-114).

Dans le cadre de cette étude, pour des raisons de clarté, nous avons considéré et subdivisé les realia en quatre groupes : les personnages réels ou mythologiques ; la nourriture ; la religion ; et une dernière catégorie plus ample englobant tous les éléments historico-politiques et culturels, algériens et arabes, qui ne rentraient pas dans les autres catégories.

Dans la section suivante, nous procéderons à l'analyse des realia figurant dans le cycle du commissaire Llob.

3. Les realia liés à des figures réelles ou mythologiques

Dans *Morituri*, il est possible de repérer 6 références à des figures réelles, liées au monde arabe et algérien⁸ (Chawki, El Anka, Idir, saint Ziri, Tahar Djaout, Tewfik el Hakim). Même si ces noms peuvent être inconnus pour les lecteurs italiens, le « cotexte » (Podeur, 1993) permet de tirer des informations qui aident à comprendre au moins la profession de ces personnages. Cependant, pour saint Ziri, le traducteur a jugé nécessaire d'ajouter une note de bas de page précisant qu'il s'agit d'un « ancêtre fabuleux » (« antenato favoloso », Khadra, 2000, p. 64). En revanche, le cotexte (« notre père à nous », « grand mécène de son vivant », Khadra, 2003, p. 78)

⁵ Il l'a affirmé alors d'un entretien au Festival du livre de Mouans-Sartoux, le 9 octobre 2022. La totalité de l'entretien est disponible sur la page Facebook du Festival, https://www.facebook.com/watch/live/?ref=watch_permalink&v=668309741174702.

⁶ En témoignage de son succès dans ce genre littéraire à l'échelle internationale, en février 2025, lors du festival de la Novela Negra de Barcelone, il a remporté le prestigieux prix Pepe Carvalho.

⁷ Pour une explication complète des stratégies exploitables nous renvoyons à la classification rédigée par Osimo (2011, pp. 112-113).

⁸ Sur un total de 15 citations, les autres références sont liées à des personnages largement connus, à titre d'exemple Joseph Goebbels, Spike Lee et Woody Allen. Par conséquent, elles n'ont pas été considérées car elles ne constituent pas un défi en traduction. Il en va de même pour les autres romans.

laisse penser que l'auteur faisait référence à Bologhine ibn Ziri, fondateur de la ville d'Alger. Dans ce cas, nous estimons que le malentendu pourrait procéder de la difficulté, il y a plus de 20 ans, de repérer ce genre d'informations. Dans le cas de Tahar Djaout, une note explicative est également présente, mais il s'agit de la traduction directe de la note auctoriale (p. 157).

Doppio bianco présente une situation comparable : 6 personnages sont cités (Aït Amed, Belaïd Abdeslem, Ben Bella, Cheb Hasni, Crésus, Lakhdar Belloumi), dont les 3 premiers sont compréhensibles grâce au cotexte, tandis que le sens de 3 personnages reste « opaque » (« opaco », Donaire, 1991, p. 91).

De même, *La parte del morto* contient 14 références appartenant au monde arabe (Abbas Akkad, Crésus, Denis Martinez, Driss Chraïbi, El Mounfalouti, Fayçal Ibn Séoud, Franz Fanon, Gamal Abdel Nasser, Hoari Boumediene, Mohamed Issiakhem, Mohamed Khemisti, Muammaral-Kadhafi, Saddam Hussein, Kateb Yacine). 11 citations sont compréhensibles grâce au cotexte, tandis que 3 pourraient rester incompréhensibles à la plupart des lecteurs. Cependant, le traducteur suit cohéremment le choix éditorial de ne pas utiliser de notes.

Le cas de *Il pazzo col bisturi* est le plus complexe et hétérogène. 40 personnages sont cités. En ce qui concerne les 6 citations sans doute connues par le public italien (Adolphe Hitler, Damoclès, Jacques Brel, Jacques Tati, Lino Ventura et Vercingétorix), il est intéressant de noter que le traducteur a opté pour l'ajout d'une note pour Damoclès (Khadra, 2019, p. 58) et pour Jacques Brel (p. 85).

Pour 19 références liées au monde arabe, le cotexte aide encore une fois le lecteur à avoir un aperçu des personnages (Abd el-Kàder, Abdelkader Alloula, Ben Badis, Cheb Khaled, Cheikh Bouamama, Djamel Dib, El Afghani, El Ghazali, El Mokrani, Malek Benabi, Meriem Ben, Mohamed Demagh, Mohamed Issiakhem, Mohamed Fellag, Mohamed Moulessehou, Nabile Farès, Omar Khayyam, Rachid Mimouni, Samia Gamal). Cependant, le traducteur décide à nouveau d'ajouter 3 notes pour Mohamed Saïd Fellag⁹, Abdelkader Alloula¹⁰ et Samia Gamal¹¹. Or, le contenu des notes ajoute des informations supplémentaires à une référence qui est déjà (presque) suffisante, les rendant ainsi facultatives et dispensables (Sardin, 2007, § 9). Donaire (1991, pp. 83-88) classe les notes de bas de page selon trois typologies : interventions érudites ; connotations culturelles ou linguistiques que le traducteur suppose incompréhensibles pour le lecteur de la traduction (mais qui ne l'étaient pas pour le lecteur du prototexte) et connotations culturelles et linguistiques perdues au moment de la traduction. Les informations contenues dans les trois notes susmentionnées semblent liées à l'idée que les lecteurs de *Il pazzo col bisturi* ne soient pas capables de comprendre la connotation culturelle des références. Toutefois, nous estimons que ces notes interrompent la lecture sans vraiment apporter davantage d'informations par rapport à ce qui était déjà explicite dans le prototexte, perturbant ainsi le flux naturel du discours (Arbulu Barturen, 2020, p. 548).

Un autre exemple frappant de cette attitude envers les lecteurs est l'insertion d'une note expliquant que le vendredi est le jour sacré pour les musulmans¹². Cette note, d'une part, brise

⁹ « Mohamed Saïd Fellag: attore, umorista, commediografo, regista teatrale e scrittore algerino » (Khadra, 2019, p. 13).

¹⁰ « Abdelkader Alloula (1939-1994), commediografo algerino ferito da due membri del Fida (Fronte Islamico per la Jihad Armata) il 10 marzo 1994, in un agguato davanti alla sua casa di Orano. Trasferito in un ospedale di Parigi, morì quattro giorni dopo » (p. 71).

¹¹ « Nota attrice e danzatrice egiziana (1924-1994), protagonista di oltre quaranta film (tra cui *Ali Baba e i quaranta ladroni*, di Jacques Becker), nominata danzatrice di Stato egiziana da re Farouk nel 1949 » (p. 122).

¹² « Nei paesi musulmani il venerdì equivale alla domenica cristiana ; il giovedì sera, dunque, è l'equivalente del nostro sabato sera » (Khadra, 2019, p. 117).

le rythme rapide de la narration du polar et, de l'autre, rapproche la culture arabe de la culture italienne, allant à l'encontre d'une traduction « ethnocentrique » (Berman, 1995). De plus, les informations contenues dans cette note semblent se fonder sur une image « forcément partielle, que le traducteur (ou, dans bien des cas, l'éditeur ou l'instance éditoriale) se fait de son public » (Kassai, 1994, p. 510), car cette notion est largement connue par les lecteurs contemporains. Pour les 12 autres citations du *Dingue au bistouri* (Ahmed Agoumi, Ali Mâachi, Da Djaout, Djilali Khellas, Haj Méliani, Khaled Graba, Kateb Yacine, Malek Haddad, Souheil Dib, Tahar Ouettar, Tewfik Hakem, Bouzar), Marro a gardé les notes du prototexte pour Malek Haddad (Khadra, 2019, p. 81) et Tewfik Hakem (p. 60), sans toutefois en signaler l'auctorialité. Il a également ajouté une note pour Ahmed Agoumi¹³ et Kateb Yacine. En ce qui concerne ce dernier exemple, là où l'auteur citait Yacine à travers un adjectif (« arabe katebien », Khadra, 1999, p. 65), le traducteur a inséré une note occupant physiquement presque un tiers de la page :

Kateb Yacine (1929-1989) è stato un importante scrittore, poeta e drammaturgo algerino. Sostenitore della causa del popolo, scriveva le sue opere in un arabo dialettale comprensibile da tutti, rifiutando di usare la lingua classica rivolta soltanto alle élite colte. Il suo pensiero politico d'ispirazione marxista e la sua dura laicità lo resero poco amato negli ambiti religiosi del suo Paese, al punto che, alla sua morte, ci fu chi propose d'impedirne la sepoltura in Algeria in terra consacrata musulmana. In realtà venne sepolto nel cimitero degli eroi a El-Alia (Algeri), il 1° novembre (festa nazionale), in una cerimonia alla quale parteciparono migliaia di donne, militanti comunisti e artisti (Khadra, 2019, p. 52).

Pour Jean-René Ladmiral, le traducteur « n'a pas à se transformer en commentateur » (1994, p. 231). Dans ce cas, l'ampleur de la note concernant Yacine est difficilement explicable, car il n'y a aucune motivation qui justifie une plus grande importance de cet écrivain par rapport aux autres personnages. D'ailleurs, la note intervient dans un passage où le commissaire Llob attend un appel de l'assassin qu'il cherche à arrêter, rompant ainsi « l'unité du texte » (Sardin, 2007, § 14) et brisant la tension du moment, en négligeant le but général du roman noir qui est aussi d'entretenir le lecteur et de créer du suspense¹⁴.

Quant à la note sur l'acteur Agoumi, elle paraît peu cohérente vu que dans le prototexte il est mentionné deux fois et que dans le métatexte la deuxième référence est substituée avec le terme général « acteur » (Khadra, 2019, p. 90)¹⁵. Une généralisation a également été employée pour la figure de Moulay El Hassan (p. 137). Finalement, par rapport aux autres traducteurs, Marro a opté pour une option plus extrême, c'est-à-dire l'élimination totale de la référence, pour Lazzouni (p. 29) et Abderlahman Lounes (p. 113). Si, dans le premier cas, nous assistons seulement à la perte de la référence directe, la citation de Lounes fait partie d'une comparaison, qui est une caractéristique stylistique récurrente de Khadra (des centaines de comparaisons et

¹³ « Sid Ahmed Agoumi: attore algerino, è stato direttore del Teatro Nazionale Algerino. È apparso in numerosi film internazionali, tra cui *Z l'orgia del potere*, di Costa-Gavras » (Khadra, 2019, p. 61).

¹⁴ Dans l'interview à Gambaro, c'est Khadra qui insiste justement sur le but du roman noir : « je continue à penser que [le roman noir] doit avant tout être capable d'amuser et de distraire le lecteur » (Gambaro, 2016, p. 34, notre traduction).

¹⁵ Dans les tableaux récapitulatifs les deux stratégies seront comptabilisées, à savoir l'insertion de la note et la généralisation du realia. Il en va de même pour tous les autres cas où des stratégies différentes ont été utilisées pour traduire la même référence.

de similitudes peuvent être repérées dans chaque polar). Il en découle donc une « destruction des systématismes » (Berman, 1995, pp. 77-78) de l'auteur¹⁶.

Pour résumer, les traducteurs de *Morituri*, *Double blanc* et *La Part du mort* ont laissé aux lecteurs la tâche de tirer les informations nécessaires du co(n)texte ou de les rechercher hors du texte. Ceci est cohérent avec le prototexte, car la plupart des citations qui demeurent opaques pour le lecteur italien l'étaient aussi pour le lecteur francophone. Par conséquent, pour ce qui est du traitement des *realia*, ces trois traductions demeurent assez proches les unes des autres, ainsi que du prototexte. En revanche, pour *Il pazzo col bisturi*, l'hétérogénéité injustifiée des stratégies adoptées et les informations fournies dans les notes créent une confusion interne au métatexte et un éloignement par rapport au prototexte et aux autres romans du cycle.

4. Les *realia* liés à la nourriture

Cette catégorie compte moins d'éléments, mais cela ne la rend pas moins significative.

Les *realia* liés à la nourriture sont les suivants : *carantica* et *chorba* (*Le Dingue au bistouri*), *harissa* (*Double blanc*), *méchoui* (*Double blanc* et *La Part du mort*) et *merguez* (*Morituri*, *La Part du mort*, *Le Dingue au bistouri*).

Les glossaires de *Morituri*, *Doppio bianco* et *La parte del morto* permettent de conserver les *realia* tout en fournissant une description objective. Aucune référence n'est éliminée, *méchoui* a été généralisé dans *Doppio bianco* (« banchetto », « festa grande », Khadra, 2019, pp. 8, 134) et une fois *merguez* a été généralisée dans *La parte del morto* (Khadra, 2005, p. 79).

Les solutions adoptées pour les 3 *realia* dans *Il pazzo col bisturi* sont 2 notes de bas de page et une généralisation. La note employée pour *carantica*¹⁷ ne se limite pas à fournir une description dénotative, comme c'est le cas dans les glossaires des autres traductions, mais elle la compare à un plat italien, tout comme le vendredi musulman avait été comparé au dimanche chrétien. Plusieurs critiques déconseillent cette pratique, car l'insertion d'un élément d'une culture (dans ce cas italienne) dans un contexte spécifique (l'Algérie) pourrait entraîner « l'intrusion dans le texte d'éléments sémantiques qui ne sont pas compatibles avec les données offertes par l'original » (Paduano, 2006, p. 26, notre traduction). Cela n'est pas encore le cas pour *carantica*, mais le devient dans l'extrait suivant. En effet, le traducteur insère un *realia* italien, le *salame*, dans une comparaison :

Il essaye de se tirer, mais je l'ai ligoté comme
un **filet de veau** (Khadra, 1999, p. 18).

Cerca di liberarsi, ma l'ho legato come un
salame (Khadra, 2019, p. 16).

Le problème qui surgit est double : non seulement un élément italien est inséré dans un contexte spécifique, mais cela engendre également une forme d'inadéquation en raison de l'interdiction des musulmans de consommer de la viande de porc, dont le *salame* dérive, et au regard de l'histoire racontée (le commissaire Llob est pratiquant), alors qu'il aurait été possible de maintenir la comparaison avec le veau. Comme le rappelle Diadori, « les coordonnées spatio-temporelles ne sont pas les seules à être importantes, les coordonnées culturelles et psychologiques le sont également » (2012, p. 116, notre traduction). Le traducteur devrait

¹⁶ En guise d'exemple, la destruction des systématismes susmentionnée est visible également dans « aussi haut que Zenati » (Khadra, 1999, p. 81), traduit par « altissimo » (Khadra, 2019, p. 64) ; dans « T'as une tête qui ferait blêmir un bureaucrate véreux » (Khadra, 1999, p. 31), indûment éliminé ; ou dans « Llob, c'est la rejla pur-sang. Comme une balle, quand ça part, ça revient jamais. [...] Les Arguez sont morts avec les Amokrane » (Khadra, 1999, p. 119), traduit par « Llob è come una palla, quando parte non torna indietro. [...] Non ci sono più i duri di una volta » (Khadra, 2019, p. 94). Dans ce dernier exemple, outre la traduction erronée de « balle » (en italien « pallottola, proiettile »), nous pouvons constater l'élimination injustifiée de *rejla* et la généralisation d'*Arguez* et *Amokrane*.

¹⁷ « Piatto simile alla nostra farinata, a base di farina di ceci » (Khadra, 2019, p. 84).

connaître le contexte culturel dans lequel les romans ont été écrits pour éviter de commettre des fautes (Cavagnoli, 2019, p. 40).

Ensuite, si, d'une part, nous assistons au remplacement de *merguez* par un terme générique (« salsiccia piccante », Khadra, 2019, p. 81), de l'autre, le traducteur fournit une longue définition de *chorba*¹⁸. Cavagnoli affirme que l'un des plus grands défis du traducteur est « d'expliciter ce qui serait autrement incompréhensible ou ambigu pour le lecteur et ne pas expliciter ce qui serait simplement superflu » (2019, p. 40, notre traduction). Si nous considérons que la *chorba* est un plat assez connu (ou, du moins, il est facile d'obtenir cette information), l'insertion de la note peut être considérée comme superflue, surtout lorsque la lecture est déjà interrompue dans la même page par la note expliquant le realia *carantica* et dans la page précédente et suivante par 2 autres notes.

Nous constatons donc que Ferrara, Cherchi, Alajmo et Le Jan ont gardé une même approche cohérente dans la traduction des realia de cette catégorie, tandis que Marro a employé plusieurs solutions différentes, parfois peu cohérentes avec le contexte historico-culturel des romans de Khadra.

5. Les realia liés à la religion

Les realia liés à la sphère religieuse dans *Morituri* sont 13 : *minbar* est expliqué dans une note de bas de page, qui est la traduction directe de la note auctoriale ; *mollah* reste opaque, tandis que *imam* et *ramadan* sont connus ; 6 realia figurent dans le glossaire (*chaabane*, *fatiha*, *fetwa*, *kamis*, *médersa*, *sunna*) et 3 (*hourī*¹⁹, *marabout*²⁰ et *muphti*) ont une traduction directe en italien (« urì », « marabutto » et « mufti »). Sur ce dernier point, il est intéressant de noter que, bien qu'il existe une forme lexicalisée en italien pour *hourī*, les traducteurs *Du dingue au bistouri* (Khadra, 2019, p. 82) et de *La Part du mort* (Khadra, 2007, p. 66) ont opté pour une généralisation.

Ensuite, le terme *marabout* a causé une certaine inconsistance. Si nous regardons la définition du terme sur le site du CNRTL²¹, nous pouvons constater qu'il désigne aussi bien un moine-soldat musulman vénéré comme un saint (et, par extension, son tombeau), qu'un échassier de grande taille. En revanche, l'italien prévoit deux termes différents : « marabutto »²² pour le moine et « marabù »²³ pour l'oiseau. Marro ne semble pas saisir la référence et traduit « In cima a un grande airone » (Khadra, 2019, p. 109), tandis qu'Alajmo et Le Jan la saisissent (« Eremita, beato dell'islam. Il termine sta a indicare anche la sua tomba », Khadra, 2007, p. 370), tout en employant « marabù » au lieu de « marabutto »²⁴.

¹⁸ « Piatto diffuso nel Maghreb, ma anche in numerose altre aree euroasiatiche (Balcani, Kazakistan, Kirghizistan): è una zuppa a base di carne ovina, in Algeria spesso preparata con il frik (un cereale parente del bulgur) » (p. 84).

¹⁹ Les termes qui disposent d'une forme reconnue en italien (comme *hourī*, *mufti*, *képi*, *fakir*, *nabab*) ont été pris en compte car ils restent liés à la culture arabe et bien qu'ils possèdent une traduction acceptée, dans certains cas, les traducteurs ont tout de même opté pour une généralisation. Ils ont été classés dans la catégorie du maintien, dans la mesure où leur graphie est restée inchangée ou n'a subi que des variations minimales.

²⁰ En ce qui concerne *kamis* et *marabout*, dans quelques cas, Ferrara a choisi de généraliser la référence. Pour cette raison, comme pour Agoumi, ces choix seront comptabilisés comme deux stratégies distinctes.

²¹ <https://www.cnrtl.fr/definition/marabout>.

²² https://www.treccani.it/enciclopedia/marabutto_%28Enciclopedia-Italiana%29/.

²³ <https://www.treccani.it/enciclopedia/marabu/>.

²⁴ Étant une faute, les traductions de *marabout* ne figurent pas dans les données des tableaux.

Sur un total de 6 realia, dans *Doppio bianco*, la prière d'*El Icha* est maintenue telle quelle (1999, p. 81) et les autres realia sont expliqués dans le glossaire (*djinn, haj, Kamis, moulana, mullah*).

À l'exception de *marabout* et de la généralisation de *hour* et *mehdi*, les autres 8 realia de *La Part du mort* figurent dans le glossaire du métatexte (*djinn, fatiha, fatwa, haj, hidjab, imam, imamat, Kamis*).

Dans *Il pazzo col bisturi*, nous pouvons compter 3 généralisations (*djinn, hour, Oumra*) ; un binôme traductif (pour *mehdi*, « Mehdi, il Salvatore », Khadra, 2019, p. 18), aucune stratégie pour la prière d'*El Icha* (p. 48) et 4 notes de bas de page, pour *hadith* (p. 83), *ayat al-Kursi* (p. 93), *cadi* (p. 49) et *taleb* (p. 13).

En guise de résumé, pour cette catégorie, *La parte del morto* est le roman qui a su garder plus de cohérence en termes de stratégies adoptées. Par rapport aux premières catégories, *Morituri* et *Doppio bianco* montrent une plus faible cohésion entre eux, tout en restant généralement cohérents avec leurs choix et proches de *La parte del morto*. Finalement, *Il pazzo col bisturi* s'avère être derechef le roman où le traducteur a adopté le plus de stratégies, sans qu'il y ait toutefois une justification claire à la base de cette variation. Cette multiplicité augmente davantage son détachement par rapport à l'unité créée par les autres traductions.

6. Les realia liés à la société et à la culture algérienne

Dans ce paragraphe, nous allons nous attaquer à des éléments de la culture et des us et coutumes du monde arabe. Pour leur gestion, Ferrara choisit plusieurs solutions : maintien du realia sans aucune explication (*casbah, douar, harem, képi, mollah, nabab, shah*), entrée dans le glossaire (*chaabane, erguez, kasma, raïs, sebsi, taghout, wilaya*) et généralisation (*baraka, bled, doyen, gourbi, hitiste, tchitchi, toubib, zazou*). Il ajoute une note pour *Dzair* et remplace le mot *chéchia* par « fez » (1999, pp. 61, 80) comme dans *Double blanc*. Les coiffes ne sont pas précisément la même chose, mais cette substitution a au moins le mérite d'avoir été appliquée de façon cohérente dans les traductions de la même maison d'édition.

Dans *Doppio bianco*, 5 realia sont gardés sans explications (*casbah, fakir, nabab, raïs, souk*), 8 sont expliquées dans le glossaire (*chador, fellah, gandoura, kif, mollah, mujaeddin, taghout, tergui*) et 7 sont généralisés (*baraka, bled, douar, gourbi, toubib, sérail, smalas*). Parmi ces derniers, le mot *baraka* a été substitué par « imprimatur » (Khadra, 1999, p. 73) qui a un sens très proche, mais se lie au monde catholique, déterminant l'intrusion d'un élément étranger dans le contexte arabe. En revanche, la généralisation de la même référence dans *Morituri* (« benedizione », Khadra, 2000, p. 25) a l'avantage d'être plus neutre et elle fonctionne aussi pour le contexte musulman.

Ensuite, malgré la fréquence du realia *bled* (30 répétitions dans les quatre romans), le mot est généralisé par tous les traducteurs.

Arrêtons-nous également sur *douar* (15 récurrences) car il s'agit d'un cas exemplaire qui démontre, une fois de plus, que le même défi peut avoir différentes solutions en traduction : Ferrara le garde comme s'il faisait partie du toponyme (« Douar Nemmiche » et « Douar Nayem », Khadra, 2000, pp. 101, 149-150) ; Cherchi (« villaggio », Khadra, 1999, p. 105) et Marro (« villaggio », « edifici », « quartiere », Khadra, 2019, pp. 49, 74, 82) le généralisent ; et Alajmo et Le Jan l'insèrent dans le glossaire et dans 2 cas emploient aussi des généralisations « villaggio » et « paese » (Khadra, 2005, pp. 14, 231).

Les solutions de *La parte del morto* pour les realia restants se rapprochent de *Morituri* et *Doppio bianco* puisque le couple de traducteurs a gardé 4 références sans explications (*casbah, hammam, raïs, souk*), généralisé 11 realia (*baraka, bled, dey, douar, gourbi, harem,*

képi, nabab, toubib, wilaya, zazou) et inséré les 23 autres dans le glossaire (*ALN, arguez, FLN, chahid, chaoui, chéchia, dechra, douar, fellaga, gandoura, hakim, harkis, houkouma, khôl, mouhafada, mudjahid(a), mujaeddin, pied-noir, qassam, sy, wali, wilaya, zaïm*). Le realia SNP dans le prototexte était expliqué à travers une note mais, vu le choix éditorial de ne pas utiliser des notes en bas de page dans l'édition italienne, le traducteur a inséré directement l'explication dans le texte comme une incise (p. 30).

