

A DICTIONARY OF TRANSLATION AND INTERPRETING

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This dictionary began life as part of a much larger project: *The Encyclopaedic Dictionary of Speech and Language* (General Editors John Laver and Ron Asher), involving nearly 40 authors and covering all fields in any way related to speech or language. The project, which from conception to completion lasted some 25 years, was finally delivered to the publisher in 2013. A contract had been signed but unfortunately, during a period of ill health of editor-in-chief John Laver, the publisher withdrew from the contract and copyright reverted to each individual contributor.

Translation Studies does not lack encyclopaedic information. Dictionaries, encyclopaedias, handbooks and readers abound, offering full coverage of the field. Nevertheless, it did seem that it would be a pity that the vast array of scholarship that went into *The Encyclopaedic Dictionary of Speech and Language* should come to nought. Consequently, we offer this small sub-part of the entire project as a free-to-use online resource in the hope that it will prove to be of some use, at least to undergraduate and postgraduate students of translation studies – and perhaps to others too.

Each entry consists of a **headword**, followed by a grammatical categoriser and then a first sentence that is a definition of the headword. Entries are of variable length but an attempt is made to cover all areas of Translation Studies. At the end of many entries, cross-references (in SMALL CAPITALS) direct the reader to other, related entries. Clicking on these cross-references (**highlight them and then use Control and right click**) sends the reader directly to the corresponding headword. Occasionally, towards the end of an entry, synonyms (*syn*) or antonyms (*ant*) are offered. At the very end of each entry, initials indicate the contributor: JL = John Laver, IM = Ian Mason, JEM = Jim Miller.

Inevitably, even the definitions themselves are to some extent subjective and reflect the general outlook of the authors (we do not subscribe to an essentialist view of language and meaning). We have endeavoured to be catholic in taste and eclectic in our coverage. All shortcomings are, of course, our own. Finally, a word of thanks to others who have assisted us. Prof. Jim Miller generously donated some entries from his Pragmatics sub-dictionary and has been supportive throughout. Other members of the editorial team, Profs. Mike MacMahon and Ron Asher, and Sandy Laver on behalf of Prof. John Laver, also encouraged us to bring this work to fruition. And my partner Miranda Stewart, translator, interpreter and erstwhile academic, has shared her expertise – both intellectual and technological - with me. To all, a big thank you.

Ian Mason, November 2018

A-language *n.* an interpreter's language of habitual use (most commonly the native language), preferred in either simultaneous or consecutive interpreting. An interpreter's **B-language** is the foreign language at a high level of near-native skill, which can be used with equal facility as either a source-language or a target-language. A **C-language** is one that an interpreter can use only as a source language, without the ability to produce acceptable appropriate speech in that language. The same usages are also relevant for tasks of textual translation. *JL*

abstracting => CONDENSING.

abusive fidelity => ABUSIVE TRANSLATION.

abusive translation *n.* a mode of translation that abandons the usual objective of creating a text that reads as if it were a domestic product of the target rather than the source culture. It instead deliberately incorporates elements that emphasise its foreign origin (particularly such elements that are to some degree incompatible with the dominant cultural values in the target language). In a perhaps yet more 'abusive' practice, elements are adopted that better fit the translator's own ideological approach to the topic of the original. The motive for this forceful, sometimes violent treatment of the translation is experimental and provocative. It is usually aimed in part at bringing into question the normally-unquestioned values of the target culture by foregrounding the difference between the assumptions of the source text and those typifying the domestic culture. The concept was introduced in 1980 by Philip E. Lewis, the US translation theorist and an early translator of works by Jacques Derrida (1930-2004), the Algerian-born French literary philosopher. The US translation theorist Lawrence Venuti in 1995 called such a translation strategy **resistancy** because of its challenge to the cultural assumptions of the target language. A well-known instance is the term 'terrorist' in one culture being translated by a different culture as 'freedom fighter'. An illuminating example of abusive translations arising from the need to reflect different ideological requirements is given by the US translation theorist Edwin Gentzler. He describes the clash of ideologies about appropriate translations in his account of the peace talks between the Mexican Government and the Zapatistas in 1995-96. Concepts such as 'land', 'autonomy', 'democracy' and 'representation' took on quite different meanings 'depending upon the different languages and cultures into which they were translated'. *syn.* **neo-literal translation, foreignised translation, abusive fidelity**. The first phrase was coined in 1993 by Marilyn Gaddis Rose, the US comparative literature and translation scholar, and the last two in 1995 by Lawrence Venuti. *JL*

acceptability *n.* the quality of a translated text that meets its readers' expectations in terms of cohesion, coherence and relevance. Such acceptability (to native readers of the target language) is scalar. *JL*

accessibility *n.* the quality of a translated product that has been produced in such a way that it becomes available to those with certain physical disabilities. The provision of (intra-lingual) subtitles or of sign-language interpreting for the Deaf and hard-of-hearing, and of audio description for those with sight impairment improves access to audio-visual products. Braille transcriptions, although not translations in the normal sense, also fall into the category of improving access. *syn.* **inclusion**. => INTERLINGUAL TRANSLATION, RE-SPEAKING SUBTITLING. *IM*

accuracy *n.* the degree to which the specific information content of a target text matches that of the source text. A translation that succeeds in satisfying this constraint is often very difficult to achieve, because in a fully accurate translation the target text has to include the information content contributed by every single linguistic unit in the source text, at whatever level. An accurate translation in this sense is most likely to consist of a literal, word-by-word translation, and even then, depending on the complexity of the source text, the translator may be unable to avoid resorting to some minimum number of linguistic *shifts*. Fully accurate translations thus seldom deliver idiomatically fluent target texts. The evaluation of the accuracy of the translation is also difficult to establish, having to take account of the same constraint on full information-matching in the source and target texts. => LITERAL TRANSLATION. *JL*

activism in translation *n.* a movement which is critical of the traditional assumption of the neutrality of translators and interpreters and calls for socio-political engagement in both the theory and practice of translation and interpreting, placing them at the service of the whole of society and not just of those who wield power and control. => BABELS, ECOS, ETHICS OF TRANSLATION AND INTERPRETING, GRANADA DECLARATION, HUMAN RIGHTS AND TRANSLATION. *IM*

actor-network theory *n.* an exploration of the way in which social networks are created, maintained, transformed or dissolved through the experience of participants themselves. Such networks constantly evolve in ever-changing relationships among the actors. The latter may be either human or non-human (ideas and processes, or institutions, for example). The term is associated with the work of Bruno Latour, the French philosopher and sociologist. The theory differs from that of Pierre Bourdieu in that it denies any a priori positing of social forces as explanations of social relationships. In translation studies, actor-network

theory has been seen as a way of exploring the relationships between participants in any act of translation, through accounts provided by the actors themselves. In this sense, it is more of a method than a theory, showing similarities with ethnomethodology. => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING. *IM*

AD *abbrev.* audio description.

adaptation¹ *n.* the general process and result of translation where close fidelity to the original text has been subordinated to suitability for particular target readers, such as children. A more diffuse example is the adaptation of a play from a foreign language where the sequential pattern of the plot may have been closely respected but where the verbal translation has been adjusted for a better fit to the cultural assumptions of the target audience. This sense of ‘adaptation’ was listed in 1958 by the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90) as one of their seven types of translation procedure. Another of their procedures, but using the same term in a different sense, was **adaptation**², concerning the result of translation when, because a particular concept in the source text has no exact counterpart in the culture of the target readers, an only approximately comparable meaning has been used in the translated text. An instance would be translating the hyperbole of the US English ‘World Series’ (the competition between the two leading baseball leagues in the United States) into the more restrained implication of the French expression ‘championnat national’. => TRANSLATION PROCEDURE. *JL*

adaptation² => ADAPTATION¹.

addressee => AUDIENCE.

adequacy¹ *n.* fitness for purpose. A translation may be described as adequate if it reflects a source text in ways which are commensurate with the purpose specified in the translation commission. => SKOPOS THEORY. *IM*

adequacy² *n.* a form of representation of a text in translation which seeks to reflect source linguistic and cultural norms. In this sense, adequacy is determined in comparison to a source text. => ACCEPTABILITY, NORMS. *IM*

Adequate Translation (AT) *n.* a term introduced by the Israeli translation theorist Gideon Toury (1942-2016), though later abandoned by him, to designate a *tertium comparationis* or invariant representation of a source text, used as a measure of equivalence of a target text. => ADEQUACY². *IM*

adjustment *n.* a technique proposed in 1964 by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011) for solving problems of reaching dynamic equivalence in translating small units of text. Adjustments may involve additions, subtractions or alterations relative to the source text. An addition adds explanatory or other information, absent in the source text, to the target text; a subtraction omits information represented in the source text; and an alteration changes the properties of the target text with respect to the source text when formal linguistic aspects differ in the two languages. *JL*

Advanced Telecommunications Research Program (ATR) *n.* a large-scale Japanese collaborative research program conducting research and development in telecommunications, begun in 1986 and still active. The original collaborative partners included the Japanese government's Ministry of Postal Services and a number of industrial companies involved in information technology - Fujitsu, Hitachi, Matsushita, NEC, Sharp and Toshiba. Two major ATR laboratories were the ATR Auditory and Visual Perception Laboratory and the ATR Interpreting Telephony Laboratory, both researching projects highly relevant to natural language processing, speech technology and, in the latter case, interpreting. => INTERPRETING TELEPHONY. *JL*

advocacy => MEDIATION².

aesthetic-poetic (US **esthetic**) **translation** *n.* one of four terms introduced in 1954 by the US anthropologist and psycholinguist Joseph Bartholomew Casagrande (1915-82) to classify types of translation on the basis of their intended purpose. In his scheme, 'aesthetic-poetic translation' is poetry translated with an emphasis on matching the expressive and stylistic characteristics of the original. His **ethnographic translation** seeks to make precise the differences of meaning between apparently equivalent concepts in the source and target cultures. His **linguistic translation** tries to pin down linguistic equivalences (e.g. word-for-word or morpheme-for-morpheme parallels) in the source and target languages. His **pragmatic translation** puts a premium on an accurate translation of the communicative intent of the source text (e.g. in translated abstracts of articles in scientific journals). *JL*

agency *n.* the ability of an individual to take purposeful and effective action in some social context. In studies of interpreting and translation as socially situated activities, the agency of interpreters and translators is an issue of increasing interest. As gatekeepers and sole possessors of bilingual and bicultural expertise, face-to-face interpreters, for example, are seen to exercise agency in three-way exchanges, in which communication rights are often unequally distributed. In studies of written translation, agency is closely associated with the empowerment of translators => GATEKEEPING, SITUATEDNESS, VOICE¹. *IM*

aggression => HERMENEUTIC MOTION.