Pour ce groupe de realia Marro a choisi d'insérer 3 notes de bas de page (*hitistes, khemass, UNFA*), de garder 7 références telles quelles (*casbah, fakir, hammam, kif, pied-noir, souk, tchichi*), de traduire un élément par un calque (*SNTA*, « Monopolio Tabacchi », Khadra, 2019, p. 107) et de généraliser 10 realia (*amazigh, ANEP, hrouz, langue El Akkad, qacida, slougui* outre *Amokrane, Arguez, bled, douar*, que nous avons déjà cités). Toutefois, il est difficile de justifier l'adoption de différentes stratégies pour le même type de realia (les sigles, par exemple) et l'élimination totale de la référence (à l'instar de *rejla* ou de *tergui*, p. 23), surtout quand elle avait été précédemment explicitée : le mot *souk* a été gardé une première fois (p. 14) pour être ensuite totalement éliminé (p. 75).

7. Répartition et analyses des stratégies

La liste de classification des stratégies ci-dessous s'inspire du travail de Sassen (2006, p. 56), mais, vu le nombre réduit d'occurrences dans certains cas, le nombre de catégories a été limité et les plus proches ont été regroupées :

E1	Maintien (et maintien + petits changements facilitant la lecture)
E2	Maintien + glossaire
E3	Maintien + note de bas de page
E4	Maintien + traduction littérale (binôme traductif)
NE1	Suppression
NE2	Remplacement par un realia plus connu
NE3	Remplacement par une traduction générique/hypéronyme ou description
NE4	Remplacement par une traduction assez littérale/calque

Ces graphiques récapitulatifs montrent les stratégies adoptées selon les différentes catégories : Personnages (P), Nourriture (N), Religion (R) et Société (S) :

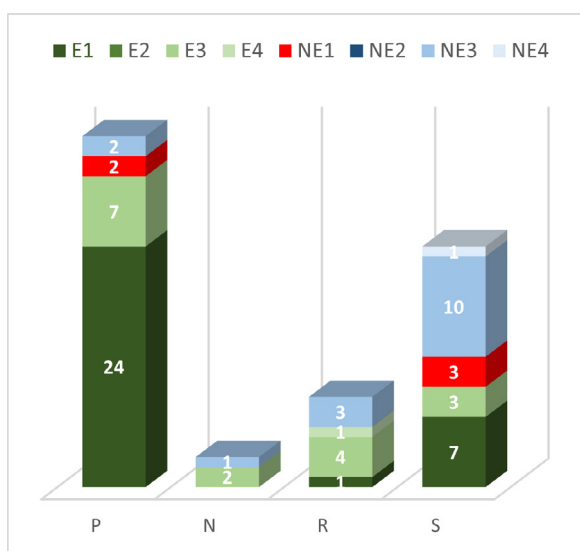


Figure 2. Stratégies de traduction dans Il pazzo col bisturi

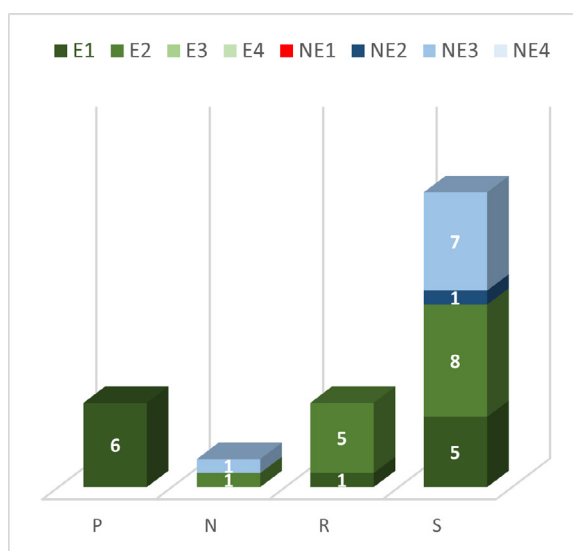


Figure 3. Stratégies de traduction dans Doppio bianco

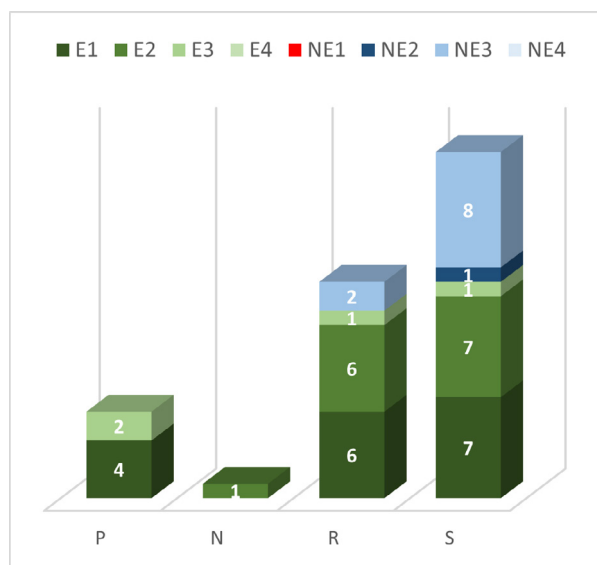


Figure 4. Stratégies de traduction dans Morituri

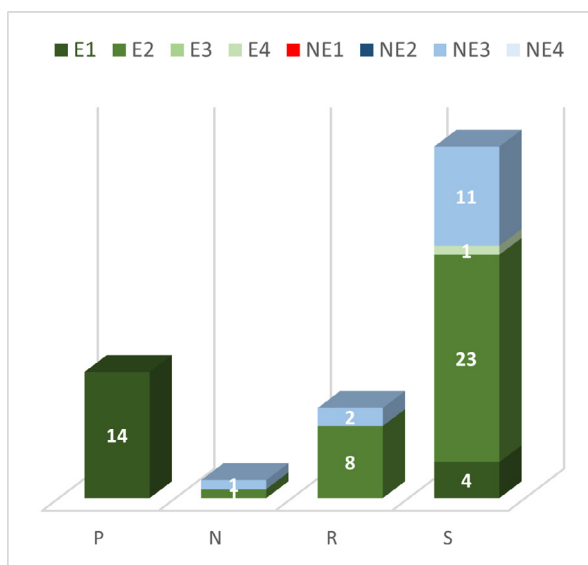


Figure 5. Stratégies de traduction dans La parte del morto

Il est vrai que le nombre d'occurrences est parfois insuffisant pour permettre une analyse pleinement fiable, mais les tableaux confirment certaines affirmations déjà formulées et en révèlent d'autres. Il est évident que Marro (figure 2) privilégie la stratégie de la note de bas de page, tandis que les autres traducteurs optent pour le glossaire. En dehors de ces stratégies liées au « péritexte » (Genette, 1987), la solution la plus couramment utilisée est le maintien sans explication. Cela démontre que face aux éléments culturels, le traducteur doit décider « s'il veut laisser les informations implicites ou s'il doit adopter une stratégie pour les expliciter » (Osimo, 2011, p. 285, notre traduction). Toutefois, le maintien est presque exclusivement limité à la catégorie des personnages réels. L'autre solution la plus fréquente dans toutes les catégories pour tous les traducteurs est la généralisation.

Le traducteur doit donc décider, en fonction de la dominante du texte, quelles références conserver et lesquelles omettre car, dans le passage d'une langue à l'autre, il y a inévitablement des pertes (p. 103). En examinant les figures 2, 3, 4 et 5, il est évident que les traducteurs ayant adopté une approche plus cohérente et éthique sont Alajmo et Le Jan (figure 5) car ils se sont concentrés sur 3 stratégies. Les représentations graphiques permettent de visualiser la proximité de *La parte del morto* avec *Doppio bianco* (figure 3) et *Morituri* (figure 4) et mettent en évidence leur divergence par rapport à *Il pazzo col bisturi* (figure 2).

Ces réflexions sur les stratégies traductives sont étroitement liées à la question du lecteur modèle. En effet, « les realia se traduisent par toutes sortes de stratégies [...] et tant des stratégies naturalisantes qu'exotisantes sont utilisées, selon la meilleure façon de traduire le realia en question pour le lecteur cible » (Sassen, 2006, p. 57). Le lecteur modèle de *Morituri* et *Doppio bianco* est somme toute le même : il s'agit d'un lecteur actif (car il doit récupérer beaucoup d'informations) et il est prêt à accueillir la culture Autre, grâce à la conservation des realia de la part du traducteur et à leur explication dans le glossaire. Le lecteur de *La parte del morto* se rapproche lui aussi de ce type de lecteur modèle. La seule différence est que, dans ce cas, les traducteurs fournissent beaucoup plus d'informations sur les realia liés à la société algérienne. Ce choix est sans doute motivé par le fait que la compréhension même de l'intrigue passe avant tout par la connaissance de l'histoire et de la politique algérienne.

La situation de *Il pazzo col bisturi* est plus complexe. Non seulement Marro adopte différentes stratégies pour la même catégorie beaucoup plus souvent que ses collègues, mais il opte aussi pour des stratégies destinées à deux types de public différents. Le traducteur laisse souvent

aux lecteurs la tâche de rechercher les *realia*, exigeant des lecteurs très actifs. Cela est toutefois réfuté par les informations fournies dans les notes qui, en plus d'interrompre fréquemment la lecture, présentent des notions connues par un lecteur contemporain ou destinées à un public très passif. De plus, les omissions injustifiées et les faux-sens laissent supposer que le traducteur aurait pu bénéficier d'une meilleure prise en compte des « connaissances extralinguistiques » (« *conoscenze extralinguistiche* », Osimo, 2011, p. 286, notre traduction) nécessaires à une compréhension approfondie du prototexte. Pourtant, il disposait de ressources lui permettant de confronter son travail à celui de ses collègues, d'accéder à des outils de recherche plus avancés, ainsi que d'échanger directement avec l'auteur.

8. Conclusion

Des facteurs extralinguistiques (cf. Holz-Mänttari, 1984 ; Nord, 2018) qui dépassent le cadre de cette analyse ont conduit à ce que les romans soient traduits par des maisons d'édition de tailles et de lignes éditoriales variées, ce qui a entraîné des conséquences sur le produit final²⁵. Cela est dû non seulement aux choix entre l'utilisation de glossaires ou de notes de bas de page, ce qui relève davantage d'une décision éditoriale, mais surtout à la capacité individuelle des traducteurs à gérer ces stratégies dans le traitement des éléments culturels caractérisant les œuvres de Khadra.

À cet égard, de nombreux critiques soulignent l'importance pour les traducteurs d'avoir un « projet de traduction » clairement défini (Berman, 1995, p. 16), « tenant compte des spécificités propres à l'œuvre à traduire » (Tajani, 2022, p. 29), et de respecter la « dominante » du texte (Cavagnoli, 2019, p. 25). Toutefois, le changement de traducteur entraîne inévitablement une modification du produit final, car la traduction est étroitement liée à la subjectivité du traducteur (cf. Osimo, 2011), qui imprime au texte « des présupposés du contexte socioculturel dans lequel il évolue » (Sardin, 2007, § 2).

La traduction est une véritable « négociation » (Eco, 2003) et il existe diverses solutions pour un même problème. La « compétence traductive » (Pym, 2003) réside dans la capacité à choisir une seule option parmi les alternatives possibles et les parties impliquées devraient en ressortir avec un sentiment de satisfaction mutuelle, selon le principe que l'on ne peut pas tout avoir (Eco, 2003). Cet article a mis en évidence que les traducteurs Cherchi et Ferrara, appartenant à la même maison d'édition, ont généralement su maintenir une certaine continuité entre les deux romans qu'ils ont traduits. Bien que *La parte del morto* ait été traduit par d'autres traducteurs et publié par une autre maison d'édition, des stratégies similaires ont permis d'éviter un trop grand éloignement par rapport à *Morituri* et *Doppio bianco*. Les choix de Ferrara, Cherchi, Alajmo et Le Jan sont clairs : ils ont choisi de maintenir les *realia* sans ajouts, de les accompagner d'un glossaire ou de les remplacer par une traduction générique. Ils ont ainsi réussi à préserver les éléments de la culture arabe et algérienne sans altérer les caractéristiques stylistiques propres à l'auteur. Leur approche éthique acquiert d'autant plus d'importance que les traductions datent de plus de vingt ans.

En revanche, *Il pazzo col bisturi*, dernière traduction dans l'ordre chronologique, n'a pas su tirer parti du temps écoulé depuis la publication de l'original ni des ressources extralinguistiques devenues accessibles pendant cette période. L'adoption de différentes solutions n'est pas nécessairement une pratique erronée, mais les choix effectués devraient être appliqués avec cohérence (cf. Mounin, 1965, p. 140). Une confusion interne au métatexte dans la gestion des

²⁵ Ferrari dans une étude qui, bien que datée, semble être la seule menée de manière approfondie sur la réception des romans maghrébins en Italie, suggérait que l'intérêt des éditeurs italiens pour cette typologie de littérature est globalement modeste (2004, p. 98).

realia s'est ainsi installée, aggravée par d'autres éléments qui n'ont pas été abordés dans le cadre de cet article, tels que les jeux de mots ou les variétés non standard de l'oral.

Les notes de bas de page sont désormais reconnues comme une pratique traductive légitime (cf. Osimo, 2011, pp. 122-123), mais elles se sont révélées plus difficiles à gérer que le glossaire, couramment adopté par les écrivains postcoloniaux et leurs traducteurs (Cavagnoli, 2019, p. 51). « Souvent excessives, parfois supplétives » (Sardin, 2007, § 12), les notes du traducteur ont trop souvent interrompu le rythme du polar, sans apporter d'informations véritablement pertinentes. En outre, cette stratégie traductive n'a pas été appliquée de manière cohérente au sein d'un même groupe d'éléments. Cela s'ajoute à l'impression que le traducteur n'a pas suffisamment analysé le prototexte, modifiant des caractéristiques stylistiques de l'auteur.

En définitive, si l'on constate une relative cohérence entre les approches et solutions adoptées par Ferrara, Cherchi, Alajmo et Le Jan, les stratégies traductives de Marro, plutôt ethnocentriques et hétérogènes, ont conduit à un éloignement à la fois du prototexte et des autres traductions. Il en résulte une perte d'unité que, malgré une histoire éditoriale mouvementée, les romans de Khadra étaient pourtant parvenus à préserver dans leur version originale en français comme dans les premières traductions italiennes.

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**From text to stage:
Exploring performance-based language work with student translators**

Béatrice Costa
University of Mons


Abstract

In response to the growing influence of artificial intelligence and post-editing on the translation market, the Faculty of Translation and Interpreting at the University of Mons (FTI) has integrated digital tools into its curriculum. Yet, despite this significant reform, future language professionals remain inadequately equipped to navigate the complexities of real-world mediation, particularly the interactional and emotional dimensions of such practice. This article presents a case study from a second-year course in German as a second language (L2), taken during the second year of a five-year translation programme (comprising both bachelor's and master's levels). The students – who will later receive mandatory training in Public Service Interpreting at the beginning of their master's studies – participated in a theatre-based project staging Wolfgang Herrndorf's *Tschick*. This project explores how performative practices – particularly Meisner's repetition exercises – can support the development of pragmatic awareness, subjectivity, and emotional resilience at a formative stage in translator training. Drawing on an anthropological perspective as proposed by Henri Meschonnic, the study emphasises the dynamic interplay between discourse and life, positioning the translator as an “experiencer of language.” It builds on Meisner's principle that a truthful connection to emotion is essential for aspiring actors – an idea extended here to encompass future translators, cultural mediators, and dialogue interpreters. In doing so, the study demonstrates how artistic interaction can function as a form of in-language translation and offers new insights into bridging the gap between theoretical instruction and embodied practice in the training of professionals for both written and spoken language mediation.

Keywords

Performance-based language, cultural mediation, repetition exercises, Meisner-method

CONTACT

 Béatrice Costa, Beatrice.costa@umons.ac.be, University of Mons (UMONS), Place du Parc, 20, 7000, Mons, Belgium

1. Introduction

Access to reliable information is essential for individuals as they navigate educational and professional decision-making. Such access not only helps to prevent disillusionment but also supports a meaningful alignment between career outcomes and personal fulfilment. In this context, universities responsible for training future translators – such as the Faculty of Translation at the University of Mons – bear a threefold responsibility: to fulfil their general educational mandate, to provide specialised translational training, and, crucially, to inform prospective students prior to enrolment about the nature and ongoing transformation of the translation profession. This informational obligation is particularly significant in light of the dynamic and often opaque character of the language services market, which continues to be reshaped by digital innovation and evolving forms of human interaction. Awareness of both technological and interpersonal developments is essential for cultivating realistic expectations and effectively preparing students for a rapidly transforming professional landscape. Within this context, it is incumbent upon higher education institutions to delineate the competencies that are projected to gain prominence in the evolving translation market. Of particular note is the increasing centrality of skills that have historically been marginalized – most notably, interpersonal and interactional competencies. Traditionally, translator training has been heavily text-oriented, often overlooking the significance of human interaction. However, in today's multilingual and multimodal communication environments, attunement to interactional dynamics is emerging as a critical complement to linguistic accuracy. This shift highlights a growing need to reconsider how translation students are trained, particularly within curricula that may have become disproportionately focused on modern technologies.

The first part of this article addresses the broader question of how students of translation studies can be equipped with interactional competencies – an area that remains underdeveloped in many programmes where technological proficiency is prioritised. The second part outlines my approach to theatrical staging within the framework of language instruction for translation students, with a particular focus on how theatre can support the development of such competencies in the context of a German language class. The third section turns to the theoretical underpinnings of this approach. While the placement of theory after practice may seem unconventional in scholarly writing, this structure is intentional: the premise is that certain anthropological dimensions of language are best apprehended through embodied experience – specifically through theatrical engagement. The fourth part introduces the “Meisner exercises”, which align closely with Meschonnic's anthropology of language. In the final section, I return to the theme of emotional dynamics in translation practice, drawing together insights from the theoretical and practical components to offer an integrated perspective on the role of emotional awareness in translator education.

To address the challenges posed by the rise of artificial intelligence and to equip future translators for a labour market increasingly shaped by post-editing, the Faculty of Translation at the University of Mons has made substantial efforts to integrate translation and localisation technologies into its curriculum. Nevertheless, it remains unclear whether students are sufficiently prepared for the evolving professional realities, as the translation industry has grown considerably more diverse and complex over the past two decades. Today's translators are not only engaged in post-editing machine-generated texts but are also increasingly required to take on roles as cultural mediators, navigating complex interactional challenges that extend beyond linguistic barriers to include the management of emotions. This shift underscores the intricacy of communication in diverse contexts. Cultural mediators today face these emotional challenges to an unprecedented degree, reflecting broader trends observed in other professions. Lawyers, for instance, are encountering greater demands related to emotional

regulation, a challenge that is also becoming increasingly relevant in dialogue interpreting, where emotional dynamics have become an integral part of professional practice. This growing emphasis on emotional regulation is evident in the work of researchers, such as Lisa Flower, who highlights emotions as a central focus of scholarly inquiry in her study on the relationship between law and emotions (2020, p. 9), where she posits:

My starting point is that emotion abound in all criminal trials [...], and that, consequently, the management of emotions is integral to a role of a defence lawyer: irritation when a client says something damaging in the court, surprise when a witness says something unexpected, disgust towards gruesome evidence, moral outrage at a crime, or even dislike towards an unpleasant client. I am thus interested in revealing how defence lawyers accomplish their professional role, a role which is rooted in the legal obligation of loyal representation and a role which plays a vital part in the accomplishment of justice [...].

My own starting point is that emotions play a crucial role in all areas of cultural mediation and, to a lesser extent, in translation. Just as in criminal trials, where the management of emotions is essential for defence attorneys, the ability to navigate emotional dynamics is equally vital for interpreters and translators. Whether it involves the subtle nuances of a speaker's tone or the emotional weight of specific phrases, emotions are an integral part of effective communication. Even in the seemingly machine-driven domain of translation, the influence of emotions cannot be overlooked. From this perspective, I seek to explore how the management of emotions can be effectively taught to students and future translators, fostering not only their linguistic skills but also their emotional intelligence, which is essential for facilitating meaningful and empathetic interactions.

I firmly believe that the management of emotions should be integrated into translator training from the very beginning. While it is both reasonable and pedagogically sound – particularly in programmes such as that of the Faculty of Translation and Interpreting at the University of Mons – for the first year of study to focus exclusively on language acquisition, especially given that many students begin two foreign languages from scratch, this should not preclude early engagement with interaction-based activities that promote emotional awareness and self-regulation. Emotional awareness and regulation are not skills to be postponed until advanced stages of training; rather, they are intrinsically linked to language learning itself and can be fostered even before students engage directly with translation tasks. Beginners, when supported by appropriate interaction-based methods, are capable of engaging with emotional dynamics and recognising processes of subjectivation. Theatre, as a historically rich site of emotional expression, provides a particularly fertile ground for exploring these processes. What makes theatrical practice especially relevant for translator education is its ability to distil complex subjectivation into rudimentary yet meaningful linguistic forms. As I will demonstrate throughout this article, Meisner's "Repetition Exercises" offer students a structured and accessible way to experience the intricacies of interactional dynamics while simultaneously cultivating their emotional intelligence.

2. Staging *Tschick*

As previously mentioned, the students involved in this project were in their second year of study, having only begun learning German in their first year. During that initial phase, the curriculum appropriately prioritised the acquisition of grammatical foundations – an indispensable step in mastering a language as structurally complex as German. Consequently, students had little opportunity to develop interactional competencies in their first year, as the emphasis lay primarily on linguistic accuracy and structural command. In the second year

they began engaging in translation tasks, gradually shifting from a focus on formal language acquisition to a more communicative and context-sensitive use of language. From the outset, the guiding principle behind my collaboration with second-year bachelor's students in the course *Acquiring Oral Skills in German* was clear – and remains so to this day: I was convinced that these students held deeper insights into certain topics and life experiences than I did. I was keen to learn from the students' narratives, ideas, aspirations, and fears, and my objective was to provide them with tools to express their knowledge, experiences, and emotions on stage. I considered it essential that their voices be heard and their perspectives recognised as a valued part of the university community. This did not, however, imply that I embarked on the project with far-reaching educational aims. Rather, the theatre performance emerged organically from the questions I sought to explore with the students. In this sense, the approach was driven less by pedagogical intent than by artistic curiosity. The process was intentionally open-ended, avoiding reliance on established models or predetermined scenarios. As is often the case in both professional and student theatre, the director's role can be a solitary one, demanding a high degree of autonomy in navigating the students' experiences and contributions throughout the creative process.

Although generally classified as a young adult novel, *Tschick* has been widely disseminated through school reading programmes in Germany, rendering it accessible even to secondary schools students. The novel masterfully blends realism and imagination, constructing a world shaped by language, communication, and media. While our staging work ultimately drew on this world, it did not begin with a full reading of the novel. Instead, the project was initiated through intertextual engagement with a brief supplementary text: Bertolt Brecht's two-line story *Das Wiedersehen* (*On Meeting Again*), from *Geschichten vom Herrn Keuner* (1971). This concise narrative introduced central themes and motifs that resonate throughout *Tschick*, and served as a point of departure for both the creative process and the language work. The performance development involved intralingual translation, as learners worked with excerpts and thematic elements drawn from the German source texts to develop the German they would ultimately speak in the production – thus integrating language acquisition with interpretive and performative exploration from the outset. The following is Brecht's well-known two-line story:

Ein Mann, der Herrn K. lange nicht gesehen hatte, begrüßte ihn mit den Worten: 'Sie haben sich gar nicht verändert.' 'Oh!' sagte Herr K. und erbleichte (Brecht, 1971 [1959], p. 26).

[A man who had not seen Mr. K for a long time greeted him with the words: 'You haven't changed at all.' 'Oh!' said Mr. K. and turned pale (Brecht, 1961, p. 124)]

The exploration of whether change matters – and under what circumstances it becomes significant – served as the guiding thread of our theatre work. Over time, this exploration gave rise to a sequence of scenes, ultimately structured as "Scenes 1 to 8." In the final performance, two different groups each presented their own version of this sequence. This parallel structure allowed us to examine the concept of change not only thematically, but also as a performative and practical process – demonstrating how diverse interpretations and transformations can emerge from a shared textual starting point. The aim was to foreground the often incomprehensible, mysterious, and even absurd dimensions of change. As stated in the programme booklet for our staging, we sought to illustrate how experiences of change impact and shape individuals. *On Meeting Again* served as an effective point of departure, thanks to its concise narrative structure and minimal contextual framing. The story introduces a clearly defined main character, Mr. K., who engages in a brief yet loaded exchange with a secondary

figure. Their interaction ends with an ambiguous tension, raising more questions than it answers. Mr. K.'s reaction – turning pale when told that he has not changed – is particularly striking, as the remark is typically meant as a compliment. His discomfort, however, opens up a space for reflection on the deeper implications of change and self-perception.

During the rehearsals, the students were exclusively confronted with the direct speech phrases 'You haven't changed at all' and 'Oh!'. This deliberate choice was made to avoid any potential influence on interpretative options, thereby fostering authentic engagement with the material. Two distinct groups (Group I and Group II) were formed within the existing group, allowing participants to meander throughout the room and giving them the opportunity to let their thoughts flow without constraint. Upon receiving a specific signal, everyone was instructed to halt, at which point Group I would convey the phrase 'Sie haben sich gar nicht verändert' to the individual directly opposite them, while Group II was expected to respond with 'Oh!'. This interactive exercise was conducted repeatedly, providing all participants with an opportunity to explore the emotional responses elicited by the phrase 'Sie haben sich gar nicht verändert.' Interestingly, in contrast to Brecht's assertions, not all the emotional reactions were negative. Several students expressed a sense of comfort and satisfaction to realise that they had remained unchanged. "I do not wish to undergo constant change," it was stated; "I know that life changes me, but I do not want to lose complete control over it."

In class discussions, attention gradually shifted to the multifaceted theme of change. A critical distinction emerged between individual transformation – understood as personal development – and shifts triggered by the untenability of existing conditions. This conceptual differentiation proved particularly productive in analysing *Tschick*, a novel that explores both personal and societal forms of change. The narrative also gestures toward broader implications of digital transformation, illustrating how ongoing technological developments shape individual trajectories. Engaging with these interconnected dimensions of change offered insight into how personal experience is embedded within wider socio-technical dynamics. These reflections subsequently informed a theatrical investigation designed to render such dynamics both experientially accessible and analytically tangible – a process culminating in the performance staged at the Mons City Theatre.

The Performance took place on 10 May 2024, and I now aim to analyse the event through the lens of praxeological research. Unlike traditional methods, praxeological production analysis shifts the focus away from solely examining the performance or staging, or primarily considering the audience's reception (Klein, 2019, p. 14). Instead, it delves into the specific relational dynamics of the work process, which will be exemplified through Meisner's so-called 'First Exercise'. The approach I used integrated strategies for both translation and staging, drawing on both Henri Meschonnic's translation theory (1999, 2007) and Meisner's acting techniques (Moseley, 2014).



Figure 1. Theatre poster "Tchick"

The image below illustrates the ‘hospital scene’ between the protagonist, Tschick, and the doctor, which is featured in the first chapter of the novel. The positioning of the characters suggests that the scene was directly influenced by Meisner’s repetition exercises. While a comprehensive exploration of how one can achieve full staging through Meisner’s techniques would exceed the scope of this contribution, I will instead focus on the essential principles of the Meisner acting method.



Figure 2. The hospital scene (with the kind permission of the students)

3. Meschonic or the anthropologic perspective

The staging project, conducted during the 2023-2024 academic year, incorporated all second-year students enrolled in German language courses within the Faculty of Translation and Interpreting (FTI) at the University of Mons. At the beginning of their second year of study, these students were prepared to the translation market through the addition of translation courses to their language curriculum. Since then, they have experienced a steady increase in course intensity, which now also includes training in translation software. Additionally, the second year is strategically designed to equip students with the skills and knowledge necessary to confidently navigate their Erasmus stay, which is typically undertaken in the first semester of their third year. However, a true test of this preparation will emerge in a world where global political developments and new waves of migration present unprecedented challenges to language mediators in both written and spoken forms.

Oral forms of communication, particularly corporate communication (Cornelissen, 2011) and mediation (Winslade & Monk, 2000), have become prominent and pose unique challenges for individuals with second-language knowledge that cannot be adequately addressed using conventional teaching methods or translation apps, which fall short of capturing the nuances and intricacies of dialogue that need to be learned. Although students at the FTI are introduced

to theories of politeness¹ during the first year of their Master's programme, they are expected to apply these concepts directly in interactive exam settings. However, many are insufficiently prepared to do so, particularly if their language instruction has not adequately addressed the interactional implications of these theories. This gap becomes evident in the face-threatening acts observed during assessments, suggesting a disconnect between theoretical instruction and practical communicative competence. One form of communication that has emerged in response to waves of migration is dialogue interpreting, which is commonly defined as participating in an interaction (Wadensjö, 1998). Surprisingly little attention has been paid to how future translators can be equipped for the interactive demands of their profession through language instruction alone, independently of their formal training in translation.²

Further action is essential, and it seems that the educational focus should shift away from the predominant reliance on translation apps and artificial intelligence, and instead prioritise the multifaceted anthropological dimensions essential for aspiring translators. Whatever one's perception or conception of the translation process, it must also be examined anthropologically. The objective of an anthropological perspective on translation involves comprehending the translator's anthropological attributes and simultaneously determining the methodologies and systematics necessary.

The development of an explicit anthropology of translation commenced in the 20th century, with Henri Meschonnic (1932-2009), a prominent French linguistic scholar, being the primary driving force. In his seminal works, *Poétique du traduire* (1999) and *Éthique et politique du traduire* (2007), Meschonnic brought together his insights on translation to form a comprehensive theoretical framework.³ While the principal objective of translation studies typically lies in elucidating the manner in which "empirical" translations operate, Meschonnic's scientific endeavour, much like that of Saussure, is positioned within the extensive theoretical framework of a theory of language. A passage from the *Éthique* is emblematic in this respect:

The most ancient point of view on language is the empirical and empiricist point of view of the translator, whose patron, emblematically, is Saint Jerome, translator of the Bible. From Cicero to Valéry Larbaud, it is a point of view organized according to the effect to be produced, within the limits of a language system. Translation is conceived of as the passage from one language system to another. It is analyzed [*sic*] in terms of contrastive grammar ("differential grammar") and individual style. This point of view presently underlines the teaching of translation in interpreting and translation schools. It seems to have in its favour experience and common sense. Its major precepts are the translator's loyalty and effacement with respect for the text. Its transparency must lead the reader to forget that it is a translation, and aim to be natural. [...] Its weakness comes from its being a mere concept of langue not a concept of literature. And since it cannot grasp the

¹ We refer to politeness theories, which have gained prominence in the academic literature following the publication of Brown and Levinson (1990) and have been widely accepted across various languages.

² The interactional principle aligns seamlessly with the premises of anthropological linguistics, a field that has experienced significant growth since the 1980s. During this period, anthropological researchers began to examine language as utilised in specific speech communities, subcultural groups, professional circles, business contexts, and other domains, with the aim of investigating the ways in which members of these groups and institutions interact in their daily encounters (Schiffelin & Ochs, 1986; Besnier & Moerman, 1990; Maynard, 1989; Hanks, 1990). The objective was to elucidate how social relations and reality are collaboratively constructed through discourse.

³ In contrast to the *Poétique du traduire*, which has so far not been released in languages other than French, the *Éthique et politique du traduire* has been rendered into both English (Meschonnic, 2011, Trans. Boulanger), and German (Meschonnic, 2021, Trans. Costa).

specificity of literature, this point of view could not possibly be communicated by the practice it produces (Meschonnic, 2011, Trans. Boulanger, p. 59).

Henri Meschonnic's conceptualisation of the poetic act of speaking, particularly 'la parole', as a distinctive element of discourse renders the anthropological perspective particularly pertinent for contemporary translation students. For him, the subject as an 'experiencer of language' holds paramount significance, considering that the poem emerges from the dynamic interaction between a 'form of discourse' and a 'form of life' (2001, p. 123; 2007, p. 26). At this point, the concept of rhythm, central to his poetic theory, becomes relevant, as rhythm serves to actualise the subject and its temporality. A writing subject is deeply embedded in history to the extent that the historical constraints influencing him are transcended by the unique rhythmic symbols generated within the discourse of the poem.⁴

These theoretical premises formed the foundation of my work with students who had been learning German for a year, when I assumed responsibility for the group in September 2023. The *Poetics of Translation's* emphasis on defining the act of translation from the perspective of the emergent subject⁵ led me to incorporate an underlying anthropological perspective into my staging work. The primary goal was to highlight the subjective nature of the theatrical experience, which mirrors the translation process and makes students aware that the concept of the 'subject' is not simply a clear-cut linguistic category or a fixed individual, but rather an ongoing process of subjectivation that occurs through language. We were not interested in creating a theatre role distanced from the performer's personality. Instead, we aimed to present a stage presence engaged in a game that required reinvention with each iteration. The presence on stage was beholden to certain rules that dictated the performers' behaviour, forcing them to constantly improvise or employ cunning to circumvent the rules. However, these rules were unique to each scene, resulting in distinct conditions being established in each case. Or to speak with Meschonnic, it was less about adhering to a predetermined and immutable notion of the 'subject' or 'person' and more about clarifying the dynamic process through which the 'subject' is formed and evolves within the discourse.

Throughout our rehearsals, traditional theatrical elements like "plot" and "roles" were not the primary focus, although they functioned as a frame of reference. While we drew inspiration from Wolfgang Herrndorf's *Tschick* – which narrates the story of two young Berliners who, feeling alienated, set off on an adventure in an old Lada – the emphasis was not on replicating this plot. Rather, we were concerned with how the digital revolution has transformed the ways in which people interact with others. The students were encouraged to craft their own narratives and develop discourses that were connected to, yet distinct from the original text. "Discourse" came to symbolise the convergence of individuality and diversity, emerging as the central element in our stage exercises. As will be shown in the following sections, students' speech patterns exhibited strong performative quality. The question of whether these patterns corresponded to the generally expected intermediate level of the Common European Framework of Reference (2023) was not the focus of our staging work; rather, it was a matter of motivating the students to investigate their gestures, bodily practices, and everyday rhythms.

⁴ It is accurate to assert that most of the fundamental concepts put forth by Meschonnic are rooted in Ferdinand de Saussure's *Cours de linguistique Générale* (1983 [1916]). More specifically, the concept of "discourse" has played a pivotal role in shaping the anthropology of language developed by the French thinker.

⁵ The two volumes of *Poetics* and *Ethics* are characterised by a unique translational methodology that is both highly specialised and philosophical. This involves examining broader translational concepts to delve into the nature of language, its significance in all human activities, and the influence of human subjectivity on language use. It is not a systematic system of speculation but rather a contemplative exploration of the philosophical ramifications of language and its role in human existence.

The impetus for the staging project stemmed from the inherent parallel between theatrical production and the practice of translation, which I consider a crucial element of both linguistic and artistic pursuits. Theatrical production, particularly in a second language, represents an ongoing and intricate translation process. This process involves constant negotiation between various elements such as speech and movement, written text and performance, different languages and cultures, and various media and materials. Our staging exemplified a practical theory of translation, illustrating how artistic production in a second language inherently entails translation, and shifts the focus from mere content to the deeper significance of meaning, as articulated by Meschonnic in an interview:

How [sic] implies that meaning, contrary to its usual privileged position, is one of the least important things in language—at least in the way meaning is generally understood. Intonation and situation, as everybody knows, can alter the meaning radically. Literature and poetry are the invention of constraints that inscribe the physics of language (its orality) into writing (Bedetti & Meschonnic, 1988, p. 99).

Meschonnic's translation theory, which posits the subject as a dynamic process rather than a fixed entity, offers the possibility that the subject embodies a value that enables every individual to continually reexamine their life as something that has not yet transpired as a symbol of liberation. Even among the most common acts of communication, articulation is always a process of innovation. Conversely, a poem is a singular creation that reinterprets the ordinary. Thus, our primary concern was the investigation of contextualised acts of expression, particularly in relation to their role in subjectivation. Instead of concentrating on subjectively intended meaning, it aims to explore the process of constructing meanings and objects. Meisner's acting techniques were the means to realise these premises.

4. Meisner's First exercise

Sanford Meisner (1905-1997) formulated a structured and sequential method for developing highly creative actors through a comprehensive training system. This system begins with foundational techniques and progressively builds the necessary skills for actors to excel in their craft. Meisner placed considerable importance on voice, speech, and movement as key external elements of acting; however, he was convinced that these aspects should not overshadow an actor's inner life and emotional profundity. An actor lacking a solid emotional foundation is less capable of authentically conveying the complex nuances of the human experience. This understanding highlights the necessity for a holistic approach to acting training that integrates both external techniques and internal emotional exploration, thereby fostering a more versatile and effective performer (Esper & Dimarco, 2008, p. 7).

Meisner's contribution to acting pedagogy fundamentally focuses on the interactions between actors. While numerous acting teachers have adapted their techniques in various ways, the core principle of delivering a genuine, personalised response that depends on the partner's input remains the foundation of any Meisner-inspired approach. The emphasis on authentic connections not only fosters emotional truthfulness in performance, but also highlights the necessity for actors to actively engage with one another, thus creating a dynamic and responsive environment. Meisner's contribution to acting pedagogy fundamentally focuses on interactions between actors. This foundational principle not only emphasises the importance of authentic connections, but also fosters emotional truthfulness in performance, underscoring the necessity for actors to actively engage with one another and create a dynamic and responsive environment (Gonsalves & Irish, 2021, p. 1).

Meisner's exercises aim to assist actors in performing truthfully, with the most well-known being the repetition technique. Named for the way actors openly articulate observations made by one performer about the other (e.g., "You are wearing blue socks"), the partner then echoes those remarks from their own perspective until a circumstance arises that prompts one of the actors to alter their words. This seemingly straightforward activity eliminates the need for either actor to consciously devise a performance by improvising their speech and behaviour based on their character's traits at that moment. Instead, they respond instinctively. Repetition requires the actor to state a simple phrase, removing the pressure to search for words that are clever, insightful, or character driven.

That repetition is a well-established principle of second language education is a truism.⁶ However, the type of repetition Meisner refers to is completely different from a cognitive learning strategy. His repetition exercises were intended to concentrate on the actors' respective scene partners and to respond directly to their reactions. Interactive repetition is based, as the former Meisner student Aileen Gonsalves writes, on the fact that

an actor must agree to put their performance into the hands of another actor; your Lady Macbeth is dependent on their Macbeth; your Falstaff is dependent on their Prince Hal; your Helena is dependent on their Demetrius. This results in the maxim that *acting is reacting [sic]* (Gonsalves & Irish, 2021, p. 3).

This maxim, which has become established not only in many drama schools but also increasingly in a branch of linguistics known as anthropological linguistics (Wiltschko, 2021), has found little resonance in foreign language teaching. The students are unfamiliar with Meisner's principle. Therefore, we started with his "First exercise", a mechanical version of repetitive exercises. In this exercise, two students, S1 and S2, sit on chairs facing each other at a distance that allows them to see not just the face of their partner, but their entire body. After some time, S1 makes a simple statement about what they noticed about the other; this is a physical, irrefutable fact, such as "blue socks." S2 repeats the sentence in the first person. S1 then repeats what they think they have heard and continues until the teacher stops exercising. The underlying principle involves entering a state of heightened awareness wherein one observes the impact of another individual's statement on oneself. Here is the way in which the S1 and S2-utterances relate to each other:

S1: Du trägst blaue Socken.

↘

S2 [responds to what they perceive as having heard of from S1.]: Ich trage blaue Socken.

↘

S1 [responds to what they perceive as having heard of from S2.]: Du trägst blaue Socken.

↘

S2 [responds to what they perceive as having heard of from S1.]: Ich trage blaue Socken.

This "First Exercise" provides significant insight into Meisner's system, which fundamentally asserts the primacy of the sentence as the unit of analysis. The theatre theorist and practitioner was convinced that the processes of subjectivation occur within the sequence of sentences and

⁶ The Latin phrase "repetitio est mater studiorum" (repetition is the mother of learning) accurately reflects the notion that sustained learning can be achieved only through repetition. Even recent scholarly literature has consistently emphasised the significance of having learners reproduce the forms they have encountered to facilitate their recognition of discrepancies between their own production and that of others (Duff, 2000).

can only be comprehended through the examination of these sentence sequences. Through repetition exercises, students can ascertain that information pertaining to interlocutors (speaker and addressee) is syntactically encoded within an interaction. The relative insignificance of words shifts the focus to the sequence of moments within the relationship. Provided that S1 and S2 are responsive to one another, consistently receptive to being influenced by the other's voice and physical presence, the exchange of the sentence "Ich trage blaue Socken" / "Du trägst blaue Socken" can become an external manifestation of the internal journey, not through the words, which remain constant, but through subtle variations in pitch, tone, volume, and stress. The exercise was initially conducted without classroom observation. Subsequently, in the second phase, each pair was instructed to demonstrate the reciprocal exchange of utterances before the entire group, which was directed to observe attentively, recording every reaction, pause, and breath suppression while noting any instances of fidgeting, postural adjustments, or avoidance behaviour.

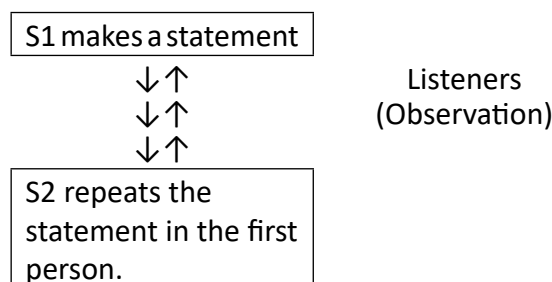


Figure 3. First exercise

One student's comment in this context was particularly enlightening: "I never realised how much energy a few sentences can convey." This statement holds significance as it references a paragraph from the *Poétique du traduire*, which, while focusing on literary interactions, is applicable to all forms of interactions:

Ce n'est pas le langage seulement qui est, comme le postulait Humboldt, non tant un produit, *ergon*, qu'une *energeia*, une activité. C'est aussi chaque acte de langage. Aussi tout texte, qui répond à sa définition littéraire, c'est-à-dire qui agit et qui dure, tout texte est en mouvement. Un texte, étant une suite indéfinie de réénonciations possibles, continue de transformer la lecture et d'être transformé par elle (1999, p. 213).

[It is not only language that is, as Humboldt postulated, not so much a product, *ergon*, than *energeia*, an activity. But also, every act of language. Therefore, every text that meets its literary definition, that is, that acts and lasts, is in motion. As an indefinite series of possible re-enunciations, a text continues to transform reading and is transformed by it (translation carried out by the author of this article).]

The concept of "energeia" referenced here became increasingly palpable as exercise progressed. Following the initial adaptation phase, student pairs began to engage in more fluid interactions, demonstrating a concerted effort to maintain the momentum of their interpersonal dynamics, which was in a state of constant flux. The Meisner Technique is predicated on the principle of the reality of doing; thus, rather than merely simulating an action, students executed it authentically. They discovered that engaging in genuine action involves not only observing changes in one's partner but also responding appropriately to those changes. As they immersed themselves in this process, they were able to alleviate the anxiety of being observed and the sensation of performing it by concentrating on the task at

hand and the imperative to complete it. Consequently, Meisner's "First Exercise" can be seen as a form of 'point zero', where one becomes tacitly aware of how one engages with a subject and how one's practices relate to their underlying concepts. According to Meisner, this point marks the inception of the interactive learning experience.

In the course of our deliberations, we established that Meisner's initial exercise represents a realisation of the fundamental essence of language. Through repetition of the phrases 'Ich trage blaue Socken' and 'Du trägst blaue Socken', we inadvertently approached a metaphysical understanding of language more closely than we were initially prepared to acknowledge. These phrases underscored the primordial nature of language, its original vocation that transcends and illuminates all the functions it performs within the human environment. As Meschonnic would undoubtedly agree, the function of language is not confined to mere communication (2002, p. 95); rather, it ensures the coherence of what is articulated and experienced, thereby establishing continuous transformation relationships. Thus, our deliberations revealed that language inherently conveys meaning, serving as a medium through which humans ascribe significance to the world. Meisner's preliminary exercise exemplifies this by illustrating language as a fundamental signifying process embodying the essence of significance. As noted by Meisner scholars Aileen Gonsalves and Tracy Irish, 'this ostensibly straightforward activity alleviates the necessity for either performer to act.'

With Repetition, the actor has a simple phrase to say and does not need to 'go into their heads' to search for other words that are clever or witty or 'in character'. Instead, they focus on their partner and respond to how their partner makes them feel through their voice and behaviour as they open and close their mouths around whatever phrase it is they are repeating. The words in Repetition are unimportant – you may, for example, still be repeating 'You are smiling', when the smile has fallen away. Rather than having their attention on the words, Meisner wanted his actors to develop awareness of the emotional response expressed through those words and the close connection that this creates (Gonsalves & Irish, 2021, p. 2).

What the quotation makes clear is that meaning in Meisner's exercise arises not from the words themselves, but from the relational dynamics they mediate – highlighting the inherently interactive and affective nature of linguistic expression. It is precisely these relational dynamics that establish the bridge to emotional experience, since emotions are not produced by instruction or internal decision, but emerge through the presence and response of the other.

5. Truthful connection to emotions

The two key 'muscles' that Meisner's technique cultivates are: observing clearly and responding authentically from one's perspective. One of Meisner's fundamental principles states: 'What you do does not depend on you; it depends on the other fellow' (1987, p. 34). This implies the necessity to accurately perceive how the other individual is behaving – not how one assumes the other individual as a character should behave, but one's personal perception of how that fellow human is actually behaving at that moment. In relation to the staging of Herrndorf's novel, an excessive reverence for the text can lead actors and directors to adopt approaches that seek a 'correct method' to voice his characters, while pursuing the appropriate interpretation of actions and behaviours. Meisner's technique is fundamentally incompatible with any approach that conceives acting as setting aside the actor's personal experiences to seek some form of abstract ideal of what a playwright intended a character to be, or to animate a marionette manipulated according to the director's dictates (Gonsalves & Irish, 2021, p. 3).

Concurrently, the assertion of authenticity is accompanied by an anthropological constant: the linguistic nature of humanity. In discussions with my students, it became evident that authenticity is negotiated in various contexts between an 'I' and a 'You.' One particularly insightful observation from a student was, "I have just realised how deeply interconnected 'I' and 'You' are, and that the existence of an 'I' is only possible because there is a 'You.'" The student was unaware that the reasoning leading to this conclusion originated from Émile Benveniste, a French linguist born in Aleppo, nor that Meschonnic frequently referenced his essay *De la subjectivité dans le langage* (1958) and his analysis of linguistic subjectivity.⁷ In his famous writing, Benveniste begins with the question of what enables language to facilitate human communication. He rejected the apparent answer that language is a means of communication and is therefore used for this purpose as a circular argument, proceeding to challenge the notion of language as a mere communicative tool. This understanding is misleading as it fundamentally misinterprets the relationship between humans and language. What applies to an instrument or tool does not apply to language; one cannot set it aside. We do not use language as we would a tool; rather, we embody our language.⁸

The discussion with my students clearly demonstrated that the relationship between "I" and "You" is not merely grammatical but is deeply rooted in the interdependence of human subjectivity, thereby revealing the extent to which linguistic expression is entwined with personal identity. This interrelation reinforces the notion that language is more than a communicative tool – it is an embodied practice that both shapes and reflects our relational existence. By engaging with Benveniste's theories, the students came to understand that every utterance of "I" is not only a unique reflection of the speaker's experience but also inseparable from the presence of "You." In other words, the relational dynamic between these pronouns forms the basis of discourse, where every exchange gives rise to a new identity and a new understanding.

6. Conclusion

This exploration of subjectivity through Meisner's repetition exercises provided a crucial pedagogical moment for translation students, making them aware that language is never disembodied or neutral. The act of repeating and responding in dialogue parallels the intersubjective processes at the core of translation and intercultural communication. Just as actors are required to respond authentically to their scene partners, translators, cultural mediators, and dialogue interpreters need to cultivate an attuned sensitivity to the emotional and relational undercurrents embedded in every linguistic exchange. As demonstrated through the students' performances, such awareness cannot be taught solely through abstract theory or technical training but must be cultivated through embodied experience and sustained practice.