AIIC *abbrev.* Association Internationale des Interprètes de Conférence.

alignment¹ *n.* the political positioning chosen by a translator or an interpreter when faced with a source text disseminating views regarded as significantly contentious by members of some group of speakers of the target language. An example offered in a 2007 article by the UK translation theorist Mona Baker is a translator's choice of alignment, when describing the changes of sovereignty in Hong Kong in 1997, between the conventional reference in Chinese ('The Return to the Motherland') versus the English reference ('The Handover of Sovereignty'). A second example she gives is textual choice in the context of events in the Middle East in 1956. In this case, a translator choosing alignment with the Arabic-speaking world might use the reference 'The Tripartite Aggression', but aligning with the United Kingdom, France and Israel the reference 'The Suez Canal Crisis'. *JL*

alignment² => CORPUS-BASED TRANSLATION STUDIES.

alignment³ *n.* the orientation (in terms of body posture, gaze, prosodic features, etc.) of any participant in a talk exchange towards what is being said. => FOOTING. *IM*

allusions => KEY-PHRASE ALLUSIONS.

ALPAC Report *n.* an influential report published in 1966 by the Automatic Language Processing Advisory Committee of the US National Academy of Sciences on the feasibility of using computers in machine translation and linguistic analysis. It considered aspects such as market demand, cost, quality and human alternatives. The report criticised the slow progress made until that date in trying to develop successful machine translation systems, specifically mentioning the failure to achieve Fully Automatic High-Quality Translation (FAHQT). Its findings resulted in US funding (and also internal Soviet Union funding) for a number of machine translation projects being withdrawn or reduced, with a consequent ten-year hiatus in the evolution of the field. A contrasting recommendation of the report advocated increased funding for long-term research in computational linguistics. The adoption of this recommendation played a key part in the acceleration of strategic research into natural language processing and speech technology. => FULLY AUTOMATIC HIGH-QUALITY TRANSLATION. *JL*

American Translation and Interpreting Studies Association (ATISA) *n.* an association founded in the US in 2002 with the aim of promoting translation studies. It pursues this aim by organising meetings, publishing a scholarly journal and encouraging the public

understanding of translation. => INTERNATIONAL ASSOCIATION FOR TRANSLATION AND INTERCULTURAL STUDIES, EUROPEAN SOCIETY FOR TRANSLATION STUDIES. *IM*

American Translators Association (ATA) *n.* an association founded in 1959 in order to support the professional development of translators and interpreters and promote the translation and interpreting professions. It now has over 11,000 members in 90 countries. It has a Code of Ethics and Professional Practice, publishes a monthly ATA Chronicle and holds an annual conference, among various other events. It also offers an ATA certification examination. Its headquarters are located in Alexandria, VA, just outside of Washington, D.C. => FEDERATION INTERNATIONALE DES TRADUCTEURS. *IM*

analogical strategy => POETRY IN TRANSLATION.

analogous translation => HOMOLOGOUS TRANSLATION.

analysis *n.* one of three stages of the translation process in a model proposed by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011) together with his colleague Charles Taber. Analysis (of a source-language text) constitutes stage one, followed by **transfer** of the message (a process in which source-language meanings are preserved) and then **restructuring** of this message according to target-language norms and with the aim of equivalent effect. The model is influenced by Chomskyan notions of deep structure, whereby a text could be de-composed into kernel structures, thus freeing it as far as possible from the formal constraints of the source language and facilitating transfer of these semantic and structural kernels from source to target language in a way that is consistent with context. => COMPONENTIAL ANALYSIS. *IM*

animator => PARTICIPATION FRAMEWORK.

anticipation *n.* the production by simultaneous interpreters of items of output for which no corresponding input has yet been uttered. This is a coping strategy often used by interpreters working from German into another language simply because some German syntactic structures reserve till sentence-final position information that has to be placed earlier in an utterance in, for example, English. Anticipation is based on expectations created by both co-text and context. => COPING STRATEGIES, INPUT. *IM*

anuvad => NON-WESTERN CONCEPTUALISATION OF TRANSLATION.

applied translation studies => TRANSLATION STUDIES.

appropriateness repair => REPAIR (IN INTERPRETING).

appropriation *n.* a now somewhat pejorative term for the cultural power exercised (or at least displayed) in the act of translating text from one culture into that of another, seen in some sense as an act of taking possession. This has been the case, for example, where literary works from less powerful languages are translated into a dominant one and at the same time made to conform to the literary norms of the dominant culture. Conversely, a weaker language and literary culture may translate prestigious works from a dominant language in order to appropriate the resources and prestige that go with them. => NARRATIVE THEORY IN TRANSLATION, POLYSYSTEM THEORY, RELIGIOUS TRANSLATION. *IM*

aptitude testing *n.* measures adopted for evaluating the potential of trainees to acquire the skills necessary for professional performance as interpreters. Tests have included the measurement of, for example, shadowing, multi-tasking and recall abilities. => SHADOWING. *IM*

Äquivalenz (GER) *n.* the term suggested by the Swiss translation theorist, Werner Koller, to denote equivalence between elements in a source text and its target text, as opposed to equivalence (‘**Korrespondenz**’ GER) between elements in two languages. The latter is a matter of contrastive linguistics whereas ability to make judgments about the former is part of translational competence. => EQUIVALENCE, KOLLER’S FIVE TYPES OF EQUIVALENCE. *IM*

architranseme *n.* a common denominator in the comparison of micro-textual units, called **transemses**, in source text and translation, used as an invariant for determining shifts within a model proposed by the Dutch translation theorist, Kitty van Leuven-Zwart. => INVARIANCE, SHIFTS. *IM*

ARIANE *n.* a seminal machine translation system designed by the French Groupe d’Études pour la Traduction Automatique (GETA, ‘Study Group for Automatic Translation’), led by Bernard Vauquois (1929-1985), which influenced the designs of a number of other early automatic systems, including EUROTRA, TAUM-AVIATION and TAUM-METEO. *JL*

art of translation *n.* a phrase used by the English poet, literary critic and translator, John Dryden (1631-1700), in the elaboration of his theory of translation, referring to the translation into English of Latin verse. The phrase, now largely obsolete, was later used by other commentators to reflect the belief that translating is an artistic endeavour and an innate, rather than a teachable ability. => IMITATION IN TRANSLATION, METAPHRASE, PARAPHRASE. *IM*

assessment of translation => TRANSLATION QUALITY ASSESSMENT.

Association Internationale des Interprètes de Conférence (FRE) (**AIIC**) ‘International Association of Conference Interpreters’ *n.* an organisation representing conference interpreters, established in Paris in 1953, with a membership in 2015 of over 3,000 in over 100 countries. It has been instrumental in setting standards for the profession and defending the working conditions of its members. It has a long-established Code of Ethics and Professional Standards. Conditions of membership include at least 150 days of professional interpreting experience and sponsorship by three current members. => FEDERATION INTERNATIONALE DES TRADUCTEURS. *IM*

assumed translation *n.* any text that is considered to be a translation, irrespective of whether or not a translator has actually produced it. For the Israeli translation theorist Gideon Toury (1942-2016), writing in 1982, translations are ‘any target language text, which is presented or regarded as such within the target system itself’. => TRANSLATION¹. *IM*

AT *abbrev.* Adequate Translation.

ATA *abbrev.* American Translators Association.

ATISA *abbrev.* American Translation and Interpreting Studies Association.

ATLAS *n.* two Japanese automatic translation systems manufactured by Fujitsu (ATLAS I, the world’s first commercial English–Japanese translation system, brought to the market in 1984, using the direct method, and ATLAS II, also marketed in 1984, which used the interlingua method for English–Japanese translation, and included some semantic and domain knowledge). *JL*

ATR *abbrev.* Advanced Telecommunications Research Program.

audience *n.* the total set of receivers of a translation, whether intended or implied readers or actual readers. Although the term implies an oral/aural mode of communication, it has been commonly used in studies of written translation. In interpreting situations, the need to distinguish various categories of audience is immediately apparent. In this respect, the categories of **audience design**, proposed in 1984 by the New Zealand-based sociolinguist Alan Bell, following the Canadian-born US sociologist Erving Goffman (1922-1982), are relevant. **Addressees** are those being directly addressed at any given time within an exchange, while **auditors** are those recognised participants in the exchange who are not being directly addressed (e.g. a doctor, while an interpreter speaks to a patient).

Overhearers are listeners to the exchange who are non-participants of whom the speaker is aware (e.g. a trainee doctor who is allowed to witness proceedings). Finally, **eavesdroppers** are any non-participants of whose presence the speaker is unaware. There is evidence that

speakers adapt their style to their addressees, auditors and even overhearers (e.g. a television audience or a state censor); by definition, they do not design for eavesdroppers.

=> IMPLIED READER, PARTICIPATION FRAMEWORK. *IM*

audience design => AUDIENCE.

audio description (or **audio description**) (**AD**) *n.* the process and the result of creating an audible aid for blind or visually-impaired people listening to films, television, DVDs, video recordings, opera, dance or visual art. For films and comparable visual media, a sighted commentator provides a verbal action-coordinated account of *paralinguistic* behaviour conveyed in the visible movements and expressions of the actors or participants. The comments are normally timed to fit, where feasible, within pauses in the audible speech of the actors. For visual artworks, the commentator offers a verbal description of the visual and semiotic aspects of paintings, photographs, sculptures, and other artefacts. These are all examples of a type of **intersemiotic translation**, in which communicative information in some original medium is recoded into another. The term ‘intersemiotic translation’ was proposed in 1959 by Roman Osipovich Jakobson (1896-1982), the Russian-born US linguist and literary scholar. *v.* **audio describe**. => INTERLINGUAL TRANSLATION, SUBTITLING, SURTITLING, DUBBING, AUDIO-VISUAL TRANSLATION. *JL*

audio-visual translation (**AVT**) *n.* an umbrella term for a range of multimodal translation activities, prominently including subtitling and dubbing, which were formerly covered by the term **screen translation**. The range is now so wide that the term **transadaptation** has been proposed to encompass not only all kinds of subtitling, dubbing and voice-over translation of audio-visual material in a variety of media (including DVDs and CD-Roms) but also simultaneous interpreting (of films, for example at festivals), surtitling (for opera or theatre), audio description, and localisation (software, multimedia, hypertext). What all such activities share is not just a translational shift from one *mode* to another but the multimodal nature of the source material itself. Speech, writing, sound, image, movement, colour, layout, music, etc. may all be involved in informing the translator’s decision making. Moreover, in today’s AVT industry, the translator is often a team-worker (along with coordinators, editors, designers and others), working to short deadlines and on multimedia material that is subject to constant updating and revision. => LOCALISATION, OPERA TRANSLATION, RE-SPEAKING SUBTITLING, SURTITLING. *IM*

auditor => AUDIENCE.

author => PARTICIPATION FRAMEWORK.

authorised translation *n.* a translation whose text has been approved as adequately authentic, either by the original author, or by some body with institutional responsibility for the original work, as in authorised versions of holy publications. *JL*

Automated Language Processing System (ALPS) *n.* an early, interactive, adaptable, user-friendly machine translation system developed in 1980 at Brigham Young University in Provo, Utah. Its language pairings were English to French, German or Spanish; French to English; and German to English. *JL*

automatic translation => MACHINE TRANSLATION.

auto-translation => SELF-TRANSLATION.

Avicenna *n.* the Persian polymath Abu Ali al-Husayn ibn Sina (or Abu Ali Ibn Sina, or Ibn Sina) (c. 980-1037), the leading medical scholar and thinker of his era, as well as being a major figure of the time in astronomy, mathematics, the physical sciences, Islamic theology and psychology, logic, palaeontology, and poetry. His main influence was perhaps Aristotle. Avicenna was a multidisciplinary encyclopaedist of these and yet more subjects. In medicine, he is perhaps most famous for his work on *Al-Qanun fi'l-tibb* ('The Canon of Medicine'), a 14-volume medical encyclopaedia published in 1025. Written in Arabic, the Canon synthesised and translated work by scholars from the Roman, Persian, and Chinese traditions, and combined this with the essence of Islamic medicine. It was itself widely translated and set the norms of medical practice in the Islamic world and Europe for more than 500 years. It introduced the concepts of systematic experimentation, the contagious nature of infection, the processes of quarantine, evidence-based medicine and randomised controlled trials, the nature of syndromes, and the disciplines of neuropsychiatry and dietetics. It was the first major pharmacopoeia, and an early work on psychophysiology and psychosomatic medicine. As a physician, Avicenna is regarded by some as the father of modern medicine and clinical pharmacology. Another of his most significant works was *Kitab al-Shifa*, literally 'The Book of Healing (or Remedy, or Cure)', but in fact an encyclopaedia on philosophy and science, published in 1027. *JL*

AVT *abbrev.* Audio-visual translation.

B-language => A-LANGUAGE.

Babels *n.* a network of volunteer translators and interpreters founded at the 1st European Social Forum, held in Florence, Italy, in 2002. It campaigns against neoliberal (i.e. economic liberalisation) forms of globalisation and is dedicated to ensuring linguistic and cultural diversity beyond such dominant conference languages as English, French and

Spanish. => ACTIVISM IN TRANSLATION, ECOS, ETHICS OF TRANSLATION AND INTERPRETING, GRANADA DECLARATION, HUMAN RIGHTS AND TRANSLATION. IM

back translation *n.* the process and the product of translating a previously translated text back into its original language (as might happen in re-translating a multilingual survey questionnaire). This seldom produces a text identical to the original, and the differences may throw light on the translational decision processes of both the first and the second translator. The phrase ‘back translation’ is also used in translation studies to mean the literal translation, or a gloss, of a foreign language example into the language of the readers (most often English). => GLOSS. JL

backward translation => FORWARD TRANSLATION.

Bayt al-Hikma => HOUSE OF WISDOM.

BCLT *abbrev.* BRITISH CENTRE FOR LITERARY TRANSLATION.

belles infidèles (FRE) *n.* textual practices used by some French translators in the C17th to ‘improve’ a source text in classical Latin or Greek by playing to the artistically elegant but prudish tastes of the day, but thereby creating a less than faithful target text. Offensive and sexual scenes were omitted to avoid shocking the sensibilities of the readers. The term ‘belles infidèles’ was coined by the C17th French grammarian and historian Gilles Ménage (1613-92), criticising the embellished works of Nicolas Perrot d’Ablancourt (1606-64), the French translator of Cicero, Tacitus and Caesar. *JL*

betweenness *n.* a characterisation of the translator’s/interpreter’s position as being between a source-language text and a target-language text, a source producer and a target receiver, and between a source culture and a target culture. This positioning, metaphorical in the case of the translator of written texts, applies literally to the face-to-face interpreter. But just as the interpreter may, in fact, stand right next to one party but at some distance from the other (yet still be in-between), so the translator may - geographically, culturally or ideologically - be far closer to one or other position, or indeed remote from both. *syn.* **in-betweenness.** => THIRD SPACE. IM

bi-text *n.* the linkage of source and target text as they co-exist in the translator’s mind at the time of translating. The term was proposed in 1988 by the Canadian translation theorist Brian Harris. This co-presence in the mind has to be seen as a segment-by-segment awareness as the translator proceeds through the text. The psychological co-presence is physically represented in the split-screen display of source and target text at the translator’s workstation. => PARALLEL TEXT. IM

Bible translation => RELIGIOUS TRANSLATION.

bilateral interpreting => LIAISON INTERPRETING.

bilingual competence => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

binary errors => TRANSLATION ERRORS.

black box *n.* a term used in translation and interpreting research to refer to the decision-making processes at work in the mind of the translator/interpreter, by analogy with a flight recorder. The target text merely records the end result of these processes, reducing to one the multiple possible options considered and finally rejected. => PROCESS RESEARCH. *IM*

blank verse translation => POETRY IN TRANSLATION.

borrowing => TRANSLATION PROCEDURE.

bottom-up => TOP-DOWN.

Bourdieuian theory of translation and interpreting *n.* accounts of translation and of the social position of interpreters and translators grounded in the theory of social practice developed by the French social theorist Pierre Bourdieu (1930-2002). If the activities of interpreting and translating can each be regarded as a *field*², then interpreters' and translators' *habitus* (and that of other participants), in the sense of their internalised perception of their role and of what constitutes good or bad practice, can be seen in terms of the distribution of linguistic and *cultural* (or 'symbolic') *capital* within the field. At the same time, their activities can be seen in terms of the struggle between structure (the constraints imposed by the field) and agency (their ability to act on their environment). These theories have been prominent, for example, in the work of the Canadian theorist of translation Jean-Marc Gouanvic and in the work of the US theorist of translation and interpreting Moira Inghilleri among many others. => CULTURAL CAPITAL, FIELD, HABITUS, SOCIOLOGY OF TRANSLATION AND INTERPRETING, VOLUNTARY SERVITUDE. *IM*

brief *n.* a specification prepared by a commissioner of the requirements of a translation task for the guidance of the translator. According to Skopos Theory, the brief should include a statement of the purposes for which the translation is required and of the intended end-users. *syn.* **translation brief, commission.** *IM*

British Centre for Literary Translation (BCLT) *n.* an organisation based at the University of East Anglia in Norwich, UK, for the development, promotion and support of literary

translation. The Centre was founded in 1989 by the UK-based German author and academic Winfried Georg Maximilian Sebald (1944-2001). It enjoys support from the Arts Council of England. Beyond promoting public awareness through its events and publications and encouraging academic debate, it also supports the professional development of literary translators. => LITERARY TRANSLATION. *IM*

brokering => LANGUAGE BROKERING.

C-language => A-LANGUAGE.

CAHT *abbrev.* computer-aided human translation.

calque => TRANSLATION LOAN WORD, TRANSLATION PROCEDURE.

cannibalism¹ *n.* a post-colonial metaphor for the process and the result of translating texts from a previously colonising culture, regarding the target culture as taking possession of (consuming) the cultural import of those texts, and thereby subverting the power of colonial dominance. *JL*

cannibalism² *n.* a process whereby texts originating in minority, colonised cultures are, first, selected for translation into dominant cultures to suit the latter's own purposes and ideological outlook and then 'devoured' or assimilated into them by means of a translation strategy of domestication. => NORTHWARD TRANSLATION. *IM*

captioning *n.* the preferred term for subtitling in Australia, Canada, New Zealand and the United States. 'Subtitling' is preferred in the United Kingdom and Ireland. => DUBBING, SUBTITLING. *JL*

captions => SUBTITLING.

CAT => COMPUTER-AIDED HUMAN TRANSLATION.

categorisation *n.* the tendency, in research and scholarship on translation, to rely on pre-established categories. The ever-expanding scope and interculturality of translation studies has demonstrated the unstable and shifting nature of such categories. The evolution of such concepts as the translation 'shift' and, indeed, the word 'translation' itself stand as examples of the provisional nature of categories. => INTERCULTURE, NON-WESTERN CONCEPTUALISATION OF TRANSLATION, TRANSLATION³. *IM*

category shifts => SHIFTS IN TRANSLATION.

causal emplotment => NARRATIVE THEORY IN TRANSLATION.

CEN => EUROPEAN COMMITTEE FOR STANDARDISATION.

ensorship in translation *n.* the alteration or excision of any meaning-bearing material from a translation for political/ideological reasons or the suppression of the entire text. Acts of censorship in translation may be carried out by any of a range of agents: government, religious authorities, publishers, literary agents, editors and translators themselves. Such acts may be deliberate or unconscious. **Self-censorship** may be carried out by the translator in order to pre-empt the heavy hand of the state censor (as attested in studies of censorship under the Franco regime in Spain, for example) or simply to conform to the translator's own ideology. Ultimately, the manipulation involved in translation can itself be seen as a kind of censorship, as suggested by the UK-based Polish translation theorist Piotr Kuhiwczak, although the repressive element of censorship is not necessarily present in manipulation. => CONFLICT AND TRANSLATION, MANIPULATION SCHOOL, TABOO LANGUAGE TRANSLATION. IM

Centre Européen de Normalisation => EUROPEAN COMMITTEE FOR STANDARDISATION.

centrifugal direction of translation => DIRECTION OF TRANSLATION.

centripetal¹ direction of translation => DIRECTION OF TRANSLATION.

centripetal² translation => NORTHWARD TRANSLATION.

CETADOL *abbrev.* Centre de Traitement Automatisé des Données Linguistiques (FRE).