In light of these insights, this article argues for the integration of actor training techniques – particularly those centred on emotional truthfulness – into translator education. These approaches not only deepen students' linguistic reflexivity but also foster the emotional intelligence and relational awareness essential for navigating the complex human terrain of multilingual encounters. Moreover, against the backdrop of a rapidly evolving translation market – in which professional boundaries are shifting and automatisations are advancing – language

⁷ Meschonnic conceptualises rhythm in language as the movement of "signifiante", a continuous process that reveals the subject. His theory of rhythm began to take shape through his experience as a writer and translator, particularly during his study of the Bible in Hebrew.

⁸ For further insights, see Hans Lösener's discussion in his book chapter *Auch eine Frage der Stimme. Sprache und Ethik bei Henri Meschonnic* (2021).

and translation educators must recognise the need for a robust conceptual foundation that justifies and secures the academic presence of their disciplines. Within this endeavour, the anthropology of language offers critical arguments for understanding theatre not merely as a performative tool, but as a pedagogical method that engages with the broader question of what it means to communicate as human beings.

The contribution thus positions itself within the expanding field of Arts Education in higher education by highlighting the potential of performative methodologies across disciplines such as translation, language education, and anthropology. While arts-based approaches have gained increasing recognition in school-level pedagogy, their role within universities remains comparatively underexplored. By demonstrating how performance-based methods can address diverse disciplinary aims, the study advocates for a rethinking of translator education and positions the arts as a powerful means of fostering embodied, practice-oriented inquiry in the humanities.

Framing theatre not only as an artistic but also as a linguistic and anthropological practice, it underscores the need for academic institutions to embrace pedagogies that foreground embodiment, subjectivity, and relational awareness. In doing so, it calls for a broader understanding of education – one in which the arts are not peripheral but central to how we teach, learn, and communicate across languages and cultures.

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La traducción interlingüística en el diseño de secuencias didácticas de futuros docentes de FLE. Estudio de caso

Raquel Sanz-Moreno

Universitat de València

Interlinguistic translation in the design of teaching sequences of future FFL teachers. A case study – Abstract

This study addresses the inclusion of translation and interlinguistic reflection in the design of grammar teaching sequences by future FFL (French as a foreign language) teachers in secondary education. It compiles the designs and opinions of trainee teachers on the need and advisability of including language comparison, contrast and transfer activities in the teaching-learning process. In general, participants naturally integrate curricular languages (Spanish, Catalan and English) to explain grammatical forms in French and encourage students to perform interlinguistic translation tasks to promote this reflection. They consider that translation can be a useful strategy that guarantees meaningful learning of the language being studied, as well as arousing the curiosity of potential students for other languages and cultures. It has been observed that, although language contrast has been included in all sequences, the future teachers who were trained as translators are more used to making these transfers, while those who have received more philological training focus mainly on the particularities of the language being studied, but do not find the comparison between languages so useful.

Keywords

Didactic grammar sequences, interlinguistic translation, comparison between languages, FFL

CONTACT

 Raquel Sanz-Moreno, Raquel.Sanz-Moreno@uv.es, Universitat de València, Avinguda dels Tarongers 4, 46022 Valencia, Espagne

1. Introducción

En el contexto educativo español actual, el alumnado de todas las etapas educativas está llamado a desempeñar el papel protagonista en su proceso de enseñanza-aprendizaje. Ya no se espera que memorice o repita estructuras gramaticales sin contexto, ni se entiende al docente como un mero transmisor de conocimientos declarativos; al contrario, el profesorado debe guiar al alumnado en el proceso de adquisición de distintas competencias y en el desarrollo de estrategias comunicativas que le permitan ejercer como “agente social” (Consejo de Europa, 2018) que forma parte de una sociedad moderna, diversa, plural y multilingüe. Entre todas, la competencia plurilingüe, entendida como “la utilización de su repertorio lingüístico y la reflexión sobre su uso” (Real Decreto 217/2022 por el que se establece la ordenación y las enseñanzas mínimas de la Educación Secundaria Obligatoria), ocupa un lugar primordial en los nuevos currículos educativos. De conformidad con la legislación educativa en vigor en España, y en particular, en la Comunidad Valenciana, los docentes deben considerar las lenguas que su alumnado ya conoce y utilizarlas para promover el aprendizaje de otras lenguas, con el fin de desarrollar su repertorio lingüístico plurilingüe y la conciencia cultural de los aprendientes (Decreto 107/2022 de la Consellería de Educación, Cultura y Deporte por el que se establece la ordenación y el currículo de Educación Secundaria Obligatoria). Los profesores no solo deben suscitar la curiosidad por el aprendizaje de otras lenguas, sino que también deben fomentar la reflexión interlingüística e intercultural, permitiendo que el alumnado realice transferencias constantes entre las diferentes lenguas. Siguiendo a Guasch (2008), la estimulación de la reflexión y el uso de todas las lenguas (tanto primeras como extranjeras) producirá un aprendizaje más significativo y reflexivo.

Este artículo se enmarca en el proyecto Egramint¹, cuyo objetivo principal consiste en la elaboración de una gramática escolar interlingüística basada en la reflexión metalingüística y en el contraste entre lenguas. En él, abordamos la integración de la traducción como medio para favorecer la reflexión interlingüística y la comparación entre las lenguas que el alumnado conoce. Se trata de un estudio de caso realizado con futuros docentes de la materia *Francés como Segunda Lengua Extranjera (FLE)* de secundaria de la Comunidad Valenciana que, en el marco de su formación, tuvieron que diseñar dispositivos de intervención en el aula promoviendo el contraste interlingüístico entre las lenguas que los discentes ya conocían.

A lo largo de estas páginas, abordaremos el marco teórico que sustenta este estudio, explicando las bases del proyecto Egramint y su implementación; en segundo lugar, nos adentraremos en la metodología de los dos estudios que conforman el estudio de caso que presentamos, determinando los objetivos, los corpus y el perfil de los participantes; a continuación, abordaremos los resultados obtenidos y, finalmente, avanzaremos las conclusiones a las que hemos llegado.

2. Marco teórico

2.1. La traducción en clase de lenguas extranjeras

La traducción interlingüística en las clases de lenguas extranjeras (LE) ha sufrido distintas vicisitudes, desde ser alabada o tolerada a ser completamente prohibida. Lerma Sanchis (2020, p. 79) resume los argumentos que tradicionalmente se han esgrimido contra el uso de la traducción en clases de lenguas:

¹ “El desarrollo de una gramática escolar interlingüística: Hacia una enseñanza reflexiva de las lenguas en contextos multilingües” (PID2019-105298RB-I00), financiado por el Ministerio de Ciencia e Innovación-Agencia Nacional de Investigación de España.

- “Se asocia a metodologías tradicionales, especialmente al método Gramática-Traducción.
- Se alega que no fomenta una perspectiva comunicativa de la enseñanza de LE.
- Sólo permite poner en práctica destrezas de comprensión lectora y expresión escrita.
- Se considera una práctica individual que requiere mucho tiempo.
- Impide desarrollar la competencia lingüística en LE.
- No se considera una destreza que el alumnado sienta útil para llevarla a la práctica en contextos profesionales.
- No se distingue su uso desde la perspectiva pedagógica y la profesional.
- No se incluye en métodos de enseñanza de LE publicados.
- Puede fomentar las interferencias entre las dos lenguas implicadas.
- Falta de formación didáctica de los docentes”.

Sin embargo, la traducción constituye, en efecto, una actividad eminentemente comunicativa, y su valor pedagógico comienza a ser reivindicado a finales de los 90, con la aplicación del enfoque comunicativo en la enseñanza de lenguas. En efecto, la comunicación es uno de los objetivos fundamentales que comparten tanto la traducción como la enseñanza de lenguas (Hurtado Albir, 2001, 1994; Pym, 2018; Torralba, 2019).

El enfoque comunicativo que se adopta a partir de los años 90 y que se consolida con la implantación del Marco Común Europeo de Referencia de las Lenguas (MCERL) (2002), seguía considerando que en clase de lenguas extranjeras debía emplearse exclusivamente la lengua de estudio y no otorgaba ningún valor a la inevitable presencia de otras lenguas en el aula. Debemos reseñar, sin embargo, que el citado Marco Común realiza una tímida referencia a la traducción cuando aborda la mediación como competencia lingüística comunicativa: “La competencia lingüística comunicativa que tiene el alumno o usuario de la lengua se pone en funcionamiento con la realización de distintas *actividades de la lengua* que comprenden la comprensión, la expresión, la interacción o la mediación (en concreto, interpretando o traduciendo)” (2002, p. 14). Se entiende, por tanto, la traducción (interlingüística) como una actividad de mediación, aunque no se incluiría explícitamente en los currículos de lenguas extranjeras de educación secundaria hasta la entrada en vigor del Decreto 217/2022, veinte años después.

Tampoco se aventuraba a pronunciarse sobre el uso de la traducción como recurso pedagógico. No obstante, sí que explicitaba que, conforme se expande la experiencia lingüística del aprendiente de lenguas, “el individuo no guarda estas lenguas y culturas en compartimentos mentales estrictamente separados, sino que desarrolla una competencia comunicativa a la que contribuyen todos los conocimientos y las experiencias lingüísticas y en la que las lenguas se relacionan entre sí e interactúan” (2001, p. 4). En consecuencia, se reconocía explícitamente el valor del bagaje lingüístico del aprendiente, que coadyuvaba en el aprendizaje de nuevas lenguas, al establecerse relaciones constantes de contraste y de comparación entre todas ellas, aunque sea de manera inconsciente. El marco de referencia parece también recoger la idea de “competencia subyacente común” que ya adelantó Cummins (2008).

En la actualidad, el desarrollo de la competencia plurilingüe constituye la piedra angular de la enseñanza de idiomas; así se recoge tanto en el Volumen Complementario del MCERL (2018), como en los currículos de Primera y Segunda Lenguas Extranjeras de la Comunidad Valenciana (Decreto 106/2022 para la Educación Primaria y Decreto 107/2002 para la Educación

Secundaria Obligatoria). Es la primera vez que la competencia plurilingüe se concibe de forma autónoma y separada de la competencia comunicativa. Se define como la capacidad de “incorporar mecanismos y estrategias para el procesamiento y transmisión de la información, integrando saberes y conocimientos del repertorio lingüístico propio como la lengua materna, las lenguas oficiales y el resto de lenguas extranjeras, para así trasladarlos al aprendizaje de otras lenguas y culturas” (Generalitat Valenciana, 2022, p. 42917). Las transferencias lingüísticas entre las lenguas que los discentes aprenden y conocen son indispensables para entender sus mecanismos y reflexionar sobre ellas. En este sentido, la traducción es una de las estrategias a las que los aprendientes de lenguas recurren con más frecuencia. El programa oficial de la asignatura *Segunda Lengua Extranjera (francés)* de la Comunidad Valenciana contempla explícitamente la traducción como actividad de mediación, que hace referencia a “actividades como resumir, explicar datos, parafrasear o traducir textos, así como participar en tareas colaborativas para facilitar la interacción y el entendimiento pluricultural en entornos cooperativos, combinando el repertorio lingüístico del alumnado” (2022, p. 42925). Se consolida así un cambio de paradigma, en el que traducir se convierte en una actividad necesaria en el aprendizaje de lenguas y en el desarrollo de la competencia plurilingüe, e incluso inherente al propio proceso de enseñanza-aprendizaje de lenguas².

2.2. El Proyecto Egramint y la reflexión interlingüística

Como ya hemos indicado, este artículo deriva de un estudio realizado dentro del Proyecto Egramint, que persigue la elaboración de una gramática escolar interlingüística y que se fundamenta en la importancia de la reflexión metalingüística para el aprendizaje gramatical. Este proyecto, financiado por el Ministerio de Ciencia e Innovación y la Agencia Estatal de Investigación de España, se desarrolló en varias fases a lo largo de cuatro años.

En la primera fase, el equipo de investigadoras analizó los currículos de lenguas de todas las etapas educativas y de todas las lenguas curriculares de España, con el fin de determinar las operaciones discursivas que más se demandaban y los conocimientos declarativos que se debían adquirir a lo largo de las distintas etapas educativas (García-Pastor y Sanz-Moreno, 2023). En esa misma fase, se diseñó y distribuyó un cuestionario en línea para indagar en las creencias de docentes y docentes en formación sobre enseñanza gramatical (Sanz-Moreno y Pérez Giménez, 2024; Pérez Giménez, Sanz-Moreno y Marin-Ciocan, 2025).

En la segunda fase, se diseñaron una serie de dispositivos de intervención de gramática basados en el prototipo de Camps y Zayas (2006). Estas secuencias didácticas se orientaban hacia la resolución de problemas gramaticales que se plantean en distintas lenguas y perseguían analizar los usos lingüísticos reales, por lo que se ponía el acento en actividades de reflexión y razonamiento gramatical ligadas al uso (Fontich, 2011). Así, la enseñanza gramatical se presenta como algo útil y real, vinculado a la comunicación entre los estudiantes y el profesor que los guía durante el proceso (Durán, 2010). En las secuencias propuestas, se parte de la observación y se analizan usos dentro de un contexto comunicativo real. En todas las secuencias, se distinguen tres fases (Rodríguez-Gonzalo, 2022a, 2022b):

- Observación: planteamiento del contenido gramatical que se aborda en la secuencia y presentación del producto final. Se parte de actividades de observación de la forma gramatical que se va a trabajar en situaciones comunicativas de uso y en distintos géneros discursivos.

² En este artículo, cuando hablamos de traducción, nos referimos al clásico trasvase entre dos lenguas diferentes (lo que para Jakobson (1959) era la verdadera traducción o *translation proper*), y hacemos igualmente hincapié en las tareas de reflexión interlingüística que se han planteado.

- Manipulación: fase en la que se indaga mediante el análisis y la manipulación de la forma lingüística que se va a trabajar para reflexionar sobre ella y entender sus características y sus formas.
- Reflexión: recapitulación sobre lo aprendido, mediante la elaboración de textos escritos, orales o multimodales que requieran del uso de las formas lingüísticas estudiadas, o bien mediante la elaboración de informes en los que se recojan las reflexiones realizadas. Elaboración del producto final.

Además de incluir actividades de reflexión metalingüística, también la inclusión de la comparación entre lenguas es fundamental, ya que es muy probable que el alumnado que trabaja estas secuencias conozca varios idiomas y presente un perfil cada vez más plurilingüe. Asimismo, tal y como hemos dicho previamente, el currículo actual anima al profesorado a plantear la integración de conocimiento y normas con la reflexión sobre las variaciones de uso de las distintas lenguas del currículo (primeras y extranjeras). Se hace, por tanto, necesario diseñar secuencias didácticas que promuevan la reflexión interlingüística para que los estudiantes se acostumbren a realizar transferencias entre las lenguas y reflexionen sobre ellas; de este modo se desarrollará la competencia plurilingüe.

En esta segunda fase, el equipo de investigación también formó a su alumnado, futuros docentes de lenguas, en la elaboración de secuencias didácticas de gramática siguiendo el prototipo explicado. Los datos que se presentan en este artículo derivan de la formación especializada que recibieron los alumnos del Máster en Profesorado de la Universitat de València de la especialidad de francés.

En la tercera fase, se implementaron las secuencias didácticas diseñadas por el equipo de investigación en diversas aulas de las etapas educativas de primaria y de secundaria, y de todas las lenguas curriculares. Se obtuvieron numerosos datos mediante grabaciones de aula, materiales de los aprendientes, entrevistas, etc., que han sido objeto de varias publicaciones (Sanz-Moreno, 2024; Rodríguez-Gonzalo, 2024; Santolària Òrrios et al., 2023; Llamazares Prieto y Garcia Vidal, 2023; Marti Climent y Abad Beltrán, 2023; Pérez Giménez, 2023).

En estos momentos, y con el proyecto ya finalizado, se está trabajando en la elaboración de la gramática escolar interlingüística.

3. Metodología

3.1. Objetivos y preguntas de investigación

En este artículo perseguimos determinar cómo los futuros profesores de FLE de secundaria integran la traducción en el diseño de secuencias didácticas de gramática y cuáles son sus reflexiones sobre la inclusión del contraste interlingüístico en la explicación gramatical.

Para ello, se realizan dos estudios que, si bien presentan objetos de análisis distintos, confluyen en su objetivo principal:

- El estudio 1 (E1) tiene como objeto de análisis el diseño de las once secuencias didácticas de francés como segunda lengua extranjera para la etapa educativa de secundaria. Estas secuencias se elaboran en el marco de una formación especializada de Máster de Secundaria en la Universitat de València.
- El estudio 2 (E2) persigue analizar las opiniones y reflexiones de los futuros docentes sobre sus diseños, en particular en lo que respecta al uso de la traducción y de otras lenguas curriculares en las explicaciones gramaticales.

Ambos estudios son cualitativos, están conectados entre sí y, en su conjunto, constituyen un estudio de caso. Se sustentan en dos preguntas de investigación:

- ¿Cómo se integra la traducción en el diseño de secuencias didácticas de gramática de FLE?
- ¿Cuáles son las reflexiones de los futuros docentes de FLE sobre la inclusión del contraste interlingüístico en el diseño de materiales didácticos sobre FLE?

3.2. Corpus

3.2.1. Corpus del E1

El corpus del E1 está compuesto por once secuencias didácticas diseñadas por futuros docentes de FLE que cursaron el Máster en Profesor de Secundaria de la Universitat de València en el curso 2022-2023³.

Los miembros del equipo de investigación del proyecto Egramint realizaron una formación de los futuros docentes en las clases, explicando los principios en los que se fundamentan. En este caso, el diseño de secuencias forma parte de la evaluación global de la materia *Apprentissage et Enseignement de la Langue Française*, asignatura obligatoria del máster en la que el alumnado debía proponer una secuencia didáctica siguiendo el prototipo Egramint (Rodríguez Gonzalo, 2024; 2023; 2022a, 2022b). Entre otros, como se ha visto, este proyecto propone una enseñanza de la gramática reflexiva, en la que se adopta un enfoque interlingüístico.

Para este estudio, la lengua vehicular debía ser el francés, pero se debía fomentar la reflexión interlingüística mediante la comparación y el contraste con las demás lenguas que el alumnado potencial podía conocer. En este caso, y dado que el estudio de una segunda lengua extranjera en la Comunidad Valenciana se ha relegado a una materia optativa en la etapa educativa de secundaria, el alumnado que accede al aprendizaje de esta lengua ya conoce y ha estudiado, al menos, tres lenguas curriculares: el español, el catalán y el inglés. El francés es, por tanto, la cuarta lengua que estudian, al margen de las lenguas propias que pueda hablar el estudiantado, lo que permite un contraste interlingüístico más rico y variado, y fundamentado en conocimientos previos.

El alumnado debía proponer una serie de actividades de reflexión y de análisis interlingüístico, teniendo en cuenta el contexto multilingüe de la Comunidad Valenciana. Además, debía incluir una tarea final en el marco de una situación comunicativa real, que podía consistir en una producción escrita (p.e., una carta, un póster), una producción oral (p.e., un pódcast) o una producción multimodal (p.e., un vídeo). La Tabla 1 recoge la relación de secuencias analizadas y los contenidos gramaticales que se abordan en ellas.

SD	Título	Contenido
S1	Je suis un <i>foodie</i> et toi ?	Tiempos del pasado
S2	Biographie d'un 8 mars	Tiempos del pasado
S3	Destination FLE	Expresar opiniones
S4	Jeunes, connaissez-vous vos droits ?	Contraste pasado/presente
S5	Nos différences, nos unions	El adjetivo
S6	Je me demande comment demander	La pregunta
S7	Le futur sera meilleur demain	Tiempos del futuro
S8	Sauve-toi et sauve la planète !	Expresar órdenes
S9	Un slam pour les femmes ! Bien sûr que tu peux	Expresar la voluntad
S10	Comment transformer Patraix en écoquartier ?	El condicional

³ Para garantizar la sistematización del análisis, las secuencias se han identificado con números correlativos: S1, S2, S3 ... hasta la S11. Se ha seguido el mismo procedimiento con las entrevistas, que se identifican como E1, E2 hasta E11. Así, la entrevista E1 hará referencia al diseño de la secuencia S1, y sucesivamente.

SD	Título	Contenido
S11	Réveillez votre imagination dans le monde des contes	Tiempos del pasado

Tabla 1. Relación de secuencias didácticas analizadas

3.2.2. Corpus del E2

Disponemos igualmente de once entrevistas semiestructuradas realizadas a los futuros docentes de secundaria de FLE que diseñaron previamente las secuencias. Las entrevistas personales e individuales se realizaron al finalizar el diseño y la exposición de las secuencias didácticas en clase; todas las entrevistas se hicieron en persona, se grabaron y se transcribieron. Disponemos de más de 180 minutos de grabación.

Una vez transcritas, se analizaron mediante el *software* de análisis de corpus *Atlas.ti* con el fin de detectar los temas recurrentes en las entrevistas (organización de la secuencia en tres fases, reflexión metalingüística, contraste de lenguas, etc.). En este artículo, abordamos las reflexiones de los futuros docentes sobre la integración de la traducción y de la reflexión interlingüística en secuencias didácticas de FLE.

A continuación, en aras a una mayor claridad expositiva, presentamos la Tabla 2 que resume los aspectos esenciales de ambos estudios.

	Objetivo	Corpus	Herramienta
E1	Determinar cómo se integra la traducción en el diseño de secuencias	11 secuencias didácticas de gramática	El diseño de la secuencia didáctica de gramática
E2	Indagar en las opiniones de los futuros docentes sobre el contraste interlingüístico	11 grabaciones de las entrevistas	La entrevista semiestructurada

Tabla 2. Resumen de los dos estudios E1 y E2 que componen el estudio de caso

3.3. Participantes

Como ya se ha dicho, en el estudio participaron 11 estudiantes del Máster en Profesor de Secundaria de la Universitat de València de la especialidad de francés.

Se trata de 8 mujeres y 3 hombres de entre 22 y 34 años.

Es necesario destacar que, de todos ellos, tres han cursado el Grado de Lenguas Modernas, con la especialidad de Francés; mientras que ocho han cursado el Grado de Traducción y Mediación Interlingüística (ver Tabla 3). En este sentido, se ha observado, como se hará notar en el análisis de los resultados, que la formación de origen tiene una influencia directa en las actividades propuestas en las secuencias diseñadas y en las opiniones de los futuros docentes sobre el contraste interlingüístico en las clases de FLE.

E	Formación	Duración entrevista
E1	Traducción	16:26
E2	Traducción	12:38
E3	Traducción	10:18
E4	Filología- Lenguas modernas	24:05
E5	Traducción	18:38
E6	Traducción	09:39
E7	Traducción	20:57
E8	Traducción	15:16

E	Formación	Duración entrevista
E9	Filología- Lenguas modernas	13:38
E10	Filología- Lenguas modernas	23:37
E11	Traducción	15:20

Tabla 3. Perfil de los entrevistados: formación de origen y lengua materna

4. Resultados

4.1. La traducción en las SDGE

Todas las secuencias analizadas utilizan las tres lenguas curriculares (español, catalán e inglés) en la explicación gramatical. De hecho, nos parece reseñable que todas las secuencias didácticas comienzan con la presentación de las formas lingüísticas en francés (los tiempos del pasado, el condicional, la comparación, los adjetivos, etc.) o del género discursivo que se va a trabajar; pero en nueve de ellas, ya en la fase de observación, se introduce la presencia de otras lenguas, aprovechando los conocimientos previos que el alumnado potencial pudiera tener, bien sobre las formas lingüísticas o bien sobre los diferentes géneros discursivos ya estudiados en otras lenguas. Además, en todas las secuencias, a parte del contraste interlingüístico con las tres lenguas curriculares, en algunos casos, se hace referencia a otras lenguas maternas propias del alumnado (no necesariamente curriculares). Uno de los ejemplos más ilustrativos lo encontramos en el caso de la S4, donde el docente en formación utiliza como elemento desencadenante de la secuencia un vídeo multilingüe sobre los derechos de la infancia de UNICEF⁴. En él, varios niños y futbolistas de diferentes nacionalidades explican los derechos de los niños en diversas lenguas. El docente realiza varias preguntas sobre el mensaje de la campaña y anima al alumnado a enumerar las lenguas que ha podido identificar en el anuncio, suscitando su curiosidad hacia otros idiomas y planteándolo como un juego.