CETRA *n.* the Centre for Translation Studies of the Katholieke Universiteit Leuven, Belgium. The Centre has since 1989 run an international summer school in translation, appointing a different CETRA Professor each year from among recognised authorities in the field. The initiative is owed to the Belgian translation theorist José Lambert. *IM*

channel *n.* a term originating in the domain of signal processing, used to denote the medium through which a signal passes on its way from producer to receiver. In spoken simultaneous interpreting research, a distinction is made between **input channels** (acoustic and visual) and **output channels** (the acoustic signal of each target-language version). Referring to written translation, the US translation theorist and Bible translator Eugene Albert Nida (1914-2011) used the term **decoder's channel** to denote the mental processing capacity of the reader of a translation, who may be faced with **communication overload** if source-text concepts are translated literally without explicitation, explanation or adaptation to the target-language environment. => INPUT, SIMULTANEOUS INTERPRETING. IM

chuchotage (FRE) => WHISPERED INTERPRETING.

chuchotage interpreting => WHISPERED INTERPRETING.

chunking *n.* the process whereby simultaneous interpreters identify, translate and voice segments (generally phrases or clauses) of input rather than wait until the input structure has been completed. => COPING STRATEGIES, INPUT. *IM*

CI *abbrev.* consecutive interpreting.

class shift => SHIFTS IN TRANSLATION.

classifications of text types => TEXT TYPOLOGIES.

classifications of translation methods => TRANSLATION PROCEDURES.

close translation *n.* the provision of a target text whose semantic and stylistic character is as nearly as feasible an exact translation of the original source text. => LITERAL TRANSLATION. *JL*

cluster analysis *n.* a methodology in corpus-based translation studies for comparing and contrasting retractions of literary texts. *IM*

cluster concept (of translation) => TRANSLATION³. *IM*

co-construction of meaning *n.* the joint process of negotiation by which meanings are projected and received among participants in a verbal exchange. In contemporary studies of interpreter-mediated exchanges, the view that stable 'messages' are 'transferred' via an interpreter has been rejected in favour of a view of meaning as jointly constructed. => CONDUIT MODEL, MEANING IN TRANSLATION. *IM*

co-text *n.* the immediate textual environment of some word, phrase or longer sequence of text, on whose form it may exercise some degree of influence, or textual material in the environment of some other text which conditions its interpretation¹. => CONTEXT. *JL*

code model => CONDUIT MODEL.

code of ethics *n.* a text enshrining a deontology of the translator's or interpreter's task. => ETHICS OF TRANSLATION AND INTERPRETING, HIERONYMIC OATH. *IM*

cognitive competence => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

cognitive translation studies *n.* all studies that aim to investigate the role of knowledge and mental processes (e.g. perception, intuition and reasoning) in the process of translating

and/or interpreting. The focus is thus on the task of translating, including its unique characteristics (as opposed to those of monolingual processing), and the skills and aptitudes involved. The preferred research methods are experimental and empirical, with inputs from cognitive science and psychology. The general goal is to arrive at an understanding of how translating and interpreting work in the human mind, with an emphasis on translation expertise. A radically different approach to cognition is provided by relevance theory, based on the mental process of inference, as applied to translating by the German translation theorist Ernst-August Gutt, whose perspective is explanatory rather than descriptive. *syn.* **cognitive translatology**. => GRAVITATIONAL PULL HYPOTHESIS, PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT, PROCESS RESEARCH, RECALL IN TRANSLATION RESEARCH, RELEVANCE THEORY IN TRANSLATION. *IM*

coherence *n.* the continuity of sense relations underlying the surface of translated texts. Coherence in texts is not merely a property of texts, however, but also a function of users of texts. Thus, whereas a source text may be perfectly coherent for its intended readers, its translation – if adjustments are not made – may lack coherence for target-language readers, whose assumptions and capacity for making inferences are determined by a different cultural context. => COHESION. *IM*

coherence rule *n.* within Skopos Theory, a requirement that a target text must be consistent with the assumptions and contextual situation of its intended readers. This rule, together with a **fidelity rule** (the requirement that the target text reflect the source text in some way), is subject to the overriding requirement of the **skopos rule** (that a translation is governed by the purpose for which it is intended). => FUNCTION OF TRANSLATION, PURPOSE OF TRANSLATION. *IM*

cohesion *n.* explicitly signalled connectivity between elements in source-language texts, that may be organised in a completely different way in translations in accordance with stylistic and other target-language norms. These variations may affect **lexical cohesion** (target-language conventions concerning repetitions of words or phrases, substitutions of co-referent terms, e.g. ‘Obama’, ‘the President’, ‘the Head of State’, ‘he’ or collocations, e.g. ‘the White House’), **connective cohesion** (e.g. items representing ‘and’, ‘but’, ‘so’), or **organisational cohesion** (degrees of explicitness: ‘firstly’, ‘finally’, etc.). Nevertheless, although changes may be necessary because cohesive ties operate differently in different languages, it has been shown that cumulative shifts in cohesion may affect the meaning potential of the resulting translations. => COHERENCE. *IM*

collocation *n.* the tendency of lexical items to occur in the same linguistic environment as other lexical items. For example, the item ‘train’ in English is likely to occur in the same or similar environment as the items ‘timetable’, ‘rail’, ‘platform’, ‘coach’, etc. Such collocations however do not always map across to networks of collocations in different languages. The study of collocations in translation has been greatly facilitated by the availability of translational corpora, with some – though by no means conclusive – evidence of creative collocations becoming normalised in translation. *v.* **collocate**. *IM*

colligation *n.* the grammatical relation of a term to its immediate environment. The term is used in corpus-based translation studies. => COLLOCATION, CORPUS-BASED TRANSLATION STUDIES. *IM*

colonisation *n.* the appropriation of one people and culture by another, dominant one. From the perspective of the UK postcolonialism theorist, cultural critic and historian, Robert J. C. Young, colonisation is, in itself, an act of translation, creating a copy of an original (society and culture) in another place and, conversely, transforming an indigenous culture into a dominated one. => POSTCOLONIALISM IN TRANSLATION. *IM*

commission => BRIEF.

commissioner of translation *n.* the client who initiates a translation job by, for example, specifying requirements, determining the rate of remuneration, the deadline for delivery and any other desiderata. *syn.* **initiator**. *IM*

communication overload => CHANNEL.

communicative purpose *n.* the overall or main intention behind an act of communication. *IM*

communicative translation *n.* a translation oriented to the linguistic and stylistic needs of the reader, which also seeks to generate in that reader the same or similar response as in the native readers of the original text. The concept therefore emphasises dynamic equivalence. An opposition between communicative translation and semantic translation was proposed in 1981 by the UK translation theorist Peter Newmark (1916-2011). => FREE TRANSLATION. *JL*

communities of practice *n.* a theory of behaviour based on the notion that people learn how to behave by participation in communities with shared practices. Originally a theory of learning (by doing, by belonging, by becoming and through direct experience), it has been adopted by many sociolinguists as an account of language behaviour. Thus, by belonging to some community (say, a church or a sports club or a place of employment), one gradually adopts (or in some cases resists) not only the practices of that community but also its

discourses (ways of saying, ways of thinking). Translators and interpreters can be seen as temporary members of communities of practice, not entirely on the inside but needing to experience and adopt their genres and discourses. For example, medical interpreters gradually adopt medical discourses but have to adapt these for communication with patients who are not members of that community. The term is owed to the Swiss-born US educational theorist Etienne Wenger and the US social anthropologist Jean Lave. *syn.*

discourse community. => SOCIO-TEXTUAL PRACTICE. *IM*

community interpreting => PUBLIC SERVICE INTERPRETING.

commutation *n.* a method for establishing translation equivalents whereby one element in a source-language text is changed in order to observe what change, if any, this triggers in the corresponding target-language text. The method was proposed by the British-born US phonetician and applied linguist John C. ('Ian') Catford (1917-2009). => EQUIVALENCE. *IM*

comparable corpora => CORPUS-BASED TRANSLATION STUDIES.

comparative linguistics and translation *n.* the relation between the comparative and contrastive study of features of different languages and the theory and practice of translation. In some cases, the use of comparative linguistics in the study of translation has yielded the false impression that translation is an operation carried out on languages rather than on texts. Conversely, the use of translational data to support claims about differences between languages underestimates the agency of translators. A highly promising field of enquiry, on the other hand, is that which detects trends in corpora of naturally-occurring text in different languages and compares these with evidence of translator behaviour. =>

CORPUS-BASED TRANSLATION STUDIES. *IM*

compensation¹ *n.* the manipulation of a target text in order to recover some of the semantic information lost in the process of translating the source text, usually because of the lack of equivalent terms in the source and target languages. For example, an element tends to be lost in translating French into English in the use of terms of direct address. Both French 'tu' and 'vous' are equivalent in English to 'you'. 'Tu' in French is used to address a particular person in an informal and familiar style. The more complex 'vous' may be used to indicate either more than one person being addressed, or a single person being addressed respectfully and formally. In such a case, one compensation strategy would be for the translator to introduce at a different point in the text some echo of the respect signalled by the form of address used in the original French text. An example of this would be where the addressor is described as using 'Mrs Jones' (Title + Last Name), while the addressee replies to the addressor with 'Sam' (First Name), so that the translation recaptures a mutual

inequality of status previously shown by the asymmetric use of ‘tu’ and ‘vous’. =>

HONORIFICS. *JL*

compensation² => HERMENEUTIC MOTION.

competence *n.* a key concept in translation pedagogy, identifying the complete range of skills and aptitudes required to be a practising translator. => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT. *IM*

competing discourses *n.* the way in which, through interdiscursive mixing, one discourse can vie with another within a text. An example could be the emergence within a discussion of educational values in a school of a discourse of commercialisation. Recognition and representation of competing discourses constitute text-level problems of translation. => HIJACKED DISCOURSE, INTERDISCURSIVE MIXING, SOCIO-TEXTUAL PRACTICE. *IM*

componential analysis *n.* a method proposed by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011), among others, for determining the semantic components of the meaning of a term in source-text analysis, used as a basis for identifying shared and contrastive features of translation equivalents at the transfer stage. => ANALYSIS. *IM*

compression => CONDENSING.

computer-aided/assisted human translation (CAHT) *n.* the use of automatic machine translation to provide human translators with an initial draft of some text for them to post-edit. With a narrower implication, the term is also applied to the provision of elements of a computer-based system for processing natural language, such as an electronic multilingual lexicon, or translation memory, as an aid to a human translator. The now-preferred terms are the first two of the synonyms listed below. *syn.* **computer-aided/assisted translation (CAT)**, **machine-aided translation (MAT)**, **machine-aided/assisted human translation (MAHT)**. => COMPUTER-ASSISTED TRANSLATION TOOLS. *JL*

computer-assisted translation tools *n.* the array of software available for increasing the effectiveness and efficiency of human translation. Typically, such tools are incorporated into the **translator’s workstation**, a package that brings several functions together in a single platform. These include **Translation Memory (TM)** (a tool that enables the creation and searching of databases of previous translations in order to find solutions for a current item or sequence of text), **term banks** (facilitating the storage and management of specialised multilingual terminology), tools for **term extraction** (the process of searching

databases for specialised vocabulary relevant to a particular domain), *alignment*² and *concordancing* tools, and a suite of word-processing and text-formatting tools. Increasingly, web-based tools enable globally shared use of term banks, translation memories, etc. *syn.* **translation aids.** => CORPUS-BASED TRANSLATION STUDIES. *IM*

conceptual metaphor => METAPHOR IN TRANSLATION.

conceptual narratives => NARRATIVE THEORY IN TRANSLATION.

concordancing *n.* the use of software to extract from a corpus all instances of a word or phrase, surrounded by its immediate (left and right) co-text. Where parallel corpora (of source and target texts) are aligned with each other, use of concordancing can track all translations of a particular word or phrase. A phrasal synonym sometimes loosely used for concordance is key word in context (**KWIC**). => CORPUS-BASED TRANSLATION STUDIES. *IM*

condensation => CONDENSING.

condensing *n.* in simultaneous interpreting, the discarding of information in the source message thought by the interpreter to be less relevant or even redundant, in a strategic attempt to cope with the original speaker's over-fast or over-complex utterances. The term is also applied to an abbreviating strategy in consecutive interpreting, when interpreters try to make their utterances shorter than those of the original speaker because of audience fatigue. *syn.* **condensation, reduction, compression, abstracting.** => COPING STRATEGIES. *JL*

conduit metaphor => CONDUIT MODEL.