También en el caso de la S8, la docente en formación presenta las formas lingüísticas que quiere trabajar a lo largo de la secuencia (expresar órdenes y consejos, en este caso, con el imperativo) mediante pósteres en tres lenguas diferentes: francés, inglés y español (Imagen 1) que no son traducciones, sino que son documentos auténticos en estos idiomas.

Después de observar los pósteres, se pide al alumnado que reflexione sobre la situación comunicativa, preguntando por los posibles autores, los destinatarios y el lugar donde podrían encontrarse estos carteles. Además, se lleva al alumno a reflexionar sobre los elementos que podrían ayudar a comprenderlos aun sin saber la lengua en la que estos expresan los consejos (haciendo referencia a las imágenes y a los dibujos). Todo ello con el objetivo de que el alumnado reflexione sobre las formas en las que se pueden expresar órdenes y consejos, y cuáles son las diferencias entre las distintas lenguas. En este caso, la docente en formación se sirve de los conocimientos previos de su alumnado potencial en las lenguas que ya domina y, en particular, respecto al género discursivo, para introducir las formas en francés.

⁴ *Une seule et même équipe pour les droits de l'enfant.* Unicef, Vidéo sur Youtube. <https://www.youtube.com/watch?v=DbpmSnw94N8&t=2s>



Imagen 1. Primera actividad de la S8. Comparación de pósters en distintos idiomas

En la S9, a partir de varios ejemplos en lengua francesa, se anima al alumnado a completar la tabla sobre la expresión de la certeza y de la posibilidad en las dos lenguas (L1) que ya conocen:

Activité 4 (en groupe classe)
 En espagnol et en valencien, exprime-t-on la certitude et la possibilité de la même façon ?
 Complétez le tableau suivant :

Pour exprimer la certitude	En français	- Futur simple - Expressions de la certitude - Structure hypothétique: "Si + présent, ..."
	En espagnol	
	En valencien	
Pour exprimer la possibilité	En français	- Futur simple - Expressions de la certitude - Structure hypothétique: "Si + présent, ..."
	En espagnol	
	En valencien	

Qu'observez-vous ?

Imagen 2. Actividad en la fase de observación de la S9. Expresión de la certeza y la posibilidad en L1

Asimismo, en el caso de la S10, después de haber presentado el condicional en francés, la futura docente introduce el contraste interlingüístico a partir de la traducción de una frase en tres lenguas (Imagen 3). Partiendo de la observación de la estructura de las oraciones propuestas, el alumnado debe completar la tabla y, de manera inductiva, deducir las reglas de formación en cada lengua. Una vez establecida la regla, se les lleva a determinar similitudes y diferencias entre las cuatro estructuras, con el fin de identificar las lenguas que presentan un comportamiento más similar y aquellas que son más distintas en cuanto a la expresión de la condición.

3. Lis la phrase suivante en français, espagnol, valencien et anglais. (15 minutes)
 - Si les déchets n'étaient pas par terre, le quartier serait plus propre.
 - Si la basura no estuviese por el suelo, el barrio estaría más limpio.
 - Si el fem no estiguera per terra, el barri estaria més net.
 - If the litter wasn't on the ground, the neighborhood would be cleaner.

Quelles sont les formes verbales que tu peux identifier dans les phrases ? Aide-toi de ce tableau pour les trouver :

Langue	Partie 1	Partie 2
Français	Si + ...	
Espagnol	Si + ...	
Valencien	Si + ...	
Anglais	If + ...	

Est-ce qu'il y a des langues plus similaires que d'autres ? Lesquelles ? Où pouvons-nous observer des similitudes et des différences dans la forme ?

En espagnol et en valencien on utilise un imparfait de subjonctif après la conjonction « si » et un conditionnel dans la deuxième partie. En français, à la place du subjonctif il y a un imparfait, mais aussi un conditionnel dans la deuxième partie. L'anglais est la langue la plus différente : la conjonction *if* va suivie d'un *past simple*, puis le conditionnel exprimé avec *would*.

Imagen 3. Actividad en la fase de observación de la S10. Expresión de la condición

Además, las actividades de contraste interlingüístico también se encuentran en la fase de manipulación, en la que se espera que el alumnado traduzca directamente oraciones del francés hacia el español, el catalán y el inglés. Sin embargo, es importante señalar que en las once secuencias encontramos actividades de traducción en la segunda fase, pero esta se circunscribe a oraciones, no a textos, y que estas frases, aunque relacionadas directamente con el tema de la secuencia, se encuentran aisladas, fuera de un contexto concreto, y tampoco son frases que se integren en una situación comunicativa en particular. La actividad traductora que se demanda al alumnado se aborda de forma mecánica, concibiéndola como un mero cambio de código, y recurriendo la mayoría de las veces al *mot-à-mot* (la traducción palabra por palabra o traducción literal). Esto puede explicarse sobre todo en los casos en los que existe similitud entre estructuras de diferentes lenguas (francés-catalán), en los que se pretende que el alumnado perciba más fácilmente esta semejanza. Así, en seis de las once secuencias no se profundiza suficientemente en la reflexión, y las actividades se quedan en un mero trasvase de lenguas.

Sin embargo, en algunos casos, se formulan preguntas para promover la reflexión interlingüística, como hemos visto. En la Imagen 4 se observa cómo la S4 plantea esta reflexión de forma progresiva, en un primer momento con las L1 del alumnado (español y catalán) y posteriormente con el inglés como primera lengua extranjera. Además, también se hace mención a otras lenguas que no sean curriculares pero que pueden estar presentes en el aula, como sería el caso de lenguas propias del alumnado potencial de los futuros profesores de FLE.

Activité 8:

Maintenant, réfléchissez à partir des langues que vous connaissez et que vous parlez (catalan, espagnol et anglais, en plus d'autres langues qui sont hors du programme) :

- Expliquez les correspondances et les différences avec la langue française. Quelles sont les similarités entre le français et le catalan et l'espagnol ?
- Pensez maintenant au cas de l'anglais. Est-ce que nous avons un temps qui se correspond à l'imparfait français, au *pretèrit imperfet* catalan ou au *pretèrito imperfecto* espagnol ?
- Comment est-ce que nous parlons en temps imparfait dans la langue anglaise ?

Imagen 4. Actividad en la fase de observación de la S4. Tiempos del pasado

En la fase de manipulación, la docente en formación de la S8 parte de una primera actividad de traducción de oraciones que implican órdenes o consejos, pero que no forman parte de un texto (Imagen 5). Las frases deben traducirse a las tres lenguas que el estudiantado ya conoce,

y en ellas se emplean las formas lingüísticas para expresar órdenes o consejos que se trabajan a lo largo de la secuencia, como son el imperativo, *il faut + infinitif* y el verbo *devoir+ infinitif* en presente de indicativo:

ACTIVITÉ 12 : En petits groupes. Comment est-ce que tu peux traduire à l'espagnol, à l'anglais et au valencien les phrases suivantes :

- Il faut dormir entre 7 et 8 heures par jour.
- Tu dois manger du poisson.
- Arrête de courir dans le salon !
- Ne jouez pas au football dans la salle de classe !
- Il faut faire de l'exercice.
- Madame, vous ne devez pas fumer.

Imagen 5. Actividad en la fase de manipulación de la S8. Expresión de órdenes o consejos

Sin embargo, el procedimiento que emplea a continuación introduce al alumnado en una reflexión sobre los usos de las formas lingüísticas en otras lenguas (de hecho, incide en que se indique la forma *más habitual*). Persigue varios objetivos: en primer lugar, que su alumnado se dé cuenta de que no existe solo una forma de expresar órdenes o dar consejos en esas lenguas y que cuando se traduce, se persigue lo que suene más natural, y no tanto una traducción literal. Así, cuando hace referencia al catalán, la traducción literal lleva a traducir por **hi ha que* (de *il faut que* en francés o *hay que* en español); sin embargo, se trata de una expresión incorrecta ya que no es aceptable; la forma correcta de expresar una orden en catalán sería con las construcciones *haver de + infinitivo*, *caldre + infinitivo* o *ser necessari + infinitivo*.

Marque les langues qui ont une expression qui correspond à "il faut" et indique comment tu le dirais :

Espagnol :	Valencien :	Anglais :
o En espagnol on peut utiliser le verbe "deber" pour donner des ordres (par exemple : Tú debes hacer los deberes), mais c'est la façon la plus habituelle ? Si tu réponds "non", indique l'expression qui serait plus habituelle.		
o Quelle est la forme la plus habituelle pour donner un ordre en valencien ? Comment tu le traduirais au français ?		
o Existe-t-il plus d'une forme pour traduire le verbe <i>devoir</i> en anglais ? Lesquelles ?		

Imagen 6. Actividad en la fase de manipulación de la S8. Órdenes y consejos

En el caso de la S10 se sigue la misma estrategia: en primer lugar, se presenta la forma en francés (en este caso, el condicional); en segundo lugar, se pide que se traduzcan las frases al inglés. Pero posteriormente, se pide que se reflexione sobre cómo se pediría un refresco en un bar en español o en catalán. Es decir, no se pide necesariamente una traducción literal, sino más bien cómo se diría de forma natural en ese contexto comunicativo en otras lenguas.

4. Comment peut-on traduire ces phrases en anglais ? Écris ta traduction, puis regarde la vidéo avec les sous-titres en anglais (minute 0.12 et minute 0.57). Est-ce que cette traduction coïncide avec la tienne ? (7 minutes)

- I would like
- I'd like

5. Comment demanderais-tu un jus dans un bar en espagnol et en valencien ? Traduis les phrases antérieures. Utiliserais-tu les mêmes formes en toutes les langues ? Quelles sont, à votre avis, les plus polies ? Pourquoi penses-tu qu'il existe une différence entre les quatre langues que tu connais ? (10-15 minutes)

En espagnol et en valencien nous n'utilisons pas habituellement le conditionnel, au moins que ce soit une situation très formelle. Nous utilisons normalement le présent de l'indicatif ou l'impératif sans que ça se considère malpoli. En anglais et en français, lorsque nous demandons quelque chose à une personne que nous ne connaissons pas, nous employons souvent des formes de politesse, comme le conditionnel.

Imagen 7. Ejemplo de actividad de reflexión interlingüística (S10)

4.2. La opinión de los docentes en formación sobre el contraste interlingüístico en clases de FLE

Las entrevistas a los docentes en formación se llevaron a cabo una vez entregadas las secuencias didácticas a la profesora y antes de ser evaluadas por esta. Lo que se pretendía es realizar una reflexión conjunta sobre el diseño elaborado y que el alumnado explicara sus decisiones. En este artículo nos centramos en sus reflexiones sobre la inclusión de otras lenguas en el diseño de materiales para la clase de FLE.

4.2.1. Inclusión de otras lenguas en el aula de FLE

Lo primero que han indicado los docentes en formación es que diseñar secuencias didácticas interlingüísticas resultó un desafío por la falta de costumbre en emplear otras lenguas en clases de FLE. Sin embargo, algunas entrevistadas hacían referencia a que la traducción en clases de lenguas siempre está presente, aunque sea de forma inconsciente y natural. Recordemos que ocho de los once participantes eran traductores de formación, y para ellos resultó más fácil proponer ejercicios de transferencia entre lenguas.

Así la E5 manifestaba que, en realidad, era algo que ella misma hacía en clase, como alumna aprendiente de idiomas y que, aunque lo primero que se hacía normalmente es comparar la lengua que se aprendía con la L1, el contraste con otras lenguas extranjeras también podía resultar útil:

E5: 07:00: "Porque, porque, como que es más fácil reflexionar sobre lo que estás aprendiendo o sobre algo concreto si lo puedes comparar con algo y lo puedes comparar con lo que tienes, por ejemplo. Por eso es tan importante compararlo con tu lengua materna, pero también compararlo con una segunda lengua para entenderlo, en este caso, el inglés. Porque, aunque no lo conozcan tanto, también les ayuda a conocerlo y a compararlo"

En el mismo sentido, respecto al contraste de lenguas, en la E10 (filóloga) se indicó que la docente en formación no suele usarlo en sus clases (esta docente en formación ya impartía clases en un centro privado): "[Lo uso] En casos muy concretos, no sé, no sé proponerlo de manera continuada, lo uso cuando el contraste o sobre todo la similitud es muy evidente"; sin embargo, elaborar diseño de secuencias interlingüísticas le había ayudado a entender la utilidad, e incluso la necesidad de comparar lenguas, algo que su alumnado hacía naturalmente sin ella ser plenamente consciente de ello.

E10: 00:06:34 "Y es algo que me he dado cuenta haciendo la secuencia, que muchas veces descarto o ni siquiera pienso en cómo comparar o cómo ... cómo introducir la comparación en clase. Y de hecho, puede ser muy útil. Y es algo que solo hago, sobre todo con el catalán,

con palabras que se parecen mucho o con cuestiones gramaticales que son más parecidas. O incluso a veces son ellos los que lo sacan y lo mencionan, y yo no me he dado cuenta y me dicen: Sí, claro, como en inglés, con palabras del inglés que vienen del francés. Y yo ni siquiera he pensado en mencionarlo. Claro”.

Se indicaba igualmente que, a pesar de que normalmente no se utilizaban otras lenguas en las clases de idiomas, la comparación con estas podría resultar útil debido a las semejanzas y a las transferencias constantes que se hacen entre estas. Así, los comentarios de los docentes en formación que reproducimos a continuación señalan que resultaba más obvio establecer conexiones entre idiomas cuando existían similitudes en la forma gramatical que se explicaba, pero esto no era tan evidente cuando se observaban diferencias notables:

E8: 00:03:59: “Sí, porque además es algo que es bastante parecido en general en casi todas las lenguas, y en las que son diferentes, te puede servir esa diferencia para apoyar algún punto en concreto, pero en la mayoría siempre encuentras alguna equivalencia y tal. Y eso por lo menos a mí, como alumna de lenguas, me suele ayudar”.

E6: 00:04:41: “Yo pienso que es súper importante porque el alumno parte de su lengua materna, está aprendiendo otra que, por ejemplo, en este caso es extranjera o francés, la que sea. Entonces es muy importante que vea semejanzas y diferencias para luego, a la hora de aplicar esa lengua, se va a acordar. A lo mejor va a decir, “Ah, pues esto se dice como en mi lengua materna, el valenciano”. Es importante que las compare también y vea, pues eso, sus diferentes usos también”.

Otra docente en formación señaló la importancia de acoger otras lenguas que no fueran curriculares, pero que están presentes en el aula, dado el perfil cada vez más plurilingüe del alumnado. Esto no solo contribuye a dar protagonismo al alumnado en el aula, que aporta sus conocimientos y su experiencia y la comparte con el grupo, sino que enriquece la interacción y anima a acercarse a otras lenguas y, por tanto, a otras culturas también. En la S11 se narra una experiencia de la docente en formación que consiguió implementar su secuencia didáctica durante su periodo de prácticas:

E11: 00:14:24 “Yo le veo muchísimas ventajas, sí, sobre todo teniendo en cuenta el contexto plurilingüe en el que nos encontramos y también... Contrastando también con las lenguas maternas que puede haber en el aula, porque nos centramos lógicamente en las curriculares, pero puede haber muchas más y aparte de que creo que es muy interesante para formar a todo el mundo, en general, también puede incrementar la motivación en los alumnos. ¿Porque yo, por ejemplo, a la hora de explicar las autobiografías lingüísticas que me hicieron dar la charla esta se me ocurrió la actividad de decir, vale, pues ¿cuántas lenguas hay en esta clase? Pues pusimos la palabra “mamá” para ver cómo eran y estaban todos los alumnos super curioso de saber cómo se decía en ruso, en ucraniano, en Marruecos”.

En general, como se ve, el contraste interlingüístico, la comparación y la transferencia entre lenguas se han percibido como algo positivo, aunque se incide en la falta de costumbre, tanto de los futuros docentes como del alumnado potencial, como una de las dificultades a la hora de incluirlos en las clases.

4.2.2. La formación de los futuros docentes de FLE

La formación de origen de los futuros docentes también ha tenido un peso fundamental en el diseño de secuencias y cómo se ha producido la integración de la reflexión interlingüística en ellas. Como hemos indicado, los futuros profesores habían cursado traducción o lenguas modernas (francés), y los primeros tenían una visión muy distinta respecto al diseño de las

secuencias. En la entrevista E7, el docente en formación era consciente de que había diferencias entre la concepción que tenían los filólogos de formación y los traductores. Así, los primeros parecían dominar la gramática y el metalenguaje en la lengua de trabajo (en este caso, el francés), pero tenían más dificultades para contrastar lenguas:

E7: 00:17:51: “Pues que tiene más bagaje. Lingüístico, sintáctico, o sea más gramatical, sabe el porqué de las cosas, por qué a lo mejor esa frase se construye así y no de otra manera. También mucha literatura (...) Nosotros sabemos más de uso (...). Tienen ... dominan más el metalenguaje (...) y nosotros pues a lo mejor somos más capaces de comunicar”.

En la E8 se hace referencia a los errores en la traducción y a reflexionar más sobre el sentido que sobre la palabra, el mensaje literal.

E8: 00:12:30: “A lo mejor los de traducción nos centramos más en un uso de la lengua que en las funciones [inaud.], que es más habitual. También, como traductora, yo me he dado cuenta de muchos errores que cometemos sistemáticamente, y conocer esos errores típicos, porque normalmente en traducción también ves revisión de textos y corrección. Saber dónde solemos pecar en la lengua te ayuda a evitar esos errores, a decir “Solemos hacer esto, hay que evitarlo” tal, y eso se puede trasladar a las otras lenguas. Y creo que a lo mejor la Filología, que no tiene tanto contraste, a lo mejor, no sé, porque no tengo, no sé mucho de lo que hacen en Filología, pero a lo mejor ellos se centran directamente en ese uso más correcto. No lo contrastan con otras cosas. Entonces, saben muy bien qué es lo correcto, pero no saben a lo mejor en qué se suele fallar o en contrastarlo con otras lenguas”.

En general, los filólogos de formación incluyeron actividades de contraste, pero manifestaron que no lo hacían de forma natural, aunque lo encontraban de gran utilidad. Se ponía el acento más en el análisis de la lengua que se enseñaba antes que en la comparación con otras lenguas:

E5: 00:11:25. “En Filología se trabaja la lengua desde una perspectiva... no sé si más analítica, no, porque al final en traducción también se analiza, pero es como diferente la forma de trabajar la lengua y la forma que trabajas la lengua. Después va a ser la forma en que enseñas esa lengua porque si no la has trabajado de una forma después.... Bueno, aquí estamos aprendiendo mucho, porque yo esta reflexión no sea, este proceso no lo conocía”.

5. Conclusión

A lo largo de estas páginas hemos visto cómo los futuros docentes de FLE incluyen naturalmente actividades de contraste entre lenguas (primeras, segundas y extranjeras) en el diseño de sus secuencias didácticas y que su opinión, en general, es que puede resultar útil para permitir un aprendizaje más significativo. La transferencia entre lenguas se da, de forma general, mediante ejercicios de traducción interlingüística entre dos lenguas, del francés hacia el español o el catalán, lenguas primeras de los aprendientes potenciales; sin embargo, comparar las formas lingüísticas con el inglés, primera lengua extranjera estudiada en España, también les resulta interesante. Pero, además, algunas secuencias proponen ejercicios de reflexión sobre las formas estudiadas, y no se quedan en meros ejercicios de manipulación realizando traducciones de forma mecánica o literal, sino que se incide en presentar la labor traductora como una actividad en la que elaborar textos “que suenen naturales” sea la prioridad. Además, se fomenta la reflexión sobre las formas estudiadas en diferentes idiomas, con el fin de suscitar la curiosidad de los aprendientes y que sean conscientes de que las lenguas comparten muchas más estructuras de lo que parece.

A través de las entrevistas, hemos comprobado que existe una diferencia entre los docentes en formación que han recibido una formación previa como traductores y aquellos que son filólogos en cuanto a las dificultades que se encontraron a la hora de diseñar las secuencias. En el primer caso, los traductores manifestaron en general que no tuvieron dificultad para integrar otras lenguas en sus secuencias y que las comparaciones entre estas eran algo muy habitual en su vida. De esta forma, estaban acostumbrados a realizar constantes trasvases entre lenguas (normalmente hacia sus lenguas primeras, catalán y español) y que, por esta razón, les parecía incluso más fácil recurrir a los conocimientos previos en otras lenguas para explicar la forma gramatical en francés. Sin embargo, los filólogos manifestaron que no era habitual para ellos utilizar otras lenguas para explicar francés; normalmente, facilitaban explicaciones muy detalladas sobre la forma lingüística en esta lengua, pero no recurrían de forma natural ni siquiera a su lengua materna. En cualquier caso, ambos perfiles convinieron en que la reflexión interlingüística y la traducción en el aula de FLE permite ampliar el repertorio lingüístico y que se establezcan conexiones constantes entre todas las lenguas que el aprendiente conoce o incluso quiere aprender.

Es necesario señalar, sin embargo, que, a pesar del valor que consideramos que tienen los resultados obtenidos en este trabajo, se trata de un estudio de caso que presenta una limitación más que evidente, como es el número de participantes que, como se ha visto, es muy reducido. Esto, de nuevo, se explica por la situación de la enseñanza del francés en la Comunidad Valenciana. El Máster en Profesor de Educación Secundaria de la Universitat de València solo oferta 12 plazas para futuros docentes de francés, lo que no solo es notablemente insuficiente, sino que dificulta sobremanera el poder realizar una investigación con una muestra más significativa. En este sentido, la autora de este artículo sigue recabando secuencias didácticas realizadas por alumnado de máster en el marco de la materia *Enseñanza y Aprendizaje del Francés* en otros cursos (hasta la actualidad), con el fin de ampliar el corpus de dispositivos de intervención en aula para FLE que incluyan el contraste interlingüístico y la traducción, además de la reflexión interlingüística y analizarlo siguiendo los criterios expuestos anteriormente. Esto nos permitirá corroborar las conclusiones que se han presentado en este artículo o, al contrario, refutarlas.

Asimismo, nos parece interesante seguir ahondando en el impacto que puedan tener estas secuencias en el alumnado, cuando se implementen, e indagar en la recepción de esta forma de enseñar una lengua extranjera y en el desarrollo de la competencia comunicativa y plurilingüe mediante dichas secuencias.

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Intralingual live subtitling in EMI lectures in Flanders: Students' perceptions and performance

Yanou Van Gauwbergen, Isabelle S. Robert & Iris Schrijver

University of Antwerp

Abstract


Many universities are considering using English as a means of instruction (EMI), but students' limited proficiency in English could be a serious drawback. Live subtitling might help to overcome this language barrier. The aim of this article is to report on (1) how university students in Flanders perceive EMI lectures accompanied by intralingual live subtitles; and (2) whether these subtitles influence their performance. In this study, the impact of subtitling on students' perceptions and performance was investigated during six two-hour Research Skills lectures taught in English to students of Applied Linguistics who have Dutch as their mother tongue. The live subtitling was alternately produced through respeaking and through automatic speech recognition (ASR). The data were collected using (1) tests after each lecture about their perceptions and the content of the lecture (performance); (2) an online questionnaire about the students' demographics (e.g., mother-tongue and self-reported proficiency in English); and (3) online language tests, which consisted of a listening test and a vocabulary test. The results show that the impact of subtitles on students does not align with the findings of earlier research, as students' performance with subtitles was lower. This has implications for the possible implementation of live subtitling in education.


Keywords

Intralingual live subtitling, EMI, respeaking, ASR

CONTACT:

 Yanou Van Gauwbergen, yanou.vangauwbergen@uantwerpen.be, University of Antwerp, Grote Kauwenberg 18, 2000 Antwerp, Belgium

 Isabelle S. Robert, isabelle.robert@uantwerpen.be, University of Antwerp, Grote Kauwenberg 18, 2000 Antwerp, Belgium

 Iris Schrijver, iris.schrijver@uantwerpen.be, University of Antwerp, Grote Kauwenberg 18, 2000 Antwerp, Belgium

1. Introduction

Universities are increasingly choosing to offer classes in English. This practice is known as English as a medium of instruction (EMI) (Macaro et al., 2018). Three core elements – (1) English-medium instruction in (2) academic subjects other than the English language to (3) L2 users of English – are essential for EMI to take place. Other aspects are also discussed but will not be touched upon in this article for the sake of brevity (for more information, see Smith, 2023). However, it is important to note that in an EMI context English is not the subject being taught and that language development is not the primary goal (Paulsrud et al., 2021) of the teaching.

EMI is a relatively new area of research, with most publications on the subject having appeared in the last 15 years (Bolton et al., 2024). Although little attention was paid to it before the turn of the century, we cannot ignore it now owing to increasing student and teacher mobility. At first glance, EMI seems to have many advantages: an enhanced reputation for an education institution internationally; a larger number of international students; access to academic material published in English; opportunities for local students to gain future high-quality employment; and a higher level of English-language proficiency for the institution and/or the country in general (Macaro, 2024). However, some scholars characterize the phenomenon as a rapidly accelerating force, one being introduced possibly at the risk of destabilisation (Macaro, 2018), because there is not yet sufficient evidence that it promotes students' English proficiency or that learning through the medium of English does not compromise the acquisition of subject knowledge (Paulsrud et al., 2021). In addition, the question arises whether all students are capable of attending and learning in classes that are conducted in a language that is not their native language.

Consequently, the introduction and expansion of this recent phenomenon of EMI has linguistic and educational consequences that, remarkably, have long been ignored by higher education institutions and researchers. Instead of considering the proliferation of EMI programmes with a critical eye, according to Macaro (2024), too often there has been a persistent tendency to ignore or deny the issue. Introducing such programmes at universities, however, is a serious and complex process that presents many challenges and questions for both students and teachers (O'Dowd, 2018). According to Kirkpatrick (2017), without proper planning and preparation, EMI is doomed to failure; key stakeholders are therefore concerned about its hasty implementation (Macaro, 2018).

These concerns appear to be justified, because several studies have shown that EMI programmes, instead of having a positive impact on student learning outcomes, have had a negative effect (Hellekjaer, 2010; Al Zumor, 2019; Çağatay, 2019; de Vos et al., 2020; Gabriëls & Wilkinson, 2024; Macaro, 2024). These programmes could therefore possibly create new barriers for local students who lack sufficient English proficiency to follow a lecturer's exposition properly. In this regard, Macaro (2018) points out that the concept of "English language" is problematic: Which variety of English is being referred to in this context? British English, American English or some other variant such as Nigerian or Indian English, Australian or even South African English, or a mixture of them (Macaro, 2018)? Whatever variant may be used, it could create a language barrier for the L2 users of English. One of the aims of EMI programmes is to remove linguistic barriers or obstacles, primarily for foreign students who would otherwise have to attend lectures conducted in a local language with which they are unfamiliar. However, the removal of linguistic barriers for foreign students by introducing EMI might lead to the creation of new linguistic barriers for local students (Milligan, 2020; Sah & Li, 2020; Sung, 2020; Tsou & Baker, 2021; Wijesekera & Hamid, 2022; Machin et al., 2023). In addition, EMI could also serve as a barrier to some of the foreign students, since most of them are also L2 speakers of English (Galloway et al., 2020; Kuteeva, 2020).

To counterbalance the language barrier posed by EMI, Nachtrab and Mössner (2017) have suggested that lectures be accompanied by subtitles, either in the same language or in a different language (respectively providing intralingual and interlingual subtitling). The intralingual live subtitling of lectures – that is, providing translations in real-time, is an accessibility service already offered in, for example, Germany and Switzerland for students with disabilities such as deafness and different levels of hearing loss (Nachtrab & Mössner, 2017). If live subtitling is able to remove sensory barriers for deaf and hard-of-hearing students, it might also be a possible solution to removing linguistic barriers for students whose proficiency in understanding spoken English is not optimal, enabling them to comprehend an EMI class.

Very few studies exist on the benefits of intralingual live subtitling to comprehending an event or a lecture¹. Robert et al. (2021), for example, established that students performed significantly better when provided with live subtitles than without them. In a similar study, Van Gauwbergen et al. (forthcoming) obtained the same result. In both studies, subtitles were produced by a respeakerⁱ (see Lambourne, 2006 for a reference to the tools for providing live text). As for the reception of live subtitling in an educational context, there have been a few studies, but they have a narrow focus: they are about subtitles in English in the United States produced using automatic speech recognition (ASR). According to these studies, the live subtitles were of poor quality and the students perceived them negatively (e.g., as distracting) (Ryba et al., 2006). Furthermore, the quality of the subtitles generated was such that a significant amount of post-editing was required to render them suitable for use as lecture notes (Bain et al., 2002; Chan et al., 2019).

In contrast, many studies have been conducted on the effect of “prepared” (i.e., not live) subtitles in SLA (Second Language Acquisition) and on the comprehension of films and/or video as educational materials (e.g., Kruger & Steyn, 2013; Kruger et al., 2014; Liao et al., 2020) and these studies have generally drawn on the Multimedia Learning Theory of Mayer (e.g., 2014, 2021). Mayer assumes that the human mind is a dual-channel, limited-capacity and active-processing system (see also Paivio's [1971] Dual Coding Theory). Mayer also argues that multimedia learning material has to be developed taking all three types of cognitive load (CL) into account, that is, intrinsic CL (effort required to represent the material in working memory, based on the complexity of learning material); extraneous CL (cognitive effort wasted on materials that do not support learning); and germane CL (effort required to understand the material, which is strongly affected by motivation).

Mayer has formulated a series of principles to minimize extraneous CL, manage intrinsic CL and optimize germane CL. For example, based on research with native-speakers, the modality principle is that people learn better from graphics together with spoken words than from graphics together with printed words (Mayer, 2009; Mayer & Pilegard, 2014). Also, according to the redundancy principle people learn better from the combination of graphics and spoken text than from that of graphics, spoken text and printed text (Mayer, 2009; Mayer & Fiorella, 2014). More recently, Mayer et al. (2020) have included the “subtitle principle” among the principles of multimedia instruction. This principle states that “people learn better from a video documentary in their second language when the words are printed (or printed and spoken) rather than spoken” (2020, p. 847). In other words, the subtitle principle reverses both the modality and the redundancy principle:

students performed better on a comprehension post-test if they viewed a video with printed words rather than a video with spoken words (i.e., reverse modality effect) or

¹ However, there have been some studies on the reception of intralingual live subtitling of the TV news (see Eugeni, 2008 for a wider overview).

a video with printed and spoken text rather than a video with spoken text alone (i.e., reverse redundancy effect) (Mayer et al, 2020, p. 848).

The reason for this is that spoken words are “transient whereas printed words can be revisited” (Mayer et al., 2020, p. 848). To express it differently, when students are presented with spoken words in a second language, they may find it difficult to perceive or identify them and could need to revisit them. In this case, as Mayer et al. (2020) state, printed words (i.e., subtitles) are more helpful because they are available for a longer duration (reverse modality). The reverse redundancy effect means that, in a foreign language, students benefit more from a video with printed (i.e., subtitles) *and* spoken text rather than a video with spoken text alone. However, the authors also state that adding subtitles is useful provided that the pace of a lesson is slow enough not to overload the students' working memory.

Finally, even more recently, in his multimedia learning model Mayer (2021) points to the need to incorporate the role of motivation more effectively (which affects germane CL) and metacognition. Metacognition is often referred to as the awareness and understanding of one's own thinking process (Anthonysamy, 2021, p. 6883). Students who have metacognitive strategies can assess the way in which to apply a particular strategy to a specific task and when to do so. They are accordingly aware of their own learning and thinking processes, can adjust them as necessary and can evaluate them later. In this way, they will learn more efficiently (Anthonysamy, 2021, p. 6883). Controlling cognitive processes is very important in multimedia learning. Indeed, owing to the limitations of working memory (the limited-capacity assumption), learners are obliged to choose the incoming information that they pay attention to and the extent to which they will have to try to connect that information to their existing knowledge in long-term memory.

In SLA, intralingual (and interlingual) subtitles have been shown to reduce cognitive load, thanks to the visual support they provide (Montero Perez, 2022). In other words, subtitles affect learning positively, which is in line with the modality principle, namely, that combining images with verbally similar information improves information processing. For example, performance studies in SLA have shown that subtitling holds significant potential for vocabulary acquisition, listening comprehension and content comprehension (for an overview, see Incalcaterra McLoughlin, 2018). In contrast, the reception and, in particular, the beneficial educational effects of intralingual subtitles have not been studied much outside of SLA. There are a few exceptions that focus on subtitled *video* lectures but not in a live setting. For example, Van Hoecke (2023), in one of his studies, found that subtitles supported the modality principle instead of the redundancy principle. Similarly, Kruger-Marais (2024) compared seven student participants in the Faculty of Natural and Agricultural Sciences at the University of Pretoria and concluded that the participants remembered certain concepts from the videos more effectively when their focus was on the subtitles themselves. Finally, Malakul and Park (2023) compared 79 Thai secondary school students and found that the auto-subtitles system which generates subtitles for English educational videos has greater potential to facilitate online learning when compared to edited subtitles. Therefore, the subtitles generated by the auto-subtitles system in English educational videos can facilitate students' learning comprehension, cognitive load and satisfaction.

2. Research questions and methodology

Drawing on the research described in the previous section, the aim of this study was to investigate the effect of intralingual live subtitles used in EMI lectures on the perception and performance (i.e., comprehension and memory) of Flemish students. Our main research questions were:

- **RQ1:** How do students perceive an EMI lecture with intralingual live subtitles?
- **RQ2A:** Do students perform better when intralingual live subtitles are provided?
- **RQ2B:** Does the subtitle production method influence the students' performance?
- **RQ3:** Does performance vary with the students' level of English proficiency, their academic motivation and their perception of the task?

2.1. Experimental design

To answer these research questions, we examined six two-hour EMI Research Skills lectures which were attended by students of Applied Linguistics at the University of Antwerp who have Dutch as their mother tongue. The study was conducted in the second semester of the second year of the BA in Applied Linguistics during the academic year 2021–2022. This was the first time that an EMI course was included in the curriculum that had until then been taught exclusively in Dutch (except for the language courses). The first three lectures were given by a teacher who is a native English-speaker, whereas the last three were taught by a Belgian teacher whose first language is Dutch. Both lecturers are professors with experience in Research Skills. This course was taken by 59 students; however, complete quantitative data could be collected for only 32 of them. Of these 32 students, 19 were studying English as a foreign language in the BA programme, 13 students were not.

Approval from the EASHW (Ethics Committee for the Social Sciences and Humanities, SHW_21_153) was obtained before the start of the study. Table 1 provides an overview of the experimental design used.

Additional surveys	Lecture 1	Lecture 2	Lecture 3	Lecture 4	Lecture 5	Lecture 6	Duration per lecture (min)
1: Consent form and demographics	Respeaking	No subtitles	Respeaking	ASR	No subtitles	No subtitles	25
	No subtitles	ASR	No subtitles	No subtitles	Respeaking	ASR	25
2: Online English proficiency tests	<i>Break</i>	<i>Break</i>	<i>Break</i>	<i>Break</i>	<i>Break</i>	<i>Break</i>	10
	Respeaking	No subtitles	Respeaking	ASR	No subtitles	No subtitles	25
3: Academic motivation scale	No subtitles	ASR	No subtitles	No subtitles	Respeaking	ASR	25
	<i>Online survey</i>	<i>Online survey</i>	<i>Online survey</i>	<i>Online survey</i>	<i>Online survey</i>	<i>Online survey</i>	10

Table 1. Experimental design

Two weeks before the first lecture with live subtitling, the students who were willing to participate in the study filled in a first online questionnaire that consisted of a consent form and a demographics section. They also took both an online English proficiency test and a motivation test (see “Additional surveys” in Table 1). Each of the six lectures consisted of two parts totalling about 50 minutes, with a break of 10 minutes between the parts. In each lecture, half of part 1 and half of part 2 were given with subtitles (about 25 minutes; see Table 1). The subtitles were alternately produced through respeaking and automatic speech recognition (ASR), but the two different production methods were not used during the same lecture.

The live subtitling produced through respeaking was provided by an experienced respeaker. For this project, she made use of the most up-to-date version of Dragon Professional Individual, a speech-recognition program. Using a Text-on-Top wireless captioning kit, the lecturer

projected their PowerPoint presentation together with the subtitles (scrolling and word per word, over two lines). She worked onsite with a microphone mask, sitting in the same room as the students and listening to the lecture directly and not through an additional audio device, since the lecture room used could not be changed. Before each corresponding lecture, the respeaker was given the relevant PowerPoint presentation so that she could familiarize herself with the terminology and prepare Dragon Professional Individual for the assignment. The subtitles provided via ASR were produced using the built-in feature in Microsoft PowerPoint. Throughout all the lectures, subtitled and unsubtitled sections alternated in a counterbalanced order so as to minimize the impact of their ordering (i.e., starting or ending with subtitles). At the end of each lecture, the students completed a perception and performance online questionnaire (QualtricsXM), using their laptops or mobile phones (see section 2.2 for the content and focus of the questionnaire).

2.2. Material

2.2.1. Demographics, English proficiency and academic motivation

The demographics questionnaire consisted of six questions: gender, age, Dutch as L1 or L2, self-reported proficiency in English, whether or not they were taking the course for the first time and whether or not they had some kind of hearing impairment. Of the 32 students, 6 were male and 26 were female; 13 students did not have English in their curriculum, but 19 did. Their mean age was 20.03 years; 78.1% reported having Dutch as their mother tongue (L1), whereas the remaining 21.9% claimed to be bilingual (i.e., Dutch combined with Portuguese, Polish, Chinese, Spanish, Amharic, Cantonese or Albanian). All of the students were taking the course for the first time. Regarding their English proficiency, the students were asked to self-assess their English-language proficiency for Interaction, Reading, Listening, Speaking and Writing on a scale from 1 (A1) to 6 (C2). This scale corresponds to the six different proficiency levels of the Common European Framework of Reference for Languages (Council of Europe, 2001). Their self-reported proficiency was between the B1 and B2 levels for speaking and between the B2 and C1 levels for interaction, reading, listening comprehension and writing.

These students were also asked to take two certified language tests. First, to assess their listening proficiency by means of a listening comprehension test, we used the listening part of the 50-minute Education First Standardized English Test (EFSET (EF)). Second, to assess their linguistic proficiency in general, we used the 3000, 4000 and 5000 levels of the updated Vocabulary Levels Test (VLT) (Schmitt et al., 2001), from which we calculated the sum of the three scores. The VLT is a measure of vocabulary size (Van Hoecke, 2023).

The scores for the listening test and the vocabulary test are shown in Table 2. The two averages are very high (72.94/100 and 71.28/90), which means that the students estimated their abilities highly in their self-assessment. There is, as could be expected, little variation in their scores, since the participants were all language students.

Measure	Listening comprehension (score out of 100)	Vocabulary comprehension (score out of 90)
Mean	72.94	71.28
Median	74.00	70.00
Standard deviation	10.44	10.27
Minimum	43.00	56.00
Maximum	100.00	90.00

Table 2. Students' mean scores for listening and vocabulary tests

However, there is a significant variation between the two student groups (i.e., those studying English versus those not studying English). This variation is indicated by the independent samples t-test ($t(31)=-2.132, p=.041$)ⁱⁱ, which favours the students studying English: those studying English averaged 74.31 for the vocabulary test and 74.84 for the listening test, whereas those not studying English averaged 66.85 for the vocabulary test and 70.15 for the listening test.

Since motivation can play a role in comprehension and learning in multimedia learning (see section 1), the students were also asked to take an academic motivation scale test (Kotera et al., 2021), which is designed to measure both intrinsic motivation and extrinsic motivation. Intrinsic motivation is linked to the desire to do something, whereas extrinsic motivation is linked instead to doing something in order to receive a reward. Table 3 indicates that the participants were relatively motivated – mainly extrinsically (average of 4.03 for those without English versus average of 3.96 for those with English) – since this result is higher than that for intrinsic motivation (average of 3.23 for those without English versus average of 3.26 for those with English). This implies, for example, that students go to university in order to obtain a more prestigious job later on or to have a better salary rather than, for example, deriving satisfaction or pleasure from studying.

Measure	Intrinsic academic motivation (score out of 5)	Extrinsic academic motivation (score out of 5)
Mean	3.25	3.99
Median	3.17	4.00
Standard deviation	0.65	0.62
Minimum	1.8	2.3
Maximum	5.00	5.00

Table 3. Students' intrinsic and extrinsic academic motivation

2.2.2. Content of lectures

The six lectures of the Research Skills course comprised the topics listed in Table 4. As explained above, the students were invited to take part in the experiment, which indicated a concrete and live example of the topics covered in the course, in particular data-collection methods.

Lecture	Topic
1	Research: Orientation and preparation
2	Finding and evaluating materials (Part 1)
3	Finding and evaluating materials (Part 2)
4	Terminological clarification and data-collection methods (Part 1)
5	Data-collection methods (Part 2)
6	Data-collection methods (Part 3) and quantitative data analysis

Table 4. Topics of the lectures

In the present study, we ensured that, for each lecture, the duration of the unsubtitled sections was similar to that of the subtitled sections. Furthermore, we made sure that the subtitled and unsubtitled sections of each lecture formed a cohesive, well-rounded unit of content. To achieve this, the lecturers ensured that the two sections covered two self-contained units of content.

The performance of the participants was assessed by their having to respond to 16 questions per lecture (eight for the subtitled condition and eight for the unsubtitled condition). We ensured

that each question followed the same format, consisting of five multiple-choice options with only one correct answer each. In the performance questionnaire, we aimed to integrate an equal number of questions about the content that had been covered in the subtitled sections and in the unsubtitled sections.

In addition, the students responded to a series of questions regarding perception. These questions focused on the students' perceptions of the class, that is, their perceived reading behaviour, the perceived helpfulness of the subtitles, the perceived quality of the subtitles, the perceived cognitive load and their perceived level of difficulty of each lecture. These questions about perception were based on previous research, including that by Ryba et al. (2006), Romero-Fresco (2009, 2011), Leppink and van den Heuvel (2015), Perego (2016), Di Giovanni (2018) and Robert et al. (2021). The questions are presented in detail below for the purposes of clarity and to indicate why the figures in section 3.1 will not attain the same value on the y-axis.

1. Perceived reading behaviour

How often did you look at the subtitles in today's lecture? (Likert scale from 1 to 5)

- Never
- Rarely
- Sometimes
- Often
- Always

2. Perceived helpfulness of the subtitles

The subtitles helped me to understand the class better. (Likert scale from 1 to 5)

- I completely disagree
- I disagree
- Neutral
- I agree
- I completely agree

3. Perceived quality of the subtitles

The content of the subtitles was most of the time: (Likert scale from 1 to 5)

- Incomplete
- Rather incomplete
- Sufficient
- Rather complete
- Complete

4. Perceived cognitive load

Perceived intrinsic cognitive load: (Likert scalebar from 0 to 10)

- The content of this lecture was very complex.
- The problem/s covered in this lecture was/were very complex.
- In this lecture, very complex terms were mentioned.
- I invested a very high mental effort in the complexity of this lecture.

Perceived extraneous cognitive load: (Likert scalebar from 0 to 10)

- o The explanations and instructions in this lecture were very unclear.
- o The explanations and instructions in this lecture were full of unclear language.
- o The explanations and instructions in this lecture were, in terms of learning, very ineffective.
- o I invested a very high mental effort in unclear and ineffective explanations and instructions in this lecture.

5. Perceived difficulty of the lecture

The content of today's lecture was: (Likert scale from 1 to 5)

- o Easy
- o Relatively easy
- o Neutral
- o Rather difficult
- o Difficult

3. Results and discussion

In this section, we report on and discuss the results to answer our research questions:

- **RQ1:** How do students perceive an EMI lecture with intralingual live subtitles?
- **RQ2A:** Do students perform better when intralingual live subtitles are provided?
- **RQ2B:** Does the subtitles production method influence the students' performance?
- **RQ3:** Does performance vary with the students' level of English proficiency, their academic motivation (see section 1) and their perception of the task?

3.1. Perception

To answer RQ1, perception was measured through a series of Likert-scale questions regarding (1) perceived reading behaviour, (2) perceived helpfulness of the subtitles, (3) perceived quality of the subtitles, (4) perceived cognitive load and (5) perceived level of difficulty of each lecture. The perception questions on a Likert scale of 5 are shown in Figure 1.

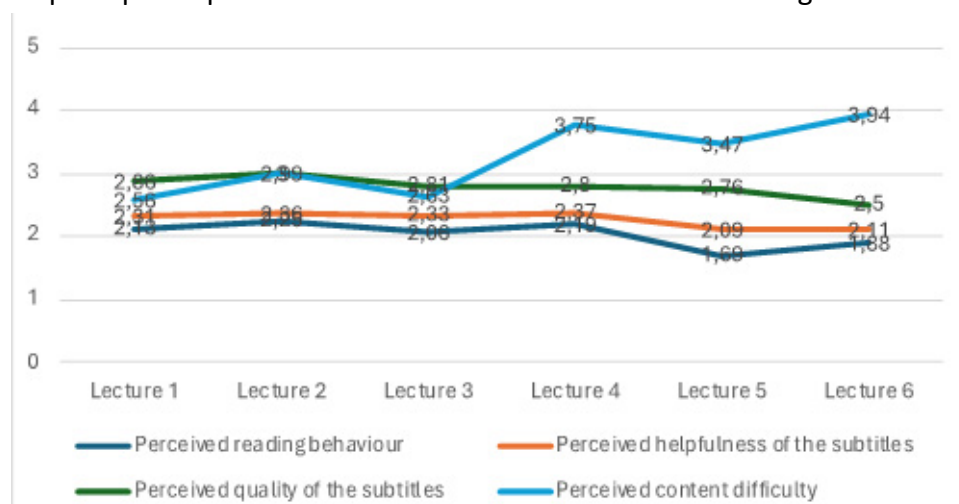


Figure 1. Perception questions on a Likert scale of 5

Regarding the perceived reading behaviour, the students indicated that they looked only rarely at the subtitles, as shown in Figure 1; towards the end of the lecture series, a tendency towards 'never' is observed. There was a significant difference between the lectures, as indicated by the

repeated ANOVA measures ($F=4.219$, $p=.001$)ⁱⁱⁱ. In summary, the students exhibited a largely indifferent stance towards the intralingual live subtitles, not looking much at the subtitles during the lectures (an average of 1.88/5 for students without English vs an average of 2.13/5 for those with English).

The perceived helpfulness is relatively low, too, and it remains constant throughout all the lectures. There was no significant difference between the lectures, as shown by the repeated ANOVA measures ($F=3.400$, $p=.853$). Therefore there is no perceived (substantial) difference between the subtitles through respeaking and the subtitles through ASR. In summary, there is largely no difference in the students' perception of the overall helpfulness of the subtitles (an average of 2.29/5 for students without English vs an average of 2.81/5 for those with English).

Moreover, the perception of quality is relatively neutral, but it reduces towards the end of the series. There was a significant difference across the lectures, as shown by the repeated ANOVA measures ($F=4.370$, $p<.001$). There was no significant difference regarding the perceived helpfulness of the subtitles, which does not point to a disturbing effect of the subtitles (an average of 3.23/5 for students without English vs an average of 3.33/5 for those with English).

Finally, regarding the perceived content difficulty, at first sight a clear difference between the classes of the two teachers can be observed (classes 1–3 by an English native-speaker and classes 4–6 by a non-native-speaker); this is confirmed by the repeated ANOVA measures ($F=20.979$, $p<.001$). In other words, the perceived content difficulty was not constant throughout the lecture series. In the beginning, the level of difficulty was considered 'neutral'; but towards the end it switched to 'difficult' (an average of 3.19/5 for students without English vs an average of 3.25/5 for those with English). Stated differently, the perceived level of difficulty of the content increased towards the end of the series of lectures, which is in line with the slight increase in the intrinsic cognitive load from lecture 4 (see Figure 2).