Conduit Model (of communication) *n.* a metaphor for the process of human verbal communication, according to which a 'sender' encodes a 'message' that is then 'received and decoded' by a receiver in exactly the form in which it was sent. The term **conduit metaphor** was suggested in 1979 by the US linguist Michael J. Reddy as encapsulating many of the terms used in common parlance to talk about language: 'it conveys a sense of...', 'try to get your thoughts across better', etc. In translation studies, the Conduit Model underlay much early theorising but has since been rejected as untenable as an account of what translators and interpreters actually do. *syn.* **code model.** => MEANING IN TRANSLATION. *IM*

conference interpreting *n.* the provision of an oral translation service to participants at an international conference or similar meeting, usually with fluent simultaneous interpreting available to the multilingual audience in several languages over headphones. The

professional body representing these and other interpreters is the Association Internationale des Interprètes de Conférence (FRE) (the ‘International Association of Conference Interpreters’). *JL*

conflict and translation *n.* the inevitable involvement of translators/interpreters wherever a state of conflict or open warfare exists between groups belonging to different languages and cultures. In such situations, translators and interpreters are subject to suspicion and distrust from both sides. While each side will seek to co-opt them, their agency, even when not exercised to any great extent, places them at risk, either on account of what they translate (e.g. Salman Rushdie’s *The Satanic Verses*), how they translate (e.g. the use of politically sensitive lexis not favoured by their employer), or simply who they are translating (e.g. the military command of an invading army). Translation and conflict has become an area of central concern in translation and interpreting studies in recent times. => CONTACT ZONE, TRANSLATOR’S VOICE. *IM*

connective cohesion => COHESION.

connotation in translation *n.* the treatment by the translator of subjective, associative meanings perceived as attaching to a word, expression, utterance or text in the mind of its users. Such meanings may be personal or shared within communities and, for that very reason, constitute an area of considerable uncertainty for the translator. Connotations of source-text items may not attach to otherwise equivalent target-language items and may have to be restored by compensation¹. => DENOTATION. *IM*

consecration (of authors and texts) *n.* the elevation of a writer’s reputation to having written a work of literature. In some cases, when an author is at odds with the local literary establishment, or especially when a writer’s original text was written in a colonially or otherwise dominated language, and then translated into a world language, it gives the author a fully international reputation as a contributor to world literature. An example of the first type is James Joyce’s *Ulysses*, censored and attacked in the English-speaking world, then translated and published in French in 1929, establishing him, beyond dispute, as one of the giants of modern literature. An instance of the second type is the Indian poet and Rabindranath Tagore, whose poetry was translated into English in the early years of the C20th, bringing him the Nobel Prize for Literature. => INTERNATIONAL OBSERVATORY. *JL*

consecutive interpreting (CI) *n.* the provision of an oral translation service in which the original speaker and the interpreter take turns to speak. The speaking turns may be short or long. Short speaking turns are typical for phrase-by-phrase interpreting in interviews, and for evidence-giving by a witness in a courtroom setting. When the turns are long, as

typically in public speeches, the interpreter may take notes during the speaker's turn, as an aide-mémoire. => NOTE-TAKING, SIMULTANEOUS INTERPRETING. *JL*

consilience *n.* the process and the result of applying methods to bring together the different sciences that together make up our understanding of the material, physical world. The term was proposed in 1998 by the US biological scientist, theorist and advocate of socio-biology Edward Osborne Wilson, to characterise a thematic synthesis of all technically specialised knowledge. One day, he hoped, it would extend to encompass the contribution of the humanities. The concept has been promoted in the field of translation studies by the UK-born Finland-based translation theorist Andrew Chesterman, as a potential antidote to what he describes as the tendency of some translators to take only a superficial interest in a broad spectrum of concepts and methodologies. *adj. consilient. JL*

constitutive conventions *n.* the social and professional agreements tacitly supporting the existential foundations of basic concepts in translation. Some examples of these fundamental concepts are: translation as differentiated from adaptation; the directionality of translation; shifts; text typologies; translation fidelity; and translation universals. *JL*

constrained texts => TEXT TYPOLOGIES.

constructivism *n.* a theoretical approach to translation/interpreting which denies that meanings exist independently of our construction of them. *IM*

construe => REWRITING.

contact zone *n.* the intercultural arena within which complex interactions between officials, clients and their interpreters or translators are played out. The ostensible objectives of the interaction, such as exchanging information, are usually overt and unambiguous. But the more implicit conversational elements to do with unequal power distribution among participants, role, and identity are a site of tension and struggle for communication rights. The term was originally proposed in 1991 by Mary Louise Pratt, Professor of Spanish and Portuguese Languages at New York University. *IM*

content *n.* one half of a traditional distinction made between **form** and content in translation. While content has been taken to refer to the meaning or message of a text, form relates to the way in which it is expressed, in terms of lexical choice, syntax and style. The dilemma over whether translation of content should take precedence over translation of form has been a source of constant debate in traditional studies of translation – in the West at least since Saint Jerome (340?-420). In recent times, other related dichotomies, such as foreignisation and domestication, have drawn the debate onto different ground. => FREE

TRANSLATION, LITERAL TRANSLATION, FORMAL EQUIVALENCE, DYNAMIC EQUIVALENCE, COMMUNICATIVE TRANSLATION, SEMANTIC TRANSLATION. IM

context *n.* the full set of factors affecting any communicative act, including those of translating and interpreting. Any statement of context is potentially infinite since any adduced element of context has its own set of contextual factors. Conceptualisations of context are consequently varied, stretching from the very wide (for example, ‘context of situation’, ‘context of culture’) to the narrow (for example, the Relevance Theory definition of context as the set of assumptions used in mentally processing an utterance). Crucially, in studies of interpreting, context is no longer thought of as static (e.g. a statement of the situation) but rather as unstable, shifting and co-constructed by participants. On the other hand, the German applied linguist and translation scholar Juliane House has argued that a more static concept of context is appropriate for the study of written translation, where source and target text production are remote from each other and the translator has the entire source text as input to the translation process. => CO-TEXT, RE-CONTEXTUALISATION. IM

contextual consistency *n.* ensuring that the translation of an item or element in a text is not merely its closest equivalent on each and every occasion that it occurs (**verbal consistency**) but, rather, is appropriate for the particular co-text and context in which it is to appear. The distinction is part of a model of the translation process proposed by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011) together with his colleague Charles Taber. => ANALYSIS, DYNAMIC EQUIVALENCE. IM

contrastive analysis *n.* the comparative study of two or more languages for the purpose of identifying systematic differences that affect translation. Many such studies, especially from the 1950s to the 1980s, drew on translational data as evidence of norms of language difference (for example the differences in the use of connectives in English, French and German). There is, of course, a danger of circularity in analysing translations for evidence to support generalisations about languages that are then used as guidelines for translators. Moreover, the findings of contrastive analysis are often presented in a context-free manner. However, in translation research involving large corpora, the contrast of actual patterns in translations with regular patterns in naturally occurring target-language texts can offer valid insights into norms of translation. => CORPUS-BASED TRANSLATION STUDIES, EXPLICITATION, NORMS¹. IM

contrastive textology *n.* the analysis in two or more languages of texts belonging to a particular genre with a view to discovering semantic, syntactic, pragmatic and stylistic

regularities that would enable contrastive statements to be made about the make-up of such texts in each language culture. The outcomes of this type of research inform translator decision-making. => PRACTITIONER RESEARCH. *IM*

controlled language => HUMAN-AIDED/ASSISTED TRANSLATION.

coordination *n.* the role played by a face-to-face interpreter in managing the talk exchange between all participants. A growing body of research into interpreting as interaction, particularly that of the Swedish interpreter and interpreting theorist Cecilia Wadensjö, has conclusively shown that translating constitutes only part of interpreters' activity, and that their coordination of others' talk is vital to the progression of the exchange. => GATEKEEPING, TRIADIC EXCHANGE, TURN TAKING. *IM*

coping strategies *n.* a range of procedures or techniques adopted by simultaneous interpreters in order to deal with, firstly, the problems involved in dividing attention between input and output, a high input-delivery speed or information-processing difficulties, and, secondly, the expectancy norms they have internalised during training. => ANTICIPATION, CHUNKING, CONDENSING, INPUT, NORMS², STALLING. *IM*

corpus-based => CORPUS-BASED TRANSLATION STUDIES.

corpus-based translation studies *n.* investigation of translation products as evidence of the translation process by means of the manipulation of large, machine-readable corpora. These may be **monolingual translational corpora** of (spoken and/or written) translated texts, which can then be compared with evidence from large reference corpora of non-translated texts in the same language (such as the British National Corpus) in order to discover stylistic or other peculiarities of translational language use. The **Translational English Corpus**, hosted at the University of Manchester, UK, is a prime example of a monolingual translational corpus. **Comparable corpora** involve at least two sub-corpora – for example, in order to compare translated and non-translated language use in a single language. **Parallel corpora** contain source texts and target texts in two or more languages to enable tracking of the treatment in translation of particular linguistic features. In order to facilitate searches, parallel corpora need **alignment²**, that is, the (software-assisted) process of linking source-text units with corresponding target-text units. Parallel corpora are therefore a useful way of studying translation shifts on a large scale. Their use in translator training is also now widespread. Research using translational corpora may be either **corpus-based** (using corpora to test or illustrate pre-existing theories) or **corpus-driven** (investigating research questions that derive from corpus-based findings). => EXPLICITATION, LEXICAL DENSITY, UNIVERSALS OF TRANSLATION. *IM*

corpus-driven => CORPUS-BASED TRANSLATION STUDIES.

correspondence *n.* the matching of elements of a source language and a target language at a looser level of precision than in the case of *formal equivalence*. This sense of ‘correspondence’ is often used for de-contextualised **dictionary equivalents**, while ‘equivalence’ is used more for textual equivalents in source-text/target-text pairings. => DYNAMIC EQUIVALENCE. JL

corresponding translation => HETEROFUNCTIONAL TRANSLATION.

court interpreting *n.* the process of bilingual interpreting in a context governed by legal process, such as in a court-room. The pressure on a translator in such an environment is extraordinarily demanding. In many countries, including the US, a strict verbatim translation is required, to ensure that the court has access to everything that is said, including false starts, and nothing more than that. An ethical debate continues over whether a court interpreter should have not only a translational role, but also one of mediating significant cultural differences that may arise between the different sociolinguistic communities involved, say between two languages such as Tamil and English. *syn.* **legal interpreting, judicial interpreting.** => PUBLIC SERVICE INTERPRETING. JL

covert errors => TRANSLATION QUALITY ASSESSMENT.