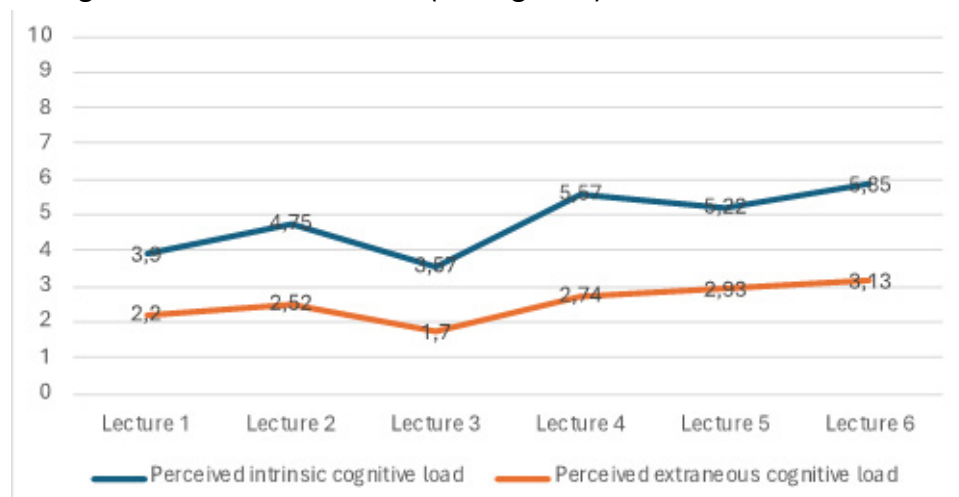


Figure 2. Perception questions on a Likert scale of 10

The perceived intrinsic CL fluctuated between approximately 4 and 6 on a scale of 10, with an increase from lecture 4, where teacher 2 began lecturing. The differences between the lectures are significant, as confirmed by the repeated ANOVA measures ($F=11.217$, $p<.001$). These results are in line with the perceived content difficulty, which makes sense, as intrinsic CL is linked to the content of a lecture. All in all, the students were rather neutral with respect to the perceived intrinsic CL (an average of 4.97/10 for students without English vs an average of 4.70 for those with English).

The extraneous load, in contrast, was perceived as being “low” in general and lower than the

intrinsic CL. The extraneous CL is linked to the way in which a lecture is given. At first sight, there seem to be no major differences across the lectures, which is an encouraging indication; but the repeated ANOVA measures ($F=5.496$, $p<.001$) indicate the contrary. However, the students' perceived extraneous CL was definitively lower than their perceived intrinsic CL, which does create a reassuring impression of the effectiveness of the lecture delivery method (an average of 2.47/10 for students without English vs an average of 2.58/10 for those with English).

3.2. Performance

Before answering research questions 2A (regarding the performance) and 2B (regarding the subtitle production method), we present some descriptive results, namely, the performance scores for the questions on different aspects of the content of the lectures and also per condition (i.e., either with or without subtitles), based on 32 students, as shown in Figure 3.

Overall, at first sight, we see no effect of the subtitles, or at least not a positive one: the students seem to perform better without subtitles, except in lecture 2. In all the other lectures, the students seem to perform worse with subtitles.

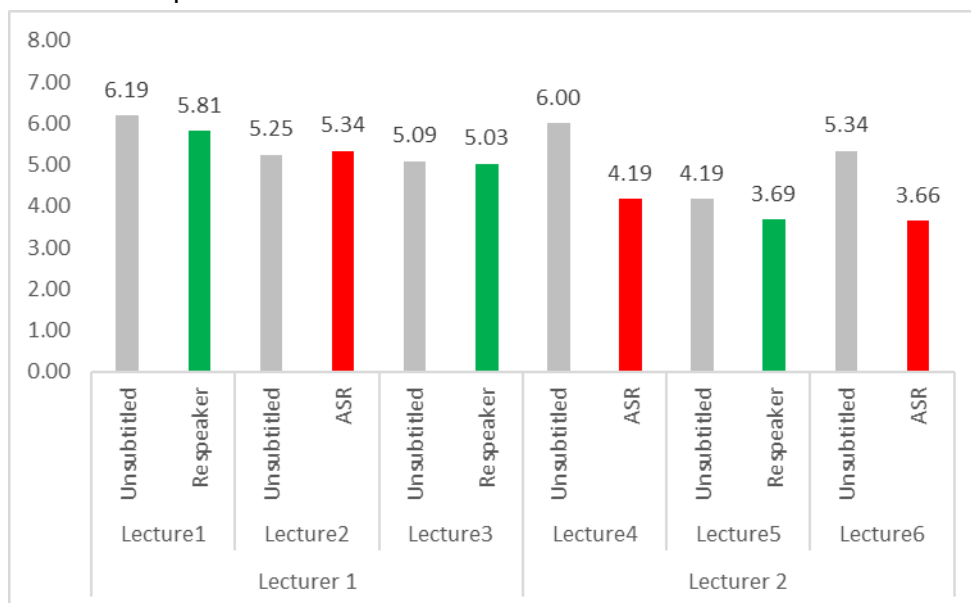


Figure 3. Performance scores per lecture and condition

In the first three lectures (lecturer 1, English native-speaker), the difference between the conditions seems limited, but in the last three (lecturer 2, non-native-speaker), it switches, and definitely in lectures 4 and 6, where the students seem to perform worse with subtitles. In addition, the figure shows that the discrepancies between the two types of subtitle production method are higher in lectures 4 and 6, where ASR was used.

To answer RQ2A (Do students perform better when intralingual live subtitles are provided?) and RQ2B (Does the subtitles production method influence the students' performance?), we started with a first Linear Mixed Model (Model 1) with the performance scores as dependent variable and the condition (subtitling by respeaker, subtitling by ASR, and no subtitles) as a fixed effect. We added the participant IDs as a random effect, since the performance scores are derived from the same participants. We also added the lectures and the teacher as random effects. This first model, namely, that with five parameters (performance score, condition, ID, lecture and teacher), had a -2 Log Likelihood of 1388.85^{iv}. The results show that the condition significantly predicted the performance score: $F(2,257.50) = 18.71$, $p < .001$. The estimates

of the fixed effects are shown in Table 5. It indicates that, compared to the scores in the ASR condition (intercept), those in the respeaking condition are significantly higher (+0,550) and that those in the unsubtitled condition are even significantly higher than those in the two subtitled conditions (+0,999).

Estimates of fixed effects ^a							
Parameter	Estimate	Std error	df	T	Sig.	95% confidence interval lower bound	95% confidence interval upper bound
Intercept	4.345	.151	381	28.828	<.001	4.049	4.641
Condition: Unsubtitled	.999	.168	253.653	5.958	<.001	.669	1.329
Condition: Respeaking	.550	.209	357.644	2.630	.009	.139	.961
Condition: ASR	0 ^b	0

^a Dependent variable: score.

^b This parameter is set to zero because it is redundant.

Table 5. Estimates of fixed effects (Model 1)

In other words, the participants performed significantly better in the unsubtitled condition than in the two subtitled conditions (RQ2A). This is not in line with the findings of Robert et al. (2021) or with those of other earlier research by Kruger and Steyn (2013), Kruger et al. (2014) and Liao et al. (2020), as our results suggest a redundancy effect rather than a modality effect (see section 1). Moreover, the participants performed less badly in the subtitled condition through respeaking than through ASR: their performance with respeaking is 0.55 higher than their performance with ASR (RQ2B).

We then controlled for the potential effect of the participants' studying English or not. In Model 2, we added the group to which students belonged, that is, those studying English versus those who do not. The model was not significantly better (-2 Log Likelihood of 1388.10; the difference in -2 Log Likelihood was 0.75, whereas the minimal difference with 1 degree of freedom [six parameters in Model 1 compared to five in Model 2] is 3.84 at $p=.05$). In other words, our better model before including additional variables to answer RQ3 was Model 1.

To answer RQ3 (Does performance vary with the students' level of English proficiency, their academic motivation – see section 1 – and their perception of the task?), we aimed to improve the model further by adding all the variables that are relevant to the research questions. Since we wanted to determine whether performance varies with the students' level of proficiency in English, their academic motivation and their perception of the task (RQ3), we added these variables one by one to determine whether the model was significantly better and, if so, whether the added variable was a significant predictor of the dependent variable (performance).

The responses to Model 3, including the level of English proficiency as measured through the listening test, were significantly better than those of Model 1. That is, the added variable was a significant predictor of performance: $F(1,192)=5.28$, $p=.023$. The -2 Log Likelihood was 1383.64; the difference in -2 Log Likelihood was 5.21, whereas the minimal difference with 1 degree of freedom (five parameters in Model 1 compared to six in Model 3) is 3.84 at $p=.05$. Model 3 therefore passed the test.

The responses to Model 4, including the level of English proficiency as measured by the vocabulary test, were not significantly better than those of Model 3 (-2 Log Likelihood of

1386.19); the added variable was therefore not a significant predictor of performance. Accordingly, English proficiency as measured through a listening test did have an impact on performance, which is in line with the findings in the literature (see Hellekjaer, 2010; Al Zumor, 2019; Çağatay, 2019; de Vos et al., 2020; Gabriëls & Wilkinson, 2024; Macaro, 2024). This finding suggests that language proficiency has an impact on performance. In other words, better comprehension facilitates learning.

The responses to Model 5A, including the level of intrinsic academic motivation, were not significantly better than those in Model 3 (-2 Log Likelihood = 1383.63), the added variable not being a significant predictor of performance either. The responses to Model 5B, including the level of extrinsic academic motivation, were also not significantly better than those in Model 3 (-2 Log Likelihood = 1383.64); nor was the added variable a significant predictor of performance. Although the literature suggests that academic motivation has an impact on performance (Mayer, 2021), this was not the case here, perhaps due to the format of the questionnaire (see the Conclusion), since the questions might have focused too generally on the academic world instead of on the studying experience of the students specifically.

In Model 6A we added the perceived reading behaviour as an additional fixed effect. The responses to Model 6A were not better than those in Model 3: the -2 Log Likelihood was 1383.24 and the difference is 0.40, which is less than the minimal difference with 1 degree of freedom (six parameters in Model 3 compared to seven in model 6A) of 3.84 at $p=.05$. In Model 6B we added the perceived usefulness of the subtitles as an additional fixed effect. The responses to Model 6B were also not better than those in Model 3 (-2 Log Likelihood of 1383.61). In Model 6C we added the perceived quality of the subtitles as an additional fixed effect. The responses to Model 6C, too, were not better than those in Model 3 (-2 Log Likelihood of 1382.91, i.e., a small difference between the two models).

In Model 6D we added the intrinsic CL as an additional fixed effect. In this case, the responses were significantly better than those in Model 3: the -2 Log Likelihood was 1358.92, a difference of 24.72, which is more than the minimal difference with 1 degree of freedom (six parameters in Model 3 compared to seven in Model 6D) of 3.84 at $p=.05$. However, in the case of this model, the effect of the listening comprehension test was no longer significant. Consequently, in Model 6E, we added the perceived difficulty of the lecture as an additional fixed effect *instead of* the intrinsic cognitive load, since both variables should measure the same even though the scales were different. The responses to Model 6E were also better than those in Model 3: the -2 Log Likelihood was 1353.95, a difference of 29,69, which is more than the minimal difference with 1 degree of freedom (six parameters in Model 3 compared to seven in Model 6E) of 3.84 at $p=.05$. In other words, the level of difficulty of a lecture was a significant predictor of performance ($F(1,199.94)=32.88, p<.001$), with a significant negative effect being indicated of perceived difficulty on performance. Consequently, we decided to retain Model 6E at this stage.

In the next model, Model 6F, we added the perceived extraneous load as an additional fixed effect. The responses to Model 6F were not better than those of Model 6E: the -2 Log Likelihood was 1350.17, the difference 3.78, which is less than the minimal difference with 1 degree of freedom (seven parameters in Model 6E compared to eight parameters in Model 6F) of 3.84 at $p=.05$.

Finally, we added interactions to Model 6E and created Models 7 and 8 – Model 8 becoming the best model as measured by Log Likelihood. In Model 7, we added the interaction between the condition and the listening comprehension test, but the responses to this model were not better (-2 Log Likelihood of 1353.71). The findings in Model 8, including an interaction between the condition and the perceived content difficulty, were better (-2 Log Likelihood

of 1344.26, i.e. a difference of 9.69, which is more than the minimal difference with two degrees of freedom [seven parameters in Model 6E compared to nine parameters in Model 8] of 5.99 at $p=.05$). In this model, listening comprehension was not a significant predictor, whereas the interaction between condition and perceived content difficulty was significant. The finding that perceived content difficulty interacts significantly with condition, while listening comprehension does not, suggests that task difficulty plays a more central role in shaping performance than baseline listening ability does. In other words, when the perceived content difficulty increases, the performance decreases in all conditions, but more so in the ASR condition than in the respeaking condition, and more so in both subtitled conditions than in the unsubtitled condition. Consequently, the ASR condition seems to be more sensitive to perceived content difficulty than the respeaking condition.

This result is interesting and supports the idea that ASR subtitles may add to the cognitive load under more demanding listening conditions. However, while this interpretation is plausible, possible confounds could also have had an impact: variation in lecturer or content structure across lectures, for instance. In addition, the limitations of the small sample size and possible residual imbalances should also be considered (see also 'limitations' in the Conclusion). Estimates of the fixed effects are shown in Table 6.

Estimates of fixed effects ^a							
Parameter	Estimate	Std error	df	T	Sig.	95% confidence interval lower bound	95% confidence interval upper bound
Intercept	6.632	.851	314.463	7.796	<.001	4.958	8.305
[Condition_3=,00]	-1.145	.652	269.886	-1.755	.080	-2.429	.140
[Condition_3=1,00]	-1.315	.793	369.162	-1.658	.098	-2.875	.245
[Condition_3=2,00]	0 ^b	0	–	–	–	–	–
Eng_Prof100_Listening	.013	.008	186.233	1.691	.092	-.002	.028
Perceived_ContentDifficulty	-.909	.159	377	-5.715	<.001	-1.222	-.596
[Condition_3=,00] * Perceived_ContentDifficulty	.571	.181	253.117	3.148	.002	.214	.928
[Condition_3=1,00] * Perceived_ContentDifficulty	.437	.240	369.291	1.817	.070	-.036	.910
[Condition_3=2,00] * Perceived_ContentDifficulty	0 ^b	0	–	–	–	–	–

a Dependent variable: score.

b This parameter is set to zero because it is redundant.

Table 6. Estimates of fixed effects (Model 8)

In short, a possible reason for the lower performance in the subtitled condition could be the perceived difficulty of the lecture (which did not always have the same structure and may also have had an impact). As indicated before, the subtitles were produced differently. Moreover, in lectures 1–3 the lecturer was a native-speaker whereas in lectures 4–6 she was not. The perceived reading behaviour of the students towards the subtitles was also very low, which could also explain their lower performance in the subtitled condition: if students do not look at the subtitles, it is obvious that the subtitles cannot help them. The reason why they do not look at the subtitles might be their (perceived) language proficiency. Another conclusion could be that, if students read the subtitles, their attention is split, meaning that they focus less on what is heard because they are distracted by the subtitles; alternatively, the subtitles become

redundant due to the students' level of language proficiency. These are valid hypotheses that are supported by the relevant literature, including that of Mayer et al. (2020) and Van Hoecke (2023). The caveat seems to be that, although the participants in this study are not native speakers, they do not need the subtitles and are able to follow the lectures without difficulty. However, they do become distracted by the subtitles once the lecture content becomes more difficult, since the subtitles are redundant and therefore overload their working memory. This is the conclusion Mayer (2002) also reached, claiming that subtitles may overload working memory.

4. Conclusion

This study investigated the impact of intralingual live subtitles on both the perceptions and the performance of students (via a comprehension test) during six EMI lectures at a university in Flanders. As far as perception is concerned, although the students were satisfied with the quality of the subtitles and did not find them cognitively demanding, they regarded them as not particularly useful. Consequently, they did not look at them frequently, which suggests an indifferent attitude.

Regarding overall performance across all lectures, the students' performance with subtitles was lower than their performance without them. At first sight, listening comprehension seemed to influence their performance positively. Academic motivation, however, did not seem to have an impact; nor did perception, apart from the perceived level of difficulty of a lecture. A Linear Mixed Model analysis showed that the only significant predictor of performance was the interaction effect between condition (unsubtitled, subtitling via respeaking and subtitling via ASR) and the perceived level of difficulty of the lecture content. In other words, performance decreased as perceived content difficulty increased across all three conditions but with a stronger reduction in the ASR condition compared to the respeaking condition or the unsubtitled condition. The negative impact of subtitles on these students' performance does not align with the findings of previous research (Malakul & Park, 2023; Van Hoecke, 2023; Kruger-Marais, 2024). In other words, the present study does not support the reverse redundancy effect described by Mayer et al. (2020) but instead suggests a redundancy effect.

As is generally the case in empirical research, our research has some limitations. First, the academic motivation survey may not have been sufficiently adapted to the specific target audience, as the questions were fairly general rather than focused on the specific context of the surveyed students. Other possible limitations, such as the need to use different content in a within-group design, the small number of participants, and the reliance on a convenience sample, may also have had an impact. Moreover, the complexity of the design and the limited sample size may have reduced the generalizability of the findings. For example, to what extent can the students' perceptions be meaningfully interpreted, especially when trying to isolate the effects of different subtitling methods? Finally, the working conditions of the respeaker might also have had an impact on the quality of the subtitles, as they were not optimal for producing accurate subtitles.

Can it then be assumed that the English proficiency of Flemish university students is sufficient and that the introduction of an EMI programme will not create linguistic barriers for them? Such a conclusion may be premature. This experiment was conducted with language students whose English proficiency appears to be high enough to follow lectures given in English. Consequently, it is essential to replicate the experiment with students from other academic backgrounds whose English proficiency may be less developed.

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- ⁱ Different methods exist for producing these so-called (intralingual) live subtitles. Respeaking is a “technique in which a respeaker listens to the original sound of a (live) program or event and respeaks it, including punctuation marks [...], to a speech recognition software, which turns the recognized utterances into subtitles displayed on the screen with the shortest possible delay” (Romero-Fresco, 2011, p. 1). However, other production methods could also be used: (1) different variants of fast typing; (2) trained automatic speech recognition (t-ASR) of the speaker’s voice, thus without the intervention of a respeaker, but with speech recognition (SR) software trained with the speaker’s voice; and (3) fully automatic speech recognition (ASR) (i.e., without training of the speech recognition software).
- ⁱⁱ Based on the Shapiro-Wilk test for normality ($p=.708$) and Levene’s test for equality of variances ($p=.510$).
- ⁱⁱⁱ All of the tests (i.e., including the following) were in accordance with Mauchly’s test of sphericity ($p>.05$).
- ^{iv} This Log Likelihood is neither good nor bad; it simply serves to do the calculation for the next model(s).

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Martina Della Casa, Enrico Monti & Tatiana Musinova (dir.). (2024). *Traduire la littérature grand public et la vulgarisation*. 296 pages. Paris : Orizons-Universités. ISBN : 979-10-309-0495-6.

L'ouvrage passé maintenant en revue aborde deux problématiques, différentes en termes de production, de diffusion, de légitimation... et aussi d'ancienneté. Si la vulgarisation est plutôt récente dans le domaine de la traductologie (depuis les années 1980), la littérature dite de grand public ne date pas d'aujourd'hui : qu'on se réfère par exemple aux feuilletons parus dans la presse au 19^{ème} s., aux romans policiers, à la bande dessinée... traduits depuis plusieurs décennies déjà (voir Fóllica et al., 2020 ; Zanettin, 2021). La genèse du projet est assez simple : les 16 contributions rassemblées dans ce volume ont été présentées à un colloque organisé à Mulhouse (Université de Haute Alsace) les 4-5 avril 2019, sous les auspices du Réseau thématique international « Traduction comme moyen de communication interculturelle » qui rassemble quatre universités (Mulhouse, Cracovie, Lille et Wrocław). Ces contributions auraient été évaluées en double aveugle avant leur publication.

Dans leur introduction, les éditeurs se sont évertués à préciser les deux problématiques précitées, sans vraiment convaincre. S'adresser à un lectorat large suffit-il à les réunir ? Le succès public est une notion de marketing, de statistiques commerciales. S'agit-il de « genres mineurs, avec un stigmate de simplification, voire de banalisation », exclus des études universitaires ? À un moment où l'accessibilité des données, des informations, des connaissances devient un enjeu sociétal, où la vulgarisation scientifique fait partie des défis de toute communication plus ou moins spécialisée, il n'est plus rare dans les études sur les médias, en traductologie, dans les travaux sur l'interculturel, etc. de traiter de la traduction intralinguistique (reformulation, réécriture), de la traduction intersémiotique. On peut d'ailleurs s'étonner de ne pas trouver d'analyses de chroniques de YouTube, de sites Web vulgarisant des informations scientifiques, techniques, médicales, juridiques, etc. On reviendra sur ce point.

On peut traduire un texte déjà vulgarisé ou être amené à traduire et à vulgariser un document en langue étrangère, comme un interprète de communauté traduit pour le médecin et explicite, vulgarise aussi pour le patient. Une différence indiquée entre vulgarisation et littérature grand public est le fait que cette dernière ne procéderait pas d'une réécriture : un roman dit populaire, un best-seller, un roman policier, un livre de science-fiction et autres formes longtemps étiquetées comme paralittérature seraient directement élaborées, sans phase intermédiaire. C'est négliger toutes les productions de traduction inter-épistémique (Bennett, 2024), de transculturalité, de transmédia, où un ouvrage peut être filmé, devenir un jeu vidéo, avoir une suite cinématographique (remakes, sequels/suites, spin off/séries dérivées, reboots, adaptations, recontextualisations), où un film peut être novellisé, etc. De telles séries continuent, amplifient, défient un récit antérieur devenu populaire. Qu'on pense à Tarzan, Aliens, Terminator, Spiderman, Superman, Batman, Star Wars, Mad Max, Bambi, Halloween, Indiana Jones, Lord of the Rings, etc.

L'ouvrage est structuré en cinq parties dont on ne voit pas toujours le lien entre elles. Les deux textes des « Approches théoriques » (pp. 29-60) tentent de cerner la « vulgarisation » mais pour mieux botter en touche puisque toute traduction technique serait une opération (masquée) de vulgarisation, le traducteur se faisant « vulgarisateur » sous prétexte qu'il vise une lisibilité appropriée pour un certain lectorat (avec ses motifs, ses besoins, ses compétences, ses

attentes), une explicitation qui tend à réduire l'effort cognitif des lecteurs. Bref, entre Skopos et théorie de la pertinence, la traduction serait une médiation toujours vulgarisatrice. Reste que le lectorat reste une notion floue : si je traduis un texte médical (par ex. sur l'accouchement), ne faut-il pas distinguer l'interaction entre médecins, celle entre médecin et infirmières/sages-femmes, et celle entre ces dernières et la patiente, la future mère ? (cf. Hill-Madsen, 2022). Si je traduis un document sur les trous noirs dans l'espace, la « vulgarisation » est-elle de même nature si le texte est publié dans un magazine scientifique à grand tirage, comme information sur un site Web, lors d'une exposition dans un musée, pour un documentaire télévisé ?

Tandis que les actualités abondent en thèmes scientifiques (changement climatique, pesticides, plastiques dans les océans, épidémies diverses, biodiversité, faune en danger d'extinction, eaux polluées, etc.) et que les supports médiatiques sont plus nombreux, on aurait pu s'attendre à d'autres analyses qu'aux seules approches pragmatiques, comme le proposent les quatre textes de la troisième partie sur la « Vulgarisation scientifique » (pp. 119-163). Certes, il y a référence aux paratextes, aux stratégies d'adaptation macro-textuelle dans un cas (celui des traductions de *Explaining Culture* de D. Sperber) mais on reste sur sa faim sur ce « public généraliste » qui aurait été visé dans la traduction en français. Il y a aussi référence au dialogisme interlocutif dans le chapitre sur la traduction en russe d'un ouvrage sur l'hépatite C pour les nuls (2005), mais qui sont les destinataires et comment peut-on garantir que les « larges groupes de public » ont accès à toutes les informations transmises ? En outre, il y a un chapitre sur l'image de l'auteur (réel, public, implicite, perçu) comme facteur stratégique, comme autorité dans la traduction d'ouvrages dits de vulgarisation – l'auteur même de l'article étant partie prenante de son objet d'analyse. Enfin, le prisme des métaphores suffit-il à éclairer la stratégie de traduction et de vulgarisation d'un best-seller international en physique ? On a là beaucoup de contextualisation pour expliquer trois brefs exemples analysés. Les études de cas de cette troisième partie, pour intéressants qu'ils soient, laissent dubitatifs, nous prenant dans un cercle vicieux où la vulgarisation est une catégorie a priori plus que le résultat de stratégies spécifiques.