covert translation *n.* a translation which successfully conceals its derivative relationship with an original text in another language by virtue of its functional equivalence for an audience from a different culture. Covert translation is said to be appropriate for source texts that are not specifically aimed at source-language readers. An example is a well-written user’s manual for a car manufactured outside the country of use. Another is a well-translated tourist brochure, functioning successfully, as far as readers are concerned, as an original source text. The term was introduced in 1977 by the German applied linguist and translation scholar Juliane House, as an antonym for her concept of **overt translation**, where the source text is tied to the source language and its culture and the status of the target text as having been translated from an original text in another language is blatant, or at least detectable. This might be apparent for example from the use of non-native syntactic patterns, or more subtly from the situationally over-colloquial nature of the translated text. Another example, even more obvious as overt translation, is when the name of the translator is included in the credits of a book. In both covert and overt translation, it is primarily the nature of the source text that determines the appropriate strategy. A similar distinction offered in 1997 by the German translation theorist Christiane Nord (1943-) is between **instrumental translation**, as in the example of a car-manual given above, and

documentary translation, where the fact that translation is involved is manifest. =>

NATURALNESS IN TRANSLATION. *JL*

creolisation => HYBRIDISATION.

crib translation *n.* a translation produced as a preliminary draft by someone familiar with the source language, in the role of an intermediary or assistant to the eventual translator, who is then responsible for the ultimate product. *JL*

critical discourse analysis (CDA) in translation *n.* the application to the study of translations of a kind of discourse analysis informed by social theories, typically those which offer a critique of abuses of power and control. Many studies have uncovered translational processes that run counter to the interests of the socially or culturally disadvantaged or simply skew a translation in a particular ideological direction. CDA has also been used in the analysis of face-to-face interpreting, during which interpreters may, wittingly or not, align themselves with either the less-powerful (e.g. an asylum seeker) or the more-powerful (e.g. an adjudicator) participant in an exchange. => DISCOURSE

ANALYSIS IN TRANSLATION. *IM*

cross-cultural *adj.* relating to studies carried out in two distinct cultural communities for purposes of comparison and contrast. The term is also used synonymously with *intercultural*. => CROSS-CULTURAL PRAGMATICS, INTERCULTURAL. *IM*

cross-cultural pragmatics *n.* the study of verbal and non-verbal communication of intended and received meanings in two or more distinct cultural groups. An example is the international study of requests and apologies in seven different languages conducted in the Cross-Cultural Speech Act Research Project (CCSARP) in the 1980s. On the basis of this and other research, for example, the German applied linguist and translation scholar Juliane House found cross-cultural differences between German and English speaker groups in terms of directness/indirectness, orientation towards self/others, orientation towards content/addressees, explicitness/implicitness and so on. Such findings are of obvious relevance to translators and interpreters. => CONTRASTIVE ANALYSIS, CULTURAL FILTER. *IM*

crowdsourcing => VOLUNTEER TRANSLATION.

cultural brokering => LANGUAGE BROKERING.

cultural capital *n.* the relative acquisition and distribution of cultural resources within a socially differentiated society (e.g. education, access to knowledge, 'good' taste) such that different value is attached to the capital of each individual member. The term is owed to the

French social theorist Pierre Bourdieu (1930 - 2002). => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, FIELD, HABITUS. *IM*

cultural change => CULTURAL THEORY.

cultural filter *n.* the set of dimensions on which members of two cultural communities differ in their cultural presuppositions. Within a model of translation proposed by the German applied linguist and translation scholar Juliane House, translators are said to apply a cultural filter when seeking to achieve functional equivalence between a source text and a target text. => COVERT TRANSLATION, CROSS-CULTURAL PRAGMATICS, DYNAMIC EQUIVALENCE, TRANSLATION QUALITY ASSESSMENT. *IM*

cultural mediator *n.* a description of the interpreter's role that recognises the need for explanation, explicitation, and adaptation in view of cultural differences between the other parties to an exchange, e.g. doctor and patient, immigration adjudicator and asylum seeker. => MEDIATION², ROLE. *IM*

cultural politics of translation *n.* an area of translation theory and practice concerning issues of power and control over the choice of what is/is not translated, how it is translated and the repercussions of such choices. Prominent in these debates are issues of gender, postcolonialism, translation in zones of conflict, translator activism and translator strategy. => ABUSIVE TRANSLATION, ACTIVISM, CONFLICT AND TRANSLATION, DOMESTICATION, GENDER AND TRANSLATION, POSTCOLONIALISM IN TRANSLATION. *IM*

cultural redundancy *n.* all relevant aspects of the cultural context of a source text that are implicit in that text for source-text readers but may not be retrievable by target-text readers. The term is owed to the US translation theorist and Bible translator Eugene Albert Nida (1914-2011), who saw a need to restore cultural redundancy in the process of translation for the benefit of target-text readers. *IM*

cultural studies in translation *n.* investigation of the social, historical and cultural factors affecting translators and translations, including for example issues of gender and postcolonialism, the politics of publishing and translation as *rewriting*. => CULTURAL TURN. *IM*

cultural theory *n.* a general field of anthropological enquiry that seeks to define and account for patterns of behaviour, values, and modes of thought shared by social groups. Broadly, cultural theory deals with the ways in which humans interpret their environment and how these evolve (**cultural change**). Since translation is an intercultural activity, cultural theory

both informs and, potentially, may be informed by studies of translation. => INTERCULTURE.

IM

cultural translation *n.* a term used to describe the procedures of ethnographers and anthropologists who seek to describe and account for the meanings and behaviours of societies other than their own. In interpreting the implicit meanings of other (usually less powerful) cultures, analysts are thereby claiming the authority to translate what others mean. Cultural translation is thus an exercise in power and control, as cogently argued in 1986 by the Saudi-Arabian-born anthropologist Talal Asad. In another acceptance, cultural translation can be seen as an effect of mass migration in a globalised world: people are ‘translated’ across cultural boundaries into new social norms, belief structures and identities. => DOMINATED CULTURES, DOMINATING LANGUAGES. *IM*

cultural turn *n.* a movement in translation studies away from more formalist, linguistic approaches towards consideration of cultural context, not just as a situational variant but as an active force, shaping the generation and reception of translations. From around 1990, this movement focused especially on issues of history, ideology and power, initially in the field of literary translation but soon expanding to coalesce with similar interests in neighbouring fields, for example, interpreting studies and critical discourse analysis. => GENDER AND TRANSLATION, IDEOLOGY IN TRANSLATION, IDEOLOGY OF TRANSLATION, POSTCOLONIALISM IN TRANSLATION, POWER IN TRANSLATION. *IM*

culturemes *n.* terms or concepts that are specific to only one of the two cultural contexts involved in any act of translating. *syn.* **culture-bound term**. => TRANSLATION PROCEDURE.

IM

décalage (FRE) => TRANSLATIONAL DELAY.

decision-making in translation *n.* the process of selection from among options at any point in the act of translating or at a preliminary stage such as accepting a brief. The choice may be guided by such overarching precepts as ‘equivalence’, ‘fitness for purpose’ or ‘interventionism’, depending upon the translator’s outlook. => EQUIVALENCE, IDEOLOGY IN TRANSLATION, INTERVENTIONIST APPROACH, NORMS¹, SKOPOS THEORY. *IM*

decoder’s channel => CHANNEL.

deconstruction *n.* the view, associated primarily with the Algerian-born French literary philosopher Jacques Derrida (1930-2004), that meaning cannot exist outside of language itself, so that words do not refer to some external reality but create their own meanings in contrast to each other within a language. Perfect translatability is therefore impossible. Each

repetition of a word relies on previous iterations of that word (thus creating stability of meaning) but also occurs in a new context and thus inevitably accrues new meaning. =>

DERRIDA'S RELEVANT TRANSLATION. *IM*

DeepL *n.* a machine translation system based on artificial intelligence and machine learning, designed by a company of the same name based in Cologne, Germany. *IM*

defamiliarisation *n.* any textual move (from choice of a word to genre conventions) which confronts the reader with the unfamiliar, unexpected or non-habitual as a means of drawing attention to or inviting reconsideration of an item, idea or practice. The term was originally coined by the Russian Formalists (as 'ostraneniye', 'making strange') to describe a feature of literary expression. The translator may seek to introduce defamiliarisation into a target text, either to reflect some defamiliarising source-text sign or simply in order to confront the reader with the foreignness of the source text. => DOMESTICATION, MINORITISING TRANSLATION. *IM*

delivery (in interpreting) *n.* all features of the interpreter's output, including speed of articulation, intonation, fluency, voice quality. In simultaneous mode, some of these features depend on the delivery of the speaker being interpreted. For example, the speaker's **speed of delivery**, often measured in words-per-minute, is an area of interest in both training and research. *IM*

denotation *n.* the relation holding between a lexical item and what it is assumed to refer to. For example, 'woman' denotes a female, adult human being. It is a fundamental linguistic problem of translation that apparently matching lexical items in two languages often do not share exactly the same denotation. *syn.* **denotative meaning, referential meaning**. => CONNOTATION. *IM*

denotative equivalence *n.* a relation holding between lexical items in two different languages, such that they share the same *denotation*. This relation does not guarantee that a relation of equivalence will necessarily obtain between them when instantiated in a source and target text respectively. For example, the English term 'custard' and the French 'crème anglaise' are often given as denotative equivalents in bilingual dictionaries but the former may not be held to be an equivalent of the latter in a restaurant menu, or indeed by tourist diners. *syn.* **referential equivalence** => EQUIVALENCE, KOLLER'S FIVE TYPES OF EQUIVALENCE. *IM*

derived creativity *n.* a term used by the German translation theorist Albrecht Neubert (1930-2017) and, following him, by the US translation theorist Gregory M. Shreve, to reflect the

dual nature of translation. Translators on the one hand start with a source text, by which they are guided at least to some extent (they derive meaning) but have to be creative in order to accommodate the translated text to a different socio-cultural and socio-textual environment. => LEIPZIG SCHOOL. *IM*

Derrida's relevant translation *n.* a translation that seeks equivalence by selecting words that are the most appropriate, adequate and univocal representations of corresponding source-text items. 'Relevant translation' here is actually an English translation of 'traduction relevante' (FRE), itself apparently calqued on the English term, used by the Algerian-born French literary philosopher Jacques Derrida (1930-2004) in a lecture delivered in 1998 to French literary translators. Derrida justifies his own translation of 'when mercy seasons justice' (*Merchant of Venice*) by 'quand le pardon relève la justice' on three grounds. 1. The French verb 'relever' (cf. its gerundive form 'relevant') conveys the culinary sense of 'seasoning' something, that thereby remains itself but is altered; 2. It also expresses the notion of lifting, exalting; 3. It also conveys the sense of 'replacement', as in the English 'to relieve someone at the end of a period of duty'. All three senses are present, Derrida claims, in the Shakespearean verse. This then becomes a metaphor for translation itself: replacing, while seasoning and exalting. *IM*

descriptive translation studies *n.* an approach to translation that takes an observational view about the subject of translation and the operations that take place, rather than prescribing what should happen. *ant.* **prescriptive translation studies**. *JL*

deterritoriality *n.* the process of blurring of national borders and identities inherent in processes of globalisation and movement of peoples across national and cultural boundaries. => HYBRIDITY. *IM*

dethroning the source text => SKOPOS THEORY.

de-verbalisation *n.* a stage in the translation process in which the sense of the source text is said to be conceived independently of the source-language form in which it is expressed before being re-verbalised in appropriate target-language form. 'De-verbalisation' is strongly associated with the Paris School (of interpreting and translation) and the theory formulated by its founder, the Franco-Serbian conference interpreter, educator and theorist, Danica Seleskovitch (1921-2001). => INTERPRETIVE THEORY OF TRANSLATION. *IM*

deviant strategy => POETRY IN TRANSLATION.

diagonal translation *n.* a descriptive term for interlingual subtitling, reflecting the shift of both mode and language involved. In written translating and in dubbing, there is no shift of

mode, only of language (**horizontal translation**) while in intra-lingual subtitling, speech in a source language becomes writing in the same language (**vertical translation**). These terms were originally suggested by the Danish audio-visual translation scholar Henrik Gottlieb. => AUDIO-VISUAL TRANSLATION, INTERLINGUAL TRANSLATION, INTRALINGUAL TRANSLATION, TRANSADAPTATION, TRANSDUCTION. *IM*

dialect translation *n.* the treatment by the translator of non-standard features in a source text due to geographical, historical or social variation, sometimes referred to as **linguistic variation**. Seeking to replace a source-language dialect with a target-language dialect, deemed in some way to be its equivalent, tends to be problematic because of the culture-specific nature of dialects. For this reason, the default option for plays and films is simply to use standard language features in the translation. However, where an underlying motivation for the use of dialectal forms in a source text can be discerned, it may be possible to signal the intended values by the use of non-standard (but not dialect-specific) features of the target language. => REGISTER ANALYSIS. *IM*

dialogue interpreting *n.* a term used in interpreting studies (rather than in the interpreting profession) to designate modes of interpreting other than the interpreting of monologue, characteristic of most conference interpreting. Dialogue interpreting is most often conducted face-to-face in consecutive mode, with the interpreter translating both ways between two speakers of different languages. Thus, in addition to the task of translating, the dialogue interpreter acts as a gatekeeper and coordinator of the talk exchange. In interpreting into signed languages in a dialogue situation, simultaneous interpreting is most often used. *syn.* **face-to-face interpreting.** => LIAISON INTERPRETING, PUBLIC SERVICE INTERPRETING, GATEKEEPING. *IM*

diamesic translation *n.* another term for mode shift in translating, for example from spoken to written (subtitling), from spoken to signed (sign-language interpreting) or from visual to auditory (audio description). *syn.* **intersemiotic translation.** *IM*

didactics of translation => TRAINING OF TRANSLATORS.

dimensional mismatches => TRANSLATION ERRORS.

diplomatic translation *n.* the use of translation services, especially interpreting, in encounters between representatives of governments. The history of translation abounds with instances of interpreters bearing the brunt of international hostilities, from the slaying of those bearing bad news to the enslavement of bilingual captives, used to communicate with or spy on defeated peoples. Diplomatic translation has therefore always been a particularly

sensitive area, in which translators may be required to relay not only the sense but the actual words of the source while at the same time seeking to avoid any unnecessary giving or taking of offence. => CONFLICT AND TRANSLATION. *IM*

Direct Machine Translation => MACHINE TRANSLATION.

direct speech acts => SPEECH ACT.

direct translation¹ *n.* the process and the result of translating material from one language to another without an intermediary translated text, as in translating from Arabic to Mandarin, rather than from Arabic to English to Mandarin. *JL*

direct translation² *n.* a general mode of translation, opposed to indirect (or oblique translation). In direct translation, the translator respects the linguistic structure, style and specific meaning of the original. In such cases the two languages need to exhibit equivalence, usually a feature only of closely cognate languages. In **indirect translation**², the translator decides, within the context of the intended purpose of the translation, that a more acceptable or adequate translation will result from greater choice being exercised. These senses of direct and indirect translation were suggested in 1958 by the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90). *syn.* **literal translation**, **traduction directe** (FRE). *ant.* **indirect translation**², **oblique translation**. => DIRECTION OF TRANSLATION, DIRECT MACHINE TRANSLATION, RELEVANCE THEORY IN TRANSLATION. *JL*

direction of translation *n.* the sequence of texts in different languages involved in a given act of translation from an original source text to the eventual target text. In indirect translation¹, a third language version is used as an intermediary source text. In direct translation¹, the target text is translated from a source text to a target text without the use of an intermediary language. A **centrifugal direction of translation** translates written text, speech or sign language from the translator's language of habitual use into a different language. A **centripetal**¹ **direction of translation** translates written text, speech or sign language into the translator's language of habitual use from a different language. The concepts of centrifugal and centripetal directions of translation can be applied to both indirect¹ and direct translation¹. In indirect translation, when using an intermediary language as a pivot language between two other languages, say in translating from Arabic via English to Mandarin, and when the translator's language of habitual use is English, the first stage (Arabic to English) would involve a centripetal¹ direction of translation, and the second stage (English to Mandarin) a centrifugal direction. *syn.* **directionality**. => DIRECT TRANSLATION². *JL*

directionality => DIRECTION OF TRANSLATION.

disambiguation *n.* the removal of unintended meanings from the analysis of a source text prior to translating it. In the case of polysemous items, for example the noun 'round' in English, co-text and context are usually sufficient for determining the intended sense. Where genuine ambiguity or vagueness exists, translators rely on contextual assumptions, not only for an interpretation¹ of the source text but also in order to judge whether disambiguation will be appropriate for the target text. => RELEVANCE THEORY IN TRANSLATION. *IM*

discourse analysis in translation *n.* the application to the study of translation of the models and methods of analysing language as interaction, especially those inspired by the systemic functional linguistics of the Australia-based British linguist Michael Alexander Kirkwood Halliday (1925-). Together with insights from critical discourse analysis, such applications have revealed much about the ways in which translators negotiate implicit meanings and the different contextual assumptions of source-text producers and target-text readers. => CRITICAL DISCOURSE ANALYSIS, PRAGMATICS OF TRANSLATION. *IM*

discourse community => COMMUNITIES OF PRACTICE.

discourse¹ another term for continuous text or speech. *IM*

discourse² the process of speaking/writing, as opposed to its product (which is **text**). *IM*

discourse³ => SOCIO-TEXTUAL PRACTICE.

discursive competence *n.* a component of translator competence, which covers the translator's command of text, discourse and genre conventions in source and target languages. Training for this competence is seen as especially important in countries where the translation market demands inverse translation and therefore command of these conventions in a non-native language. => INVERSE TRANSLATION, PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT, TRANSLATION COMPETENCE. *IM*

display *v.* a term proposed in 1992 by the Swedish interpreter and interpreting theorist Cecilia Wadensjö to designate an interpreter strategy of representing what others say while at the same time showing his/her own non-involvement in what is said. The converse strategy (**to replay**) consists of re-performing not only (a version of) the words but also the expressiveness, including the *paralinguistic* features, of the original utterance. => VOICE² IN TRANSLATION. *IM*

distancing voice => VOICE² IN TRANSLATION.

divided attention *n.* a characteristic of the activity of (especially simultaneous) interpreting, which requires listening and processing new input at the same time as speaking aloud a translated output. The effects and limits of divided attention have been investigated by a number of interpreting researchers. => EFFORT MODELS, INPUT. IM

documentary translation => COVERT TRANSLATION.

Dolet's principles of translation *n.* five precepts about 'good' translation published in 1540 by the French humanist and printer Étienne Dolet (1509-46). In his sense of the order of their importance, they were: perfect understanding of the source text; perfect knowledge of both the source and the target language; avoidance of literal, word-for-word translation; avoidance of Latinate and unusual words; and avoidance of clumsy phraseology. *JL*

Dolmetschen (GER) *n.* the process of interpreting utterances spoken in one language into speech in another. The process of translating texts written in one language into writing in another is **Übersetzen** (GER). In a publication in 1813, the German philosopher, theologian, classicist and philologist Friedrich Daniel Ernst Schleiermacher (1768-1834) reserved the term 'Dolmetschen' for commercial translation, 'Übersetzen' for literary translation. *JL*

domestication *n.* the process and the result of translating a source text into a text that reads so nearly as an original text in the target language as to make the translator's contribution relatively invisible. The converse of this strategy is **foreignisation** or **foreignised translation**, where the incorporation of manifestly foreign words or phrases from the source text is deliberately used to communicate to the reader not only the non-native status of the translation and a flavour of the source culture, but also an understanding of the value placed on the foreign source concerned. The concepts of both domestication and foreignisation were first outlined in 1813 by the German philosopher, theologian, classicist and philologist Friedrich Daniel Ernst Schleiermacher (1768-1834). In 1995 the dichotomy was taken up by the US translation theorist Lawrence Venuti, who has widely promoted the concept of the translator's visibility as a means of resisting cultural ethnocentrism. => ABUSIVE TRANSLATION, MINORITISING TRANSLATION. JL

dominated cultures *n.* groups whose social practices, beliefs, modes of expression and so on have been subject to pressure either through colonialism or through the economic might of dominant powers and the forces of globalisation. The US translation theorist Lawrence Venuti recommended foreignisation as a means of resisting cultural hegemony in translation into English. However, as pointed out by the US-based literary and cultural scholar and translation theorist Maria Tymoczko in 2007, dominated cultures are in any case constantly invaded by cultural imports from dominant powers. Translators in such cultures may prefer

domestication as a means of resistance. => ABUSIVE TRANSLATION, DOMESTICATION, DOMINATING LANGUAGES. *IM*

dominated languages => DOMINATING LANGUAGES.

dominating languages *n.* the languages of those powers that, by virtue of their imperial past, technological advancement or geopolitical authority, occupy (or once occupied) a position of strength and ascendancy over other languages (**dominated languages**). For the Irish author, cultural studies and translation theorist Michael Cronin, writing in 1998, a consequence of the domination of English in the fast-growing area of technological development is that all other languages are, in this area, minority languages. => GLOBALISATION AND TRANSLATION, HEGEMONY, MODERNITY AND TRANSLATION. *IM*

domination (in translation) *n.* the exercise of power and authority by, in and as a consequence of any act of translating. *syn.* **dominance**. => ABUSIVE TRANSLATION, DOMINATED CULTURES, DOMINATING LANGUAGES. *IM*

dragoman *n.* a term of Akkadian origin used in the Middle East (especially in Ancient Egypt and, later, during the Ottoman Empire) to designate an interpreter, who also served as an official guide and sometimes had diplomatic functions. *IM*

drama translation *n.* the translation of plays and other dramatic texts, whether for the purpose of making foreign literature available in translation for readers or for the purpose of performance on stage. This fundamental distinction determines the kind of translation that is produced. While in the former case the problems to be overcome may include the representation of a playwright's style, of culture-bound terms or how to represent colloquial speech in writing, for example, in translating for the stage *pragmatics* comes to the fore: speech acts must do what they are intended to do. Moreover, they must match various features of the production, including characterisation, stage directions, set, lighting and so on. For this reason, translators often collaborate with producers in the final version of a translation to be used in performance. If the setting of a production is to be changed to that of the target-language culture, *adaptation* is called for. => DIALECT TRANSLATION, SPEECH ACTS IN TRANSLATION. *IM*

dubbing *n.* in a foreign-language film or video-recording, the process of substituting for the original sound track of speech a translated version in another voice, for the benefit of non-bilingual viewers. The visible lip movements of the visual recording are closely synchronised with appropriate acoustic events of the new one. This process of synchronisation is colloquially referred to as **lip-synching**, often abbreviated to 'lip-synch'