Dans les quatre contributions des « Approches historiques » (pp. 61-118), deux s'appuient sur les paratextes, les deux autres s'interrogeant sur les modalités de traduction d'une part dans une revue de propagande et d'autre part dans un corpus de livres documentaires en lien avec l'éducation sexuelle. À part la première intervention qui porte sur la littérature mondiale canonique parue dans des collections de traduction « grand public » en Roumanie (notamment entre 2009 et 2019), les trois autres réfèrent à la Pologne (au 18^{ème} s. et dans la seconde moitié du 20^{ème} s.). L'ensemble propose des analyses cohérentes, parfois assez systématiques, jetant un regard contextualisé sur les effets et moyens de la vulgarisation, y compris quand elle dissémine les œuvres illustres de la littérature mondiale.

La quatrième section, avec quatre exposés, porte délibérément sur la « littérature grand public » (pp. 185-246) : elle est plutôt sociologisante, mettant en relation un cas et l'histoire – un roman policier, à la fois roman noir et polar rétro, dans le contexte des années 1930, traduit en polonais ; une enquête sur deux auteurs mineurs, dans les années 1930-1950 ; un best-seller de littérature féminine, paru en 2005, notamment sur son vocabulaire érotique et les mots français qu'il utilise ; et l'impact de la rubrique culture dans la presse italienne (1997-2007) sur le marché du livre en Italie (seule contribution en anglais dans tout le volume). On peut se demander le rapport de chacun de ces textes avec la double problématique du livre, si ce n'est à travers la notion de « grand public » qui reste bien évanescence.

Enfin, la dernière partie (pp. 247-274) laisse la parole à deux traducteurs – l'un s'adonnant à des best-sellers de l'italien vers l'arabe, l'autre rapportant son expérience dans un bunker ou lieu tenu secret dans lequel des traducteurs de diverses langues traduisent un futur best-

seller avant sa sortie planétaire, c'est dire comment certains éditeurs arrangent le travail à l'isolement de ces traducteurs, forçats du 21^{ème} s. Ce témoignage est détaillé et non sans ironie mais pourquoi a-t-il sa place dans un tel ouvrage ? Un best-seller planifié ne rencontre pas forcément le « grand public ».

L'ensemble se termine par des notes bio-bibliographiques (pp. 275-280), sauf sur l'éditrice M. Della Casa, suivies d'un index bienvenu de noms propres (pp. 281-287) et d'une bibliographie très sélective (pp. 289-292) sur la traduction de la littérature grand public et de la vulgarisation (24 titres pour cette dernière sur un total de 42 références). À noter que le numéro spécial de *Parallèles*, 27(1) de 2015, issu du colloque *Traduire pour le grand public*, y est cité.

Que conclure ? L'ouvrage recensé présente beaucoup de textes, plusieurs à l'analyse limitée. Certains aspects de la vulgarisation n'ont pas été abordés, comme les discours (administratifs, juridiques, institutionnels) transformés en langue « simple », claire, la vulgarisation scientifique à l'ère du numérique, le journalisme scientifique, les livres scientifiques pour les enfants et les adolescents, les revues dites de vulgarisation scientifique, les chercheurs soucieux de vulgariser, de disséminer leur savoir, comme Albert Jacquard pour la génétique, Hubert Reeves pour l'astrophysique, Stephen Hawking, Brian Greene, etc. Une édition plus rigoureuse et sélective aurait sans doute permis d'avoir des chapitres plus réflexifs, ne prenant pas pour argent comptant les notions de vulgarisation, de grand public (non spécialisé ?), de populaire, etc. Suite à la lecture du volume, il est difficile de voir la convergence (éventuelle) entre la traduction technique, la vulgarisation scientifique, la traduction des best-sellers... qui peuvent devenir des œuvres canoniques, classiques, légitimées tôt ou tard, grâce en particulier à leurs traductions. En outre, l'absence de références et d'analyses à la dimension multimodale de la plupart des vulgarisations d'aujourd'hui (cf. Gambier, 2019) enlève une certaine pertinence à l'ensemble publié. L'ouvrage aurait pu se donner une postface pour se réinterroger sur son titre. Et si la distinction vulgarisation/ littérature grand public ne tenait plus ? Et si la prétendue opposition, longtemps dominante en traductologie, entre traduction pragmatique (vulgarisatrice ou pas) et traduction littéraire/ traduction d'édition était devenue opaque, obsolète ?

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CONTACT

 Yves Gambier, yves.gambier@utu.fi, Université de Turku, FI-20014 Turun Yliopisto, Turku, Finlande



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Bolaños García-Escribano, Alejandro (2025). *Practices, education and technology in audiovisual translation*. Routledge. ISBN 9781032434940.

Einleitend

Alejandro Bolaños García-Escribano hat sich in verschiedenen Bereichen der audiovisuellen Translationsforschung (AVT) einen Namen gemacht. Als langjähriger Studiengangsleiter und Dozent mit Schwerpunkt Audiovisuelles Übersetzen am University College London verbindet er darüber hinaus wissenschaftliches Fachwissen mit umfassender Lehrerfahrung. Diese doppelte Expertise prägt das hier zu besprechende Werk. Rasch wird deutlich: Hier ist ein Autor am Werk, der nicht nur die theoretischen und methodischen Grundlagen der AVT beherrscht, sondern auch über ein feines Gespür für die praktischen Anforderungen und Herausforderungen des Lehralltags verfügt.

Die Monografie ist in drei thematisch aufeinander bezogene Hauptteile gegliedert: (1) Praktiken, (2) Ausbildung und (3) Technologien im Bereich der audiovisuellen Translation. Das Kernanliegen des Autors ist es, Schnittstellen zwischen diesen drei Bereichen herauszuarbeiten. Im Mittelpunkt steht dabei die Frage, wie sich aktuelle technologische Entwicklungen in der AVT-Branche sinnvoll in die Ausbildung audiovisueller ÜbersetzerInnen integrieren lassen. Der Band ist sicherlich für Lehrende – ob erfahren oder am Beginn ihrer Laufbahn stehend – von grossem Nutzen. Die Argumentation von Bolaños García-Escribano ist stets praxisnah fundiert, ohne den theoretischen Anspruch zu vernachlässigen. Damit bietet das Werk auch ForscherInnen wertvolle Anregungen, zumal der Autor zu Recht betont, dass Aspekte der Ausbildung und Didaktik in der AVT-Forschung erst vereinzelt untersucht wurden.

Teil 1: Praktiken der AVT

Der erste Hauptteil des Bandes widmet sich grundlegenden Fragen der AVT-Praxis. Bolaños García-Escribano zeichnet ein treffendes Bild der gegenwärtigen Marktsituation, beschreibt prototypische Arbeitsabläufe und gibt einen kompakten Überblick über die historische Entwicklung der AVT als akademische Disziplin. Besonders informativ sind die von zahlreichen Literaturverweisen gestützten Darstellungen der unterschiedlichen AVT-Formen und ihrer spezifischen Herausforderungen. Wie in früheren Publikationen teilt er die AVT-Formen in zwei Hauptbereiche ein: *Revoicing* – Neuvertonungen wie Synchronisation, Voice-over oder Audiodeskription – einerseits und *Subtitling*, zu dem er nicht nur verschiedene Untertypen der Untertitelung, wie intra- und interlinguale Untertitel, sondern auch Übertitel zählt, andererseits. Dieser Überblick liefert nicht zuletzt LeserInnen, die sich mit für sie bislang weniger bekannten Formen der AVT vertraut machen möchten, einen wertvollen Einstieg in die Materie. Die Diskussion zu Qualitätsstandards und zur Bewertung audiovisueller Translate (die in Teil 2 des Werks vertieft wird) erörtert zentrale Herausforderungen nicht nur für die audiovisuelle Translationspraxis, sondern auch die Lehre. Qualität wird auch aus Prozessperspektive betrachtet und das Potenzial automatischer Fehlererkennungstools diskutiert. Die Ausführungen referieren nicht nur bestehende Modelle und Lösungen, sondern bieten auch eine kritische Reflexion ihrer Anwendbarkeit in unterschiedlichen Kontexten.

Teil 2: Ausbildung audiovisueller TranslatorInnen

Der zweite Teil des Werks fokussiert auf didaktisch-methodische Fragen. Ausgehend von der Diskussion allgemeiner hochschuldidaktischer Konzepte und Ansätze – etwa konstruktivistischer

Lernmodelle oder kompetenzorientierter Curriculumsentwicklung – überträgt Bolaños García-Escribano diese auf den Bereich der Translationsdidaktik. Es folgen differenzierte Überlegungen zum Kompetenzerwerb in der AVT – einem weiteren Bereich, in dem der Autor Forschungslücken ortet – einschliesslich Betrachtungen zur Rolle von Projektarbeit, simulationsbasiertem Lernen und Fernunterricht. Wenn auch technologische Entwicklungen in dem Band eine Schlüsselrolle spielen, versteht der Autor den Lernprozess als komplexes Zusammenspiel von Sprach-, Kultur-, Medien-, Dienstleistungs- und Technikkompetenzen. Dadurch wird die AVT als komplexe Expertentätigkeit konzipiert, deren Grundlagen idealiter an der Universität zu legen sind. Besonders hervorgehoben seien an dieser Stelle die Darstellungen – teils in Tabellenform – möglicher Bewertungskriterien für verschiedene Formen audiovisueller Translate (S. 102-104) und der Gewichtung nicht nur verschiedener Fehlertypen, sondern auch kreativer Lösungen (S. 111-115). Auch erfahrene Dozierende finden hier Anregungen für die (Weiter-)Entwicklung eigener Bewertungsraster. Fragen zu Lernplattformen – darunter speziell für die AVT-Lehre entwickelte Systeme wie TRADILEX –, Herausforderungen bei der Curriculumsentwicklung (etwa die didaktische Nutzbarmachung authentischer audiovisueller Inhalte) sowie Überlegungen zum Anforderungsprofil von Lehrenden runden diesen Teil ab.

Teil 3: AVT-Technologien

Der dritte Hauptteil der Monografie widmet sich den technologischen Entwicklungen im Bereich der audiovisuellen Translation und deren Implikationen für Lehre und Praxis. Im Zentrum steht die Analyse cloudbasierter Arbeitsabläufe, die mittlerweile in vielen professionellen Kontexten Standard sind, aber – zumindest zum Zeitpunkt der Entstehung des hier besprochenen Werks – noch wenig Verbreitung in der universitären Lehre gefunden haben. Bolaños García-Escribano behandelt die mit Cloudlösungen verbundenen sensiblen Fragen wie Sicherheitsaspekte ebenso wie die Gestaltung moderner AVT-Arbeitsplätze. Er beschreibt anschaulich verschiedene (teil-)automatisierte Verfahren, darunter automatische Spracherkennung und maschinelle Übersetzung, und gibt einen fundierten Einblick in die Anwendung gängiger AVT-Software (z. B. OOONA für die Untertitelung, ZOOdubs für die Synchronisation oder Stellar für die Audiodeskription). Für Lehrende besonders relevant sind die tabellarischen Übersichten zu Softwarelösungen im Bereich *Revoicing* und *Subtitling*, in denen der Autor auch zwischen kostenpflichtigen und kostenfreien Angeboten unterscheidet (S. 165-170). Hochaktuell sind die Ausführungen zu generativer KI und Large Language Models (LLM): Der Autor wägt anhand konkreter Beispiele Chancen und Risiken ab und formuliert Überlegungen zu einer sinnvollen Integration in den Lehrbetrieb. Er plädiert dabei für einen kritisch-konstruktiven Umgang, der die menschliche Übersetzungskompetenz nicht marginalisiert, sondern durch gezielten Technikeinsatz und die Erweiterung bisheriger Tätigkeitsfelder – Stichwort Post-Editing – ergänzt.

Fazit

Obwohl die drei Themenbereiche Praxis, Ausbildung und Technologie inhaltlich Überschneidungen aufweisen, sind die Ausführungen dank gezielter Querverweise und einem durchdachten Kapitelgefüge nie redundant. Das Ergebnis ist ein facettenreiches Gesamtbild, das unterschiedliche Perspektiven produktiv miteinander verknüpft. Der klare sprachliche Duktus sowie die argumentative Stringenz tragen dazu bei, dass auch komplexe Sachverhalte für Laien zugänglich bleiben. Von der Lektüre profitieren werden insbesondere Lehrende im Bereich der AVT. Erfahrene Dozierende beispielsweise werden sicherlich neue Anregungen für die didaktische Gestaltung von Kursen erhalten, die sich flexibel an unterschiedliche Lehrkontexte und an die finanzielle Ausstattung der jeweiligen Ausbildungsstätte anpassen lassen. Studierende wiederum erhalten nicht nur einen hilfreichen Einblick in den modernen

audiovisuellen Übersetzerarbeitsplatz, sondern auch hilfreiche Hinweise auf weiterführende Literatur. Diese lassen sich beispielsweise für Qualifikationsarbeiten nutzen, in denen ein kommentiertes audiovisuelles Translat gefordert ist. Erwähnt werden soll zudem, dass das Werk nicht nur einen ausgezeichneten Überblick über die aktuelle Fachliteratur bietet, sondern neben englischsprachigen Publikationen auch einschlägige Arbeiten in anderen Sprachen berücksichtigt – ein Aspekt, der selbst in der Translationswissenschaft nicht mehr selbstverständlich ist, für die Lehre jedoch besonders wertvoll ist.

Practices, Education and Technology in Audiovisual Translation schlägt eine überzeugende Brücke zwischen Theorie und Praxis, zwischen wissenschaftlicher Reflexion und konkreter Anwendung. Bolaños García-Escribano gelingt es, die Komplexität dieser zentralen Aspekte der AVT in ihrer Breite zu erfassen, ohne sich in Detailfragen zu verlieren. Wer sich mit audiovisueller Translation beschäftigt – in Forschung, Lehre oder Praxis – findet in diesem Buch nicht nur eine umfassende Informationsquelle, sondern auch zahlreiche Impulse für die eigene Arbeit.

Daher mein – auf Untertitellänge komprimiertes – Schlussfazit: Lesen!

CONTACT

 Alexander Künzli, alexander.kuenzli@unige.ch, Université de Genève, Faculté de traduction et d'interprétation, CH-1211 Genève 4, Switzerland



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Hersant, Patrick & Livak, Leonid (2025). *Portrait d'une traductrice. Ludmila Savitzky à la lumière de l'archive*. Sorbonne Université Presses. ISBN 979-10-231-0771-5.

Objet et enjeux généraux

Portrait d'une traductrice, de Patrick Hersant et Leonid Livak, retrace le parcours personnel et professionnel de Ludmila Savitzky (1881-1957) en combinant démarches biographique, traductologique et génétique. Le livre décrit la richesse de la personnalité, ainsi que la pratique et la pensée traductives de Savitzky. Maîtrisant avec dextérité cinq langues, celle-ci joua un rôle polyvalent dans le monde littéraire moderniste et se distingua comme traductrice, signant la traduction française d'œuvres d'une vingtaine d'auteurs et autrices du russe et de l'anglais.

Description du contenu

Qui était Ludmila Savitzky ? « L'une des grandes traductrices » du XX^e siècle, annonce l'introduction et développe ensuite l'ouvrage dans trois grandes parties.

La première partie présente une analyse riche et sourcée de la vie et de l'œuvre traductive de Savitzky. Le premier chapitre, rédigé par le spécialiste de littérature russe Leonid Livak, pose un regard historique sur son parcours. Il le situe dans la culture moderniste internationale entre la Russie, la France, la Suisse, l'Angleterre et les États-Unis. Livak mobilise la figure du passeur, « souvent polyglotte, globe-trotter et marginal d'un point de vue socioculturel » (p. 18), pour caractériser à la fois la dimension russe de la culture moderniste transnationale de l'époque et la posture de Savitzky.

Née d'une mère russe et d'un père polonais portés par des idées progressistes, Savitzky grandit entre salons littéraires et séjours linguistiques avant de s'installer à Paris. Dans la capitale française, elle se fait d'abord connaître sous différents pseudonymes en tant que comédienne, puis devient critique littéraire, poétesse, écrivaine et enfin traductrice – c'est cette dernière activité qui lui permet de gagner véritablement sa vie. Menant une vie sociale et intellectuelle active, Savitzky tisse des liens forts avec plusieurs écrivains de l'époque. Sa carrière est marquée par la rencontre du poète russe Constantin Balmont, puis par celle d'André Spire, qui lui présente Ezra Pound. Elle traduira plusieurs poèmes en français du poète américain et consacrera des articles à son œuvre. Estimant le plurilinguisme de Savitzky, Pound lui propose ensuite de traduire le premier roman de James Joyce, *Portrait of the Artist as a Young Man*. Grâce à cette opportunité, Savitzky jouera un rôle essentiel dans la reconnaissance de l'écrivain irlandais en France, à l'instar de Sylvia Beach, première éditrice d'*Ulysses*. Elle traduira par la suite Virginia Woolf, H. D., John Rodker, Christopher Isherwood, ou encore Valéry Larbaud.

Livak ne manque pas de souligner l'esprit vif et moderne qui transparaît des lettres et journaux de la traductrice, conférant une dimension intime et concrète à son portrait. À ses considérations littéraires se mêlent en effet des réflexions sur la liberté amoureuse et la préciosité des liens d'amitié. On découvre ainsi notamment Mireille Havet, jeune poétesse lesbienne alors comparée à Rimbaud, qui deviendra l'une des plus proches amies de Savitzky.

Enfin, notons que l'ouvrage apporte des informations sur le contexte historique marqué par la forte montée de l'antisémitisme dans lequel évolue la traductrice. Son premier mari et nombre de ses amis écrivains étant juifs, Savitzky se trouve confrontée à la violence idéologique de l'époque qu'elle évoque dans ses lettres et son journal. Sous l'Occupation allemande, elle

sera d'ailleurs contrainte de censurer plusieurs noms cités dans sa préface à la réédition de sa traduction révisée de *Dedalus (Portrait of the Artist as a Young Man)* chez Gallimard.

Le deuxième chapitre, rédigé par le traductologue et généticien Patrick Hersant, porte sur l'œuvre traductive de Savitzky et vise à répondre à quatre questions. Quelle traductrice était Savitzky ? Comment a-t-elle commencé à traduire ? Quel était son processus ? Comment était-elle perçue par ses pairs et lecteurs ? Pour y répondre Hersant analyse à la fois les réflexions sur la traduction de Savitzky, ses brouillons, ses traductions et leur réception. Sa carrière a démarré grâce à une série de rencontres et de circonstances : ses premières publications d'articles critiques et ses traductions de poèmes la font connaître du monde éditorial avant que la publication de *Dedalus* ne contribue à renforcer sa notoriété. Savitzky était une traductrice méticuleuse et avait une pratique réflexive de son activité. Selon elle, une traduction devait être à la fois idiomatique en français, tout en respectant scrupuleusement les particularités de la langue étrangère et du style de l'auteur.

L'un des points forts du chapitre réside d'ailleurs dans la démonstration d'analyse génétique qu'il offre. De fait, il présente les activités paratraductives de Savitzky : les exercices de thème et version, ainsi que ses recherches terminologiques. Lorsqu'un mot lui échappait, la traductrice n'hésitait pas à s'enquérir auprès d'amis ou directement auprès des auteurs – à ce sujet, la correspondance avec John Rodker est particulièrement foisonnante. Dès sa première lecture du texte original, Savitzky travaillait déjà à sa traduction et rédigeait un premier jet manuscrit, cherchant une grande proximité avec le texte, au risque de produire des calques. En mettant en lien plusieurs documents, Hersant dégage des considérations sur le processus traductif et met en lien la pratique de Savitzky à celle d'autres traducteurs. Il note que les traces de corrections et d'annotations donnent à voir une traductrice exigeante, cherchant à saisir et retranscrire les moindres nuances d'un texte. Elle reprenait ensuite son texte et procédait à plusieurs campagnes de révisions jusqu'à arriver à une formulation jugée plus fluide. Par ailleurs, dans ses lettres, Savitzky évoquait des aspects plus matériels de son activité, tels que les problèmes financiers ou la dimension physique de son travail, la contraignant à rester assise durant de longues heures. Enfin, le chercheur souligne que si la presse généraliste fait l'éloge de la fluidité et de la lisibilité des traductions de Savitzky, elle ne commente nullement la qualité de celles-ci. Néanmoins, les rééditions de plusieurs de ses traductions attestent de l'appréciation des spécialistes.

La deuxième partie de l'ouvrage est composée d'un recueil de documents d'archive issus de six fonds. Elle contient quatre chapitres, qui introduisent et distinguent les documents rassemblés selon leur fonction : journaux et souvenirs, réflexions sur la traduction, réception, et correspondance. Ils donnent à lire les réflexions littéraires et traductives de Savitzky, issues de ses journaux, de dactylographies annotées et de sa correspondance. Des lettres inédites provenant d'échanges avec James Joyce, John Rodker, Ezra Pound, T. S. Eliot, Sylvia Beach et Valéry Larbaud reflètent la richesse des archives conservées. Les extraits choisis donnent par ailleurs des informations sur la fabrication des livres et la négociation du salaire avec les éditeurs. Ils mettent aussi en lumière des réflexions intimes, liées à des affects ou des sensations physiques. On y lit l'expression d'une grande humilité : « L'amour, l'amitié qu'on me témoigne ne sont-ils pas un perpétuel sujet d'étonnement pour moi ? » (p. 187) ; un enthousiasme et une analyse fine des textes traduits ; un agacement face à des corrections bâclées d'épreuves de traduction, ou encore des remarques sur la fatigue occasionnée par l'activité de traduire.

La troisième et dernière partie, plus concise, comporte une anthologie bilingue d'extraits de textes de sept auteurs et autrices anglais ou russes traduits en français par Savitzky. Enfin, l'ouvrage se conclut par une bibliographie de son œuvre littéraire, critique et traductive.

Appréciation critique générale

Avec *Portrait d'une traductrice*, Hersant et Livak ont réussi le pari de représenter la complexité de la figure de Ludmila Savitzky qui, au-delà de son métier de traductrice, occupa une place déterminante dans le microcosme littéraire français du XX^e siècle en œuvrant à la canonisation d'écrivains contemporains et à la vie littéraire, à une période marquée par les deux guerres.

Si le titre du livre évoque évidemment Joyce, il rappelle aussi Delisle, mais dépasse largement la visée biographique que l'on peut retrouver dans les deux volumes dirigés par celui-ci (Delisle, 1999 ; 2002) pour s'ancrer dans la lignée des récentes publications cherchant à rendre visibles des traducteurs et traductrices à travers l'étude de leurs archives (voir Arber, 2023 ; Pickford, 2025 ; Sardin, 2025). Fort de son approche pluridisciplinaire, l'ouvrage se démarque plus particulièrement par l'accès direct aux documents génétiques de la deuxième section. Notons qu'il accorde également une large place à la dimension visuelle par l'intégration de reproductions numériques, ainsi que de photographies de plusieurs personnes ayant croisé la vie de Savitzky.

Compte tenu de la personnalité affirmée de Ludmila Savitzky et de la diversité de sa pratique littéraire, on en vient seulement à regretter que parmi ses écrits originaux ne soit pas reproduit plus qu'un poème adressé à son amie Mireille Havet. Cette absence contribue toutefois à faire de l'ouvrage une incitation pressante à approfondir la connaissance de l'œuvre de cette traductrice, passeuse et autrice. Hersant signale d'ailleurs le caractère encore fragmentaire de l'édition actuelle de ses œuvres en rappelant qu'« une édition intégrale du journal de Savitzky serait la bienvenue ».

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CONTACT

 Lucie Spezzatti, Lucie.Spezzatti@unige.ch, Université de Genève, Faculté de traduction et d'interprétation, CH-1211 Genève 4, Suisse



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