(or 'lip-sync'). The comparable synchronisation of the verbal strand with emphasis and *paralinguistic* gesture in such dubbing is sometimes referred to colloquially as **nuclear-sync**. Preference for *subtitling/captioning* versus dubbing varies over different countries. For example, in Europe, countries that traditionally favour dubbing over subtitling/captioning are Austria, France, Germany, Italy and Spain. Dubbing is also traditionally preferred over subtitling/captioning in Latin America, and in China, France, Germany, Italy, Japan and Spain. In a number of smaller regions where a minority language is important, such as Catalonia, the Basque area, Québec and Wales, dubbing also tends to be favoured. Countries that favour subtitling/captioning over dubbing are Belgium, Greece, Israel, Hong Kong, Luxembourg, Netherlands, Portugal, Scandinavia, Thailand and the United Kingdom. With a choice between the two methods now becoming increasingly available to users, there is a swing in many countries towards subtitling. => AUDIO-VISUAL TRANSLATION, DIAGONAL TRANSLATION, SUBTITLING, SURTITLING. *JL*

Dubrovnik Charter => FEDERATION INTERNATIONALE DES TRADUCTEURS.

dynamic equivalence *n.* a type of translation which seeks to achieve the same communicative understanding by the intended recipient as would some native recipient of the original source text. Such equivalence may involve the substitution of different concepts if the source and target languages differ significantly in their cultural frameworks. Complete communicative equivalence (which would constitute *covert translation*) is rarely achieved, since attention would have to have been successfully paid to all relevant sociolinguistic and contextual aspects of language use in the texts concerned. The more culturally distant the language into which the source text is to be translated, the less likely it is that communicative equivalence will be within reach. The phrase was introduced in 1964 by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011). *syn.*

functional equivalence, pragmatic equivalence, equivalent effect, paraphrase. => FORMAL EQUIVALENCE. *JL*

ear-voice span (EVS) *n.* the temporal and linguistic durations reflecting the dynamic perceptual and cognitive relationships between what simultaneous interpreters hear in one language and what they say in another. The psycholinguistic skills involved are very complex, especially in the simultaneous interpreting of spontaneous speech when a pre-prepared text is not available. The complexity is even greater than in the everyday situation of listeners preparing a conversational reply while listening to a speaker of their own language. The language heard from the speaker being interpreted has to be perceptually registered and cognitively decoded by the interpreter; that speech has to be filtered for noticed and unnoticed corrections as well as any speaker dysfluencies (such as hesitation

signals and slips of the tongue); and the interpreter's account of the message to be communicated has to be linguistically planned and executed in a way that is as close as possible to the sense of the original, but within not only the cognitive but also the cultural grasp of the intended audience. This last requirement means, for instance, that politeness devices such as greetings and farewells, honorific and other terms of address, and linguistic hedges, as well as idioms, metaphors, similes and figurative language generally, have to be converted to forms intelligible to the culture of the audience. Dealing with particular languages also brings in the need for different coping strategies: in German, for instance, the interpreter may have to wait until the end of the clause or sentence to discover the sense of the verb. In English, access to the sense of the verb is typically much more immediate. Planning the interpreted version of the speaker's original utterance almost always has to go on while simultaneously listening to the speaker's next or subsequent utterances. The need to take written notes (e.g. for figures) may further complicate the psycholinguistic task. Not surprisingly, in order to keep approximate pace with the speaker, many interpreters often try to anticipate (in some contexts and to some degree) what the speaker may be about to say. The interpreter's psychological stress in such circumstances is substantial, and few simultaneous interpreters can operate at full competence for more than about twenty minutes or half an hour. A solution to the problem of interpreter-fatigue, albeit a costly one, has been to organise a team of interpreters able to take turns in the work, especially in interpreting at large-scale multinational conferences. *syn.* **décalage, lag, time lag.** => ANTICIPATION, SIMULTANEOUS INTERPRETING, TRANSLATIONAL DELAY. *JL*

eavesdropper => AUDIENCE.

ECOS *n.* an Association of Volunteer Translators and Interpreters for Solidarity (Asociación de traductores e intérpretes voluntarios por la solidaridad, SPAN), formed in 1998 in Granada, Spain, but with an increasingly international membership of practicing professionals, trainees, trainers and researchers. The Association questions the very possibility of neutral translating and stresses the fact that, by reproducing dominant discourses, translators and interpreters in fact reinforce these. => ACTIVISM IN TRANSLATION, BABELS, GRANADA DECLARATION, HUMAN RIGHTS AND TRANSLATION. *IM*

Effort models (of translation) *n.* a group of analyses of the different types of cognitive effort required in simultaneous interpreting, consecutive interpreting and sight translation. In each case, multiple types of effort compete with each other for cognitive processing capacity, and this competition can lead to frequent characteristic errors in the performance of both inexperienced and expert interpreters. The first account of these influential models was given in 1989 by the French conference interpreter, researcher and theorist Daniel Gile.

In simultaneous interpreting, a **Listening and Analysis Effort** is needed to understand the incoming speech in the source language; a **Production Effort** is required to generate and produce the outgoing speech in the target language; and a (short-term) **Memory Effort** has to manage the flow of information between the perception of the source language utterances and the generation of the target language speech. In consecutive interpreting, two phases occur. In the first, the Listening and Analysis Effort and the Memory Effort are the same as in simultaneous interpreting, but a **Note-taking Effort** replaces the Production Effort. In the second phase, a (long-term) Memory Effort combines with the Production Effort to generate the outgoing target language speech. In sight translation, the initial Listening and Analysis Effort is replaced by a **Reading and Analysis Effort** applied to the source text to be translated, but Gile suggested that a short-term Memory Effort is not needed because the message remains visibly available in the source text. Finally, the source text is translated into an audible target language utterance, in the Production Effort. In a modern cognitive approach, each of Gile's Efforts would be seen to exploit multiple components, but the professional effect of Gile's modelling and relevant work on cognitive processing by his contemporaries was to promote a growing recognition of the highly complex psycholinguistic nature of translating in general and simultaneous interpreting in particular.
=> EAR-VOICE SPAN. *JL*

empirical research in translation *n.* investigation of the process or product of translation by means of observation or experimentation. Early empirical research into the process of conference interpreting included measurement of *ear-voice span*, observation of interpreters' pausing, and experiments in the division of attention. Process research in translation has involved the use of think-aloud protocols or immediate retrospection protocols in experiments with groups of translators. With the advent of large computerised corpora, empirical investigation of translation products has undergone a step change, allowing, for example, more rigorous testing of hypotheses and the systematic comparison of translated and non-translated text in search of translation norms or even universals. => COGNITIVE TRANSLATION STUDIES, CORPUS-BASED TRANSLATION STUDIES, EAR-VOICE SPAN, NORMS¹, PROCESS RESEARCH, RECALL IN TRANSLATION RESEARCH, UNIVERSALS OF TRANSLATION. *IM*

empowerment of translators *n.* enhancing the agency of translators by encouraging them to interrogate the text, and to question their own position and that of the text they will create in a target culture. Inputs such as feminist translation theory, postcolonialism and the study of uses of translation in conflict situations open up a wide range of perspectives on translation and relativize essentially Western notions of accuracy, faithfulness and transparency. The

American literary and cultural scholar and translation theorist Maria Tymoczko has suggested that translators can be empowered by widening the concept of translation and recognising the reflexive position of the translator. => ACTIVISM IN TRANSLATION, ETHICS OF TRANSLATION AND INTERPRETING, INTERVENTIONIST APPROACH. IM

empowerment through translation *n.* the use of translation to free a text from the confines of its native environment and enable it to draw the attention of a wider, even global audience to the issues it takes up. This case of empowerment was documented by the Indian translation scholar Rita Kothari in 2007. => POSTCOLONIALISM IN TRANSLATION. IM

EN 15038 => EUROPEAN COMMITTEE FOR STANDARDISATION.

en face (FRE) **translations** *n.* the target texts of translations printed side-by-side with their source text originals. *JL*

entextualisation *n.* the process whereby *discourses*³ are removed from their original context and re-textualised in a new context, within which their potential to signify may be substantially altered. Translation is thus a particular case of entextualisation. The Belgian applied linguist Jan Blommaert has shown how, for example, African texts which would enjoy high prestige in their local settings lose, when translated into Dutch, much of their original coherence and become, in a European setting, grounds on which applicants for asylum may be rejected. => SOCIO-TEXTUAL PRACTICE IM

epitexts => PARATEXT.

equivalence *n.* the degree of correspondence of meaning, grammar, style and communicative effect between a source text and any translation into a particular target text. The term 'equivalence' was listed in 1958 by the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90) as one of seven of their types of translation procedure. In their case the equivalence invoked was not maximally strict. It involved translating units in the source text, especially idiomatic expressions, into different but more or less equivalent expressions in the target text, as in translating French 'je m'en fous' by English 'I don't give a damn'. The Swiss translation theorist Werner Koller (1942-) in 1979 and 1989 proposed five types of equivalence (sometimes referred to by specialists in translation studies by its original German term *Äquivalenz*). These were denotative equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence and formal equivalence. Criticisms of the basic concept have included the arguments that equivalence in translation cannot be absolute, it can extremely seldom achieve full equivalent effect, it promotes over-

explicitation, and reflects a very Western-oriented notion of the requirements of communication. => DYNAMIC EQUIVALENCE, FORMAL EQUIVALENCE, KOLLER'S FIVE TYPES OF EQUIVALENCE. *JL*

equivalence variables => TRANSLATION TYPOLOGIES.

equivalent effect => DYNAMIC EQUIVALENCE.

ergonomics of translation *n.* a range of factors affecting translators at work including physical, cognitive and organisational aspects. For example, physical factors include the strain involved in sitting at a workstation for several hours; cognitive factors include human-computer interaction and dealing with unfamiliar software; organisational factors include relations with clients or service providers. *IM*

escort interpreting *n.* the provision of consecutive translation for an individual or a small group by an interpreter accompanying them for liaison purposes on a tour or visit. *JL*

essentialism => MEANING IN TRANSLATION.

aesthetic-poetic translation => AESTHETIC-POETIC TRANSLATION.

ethics of translation and interpreting *n.* the moral principles governing the practice of cross-linguistic and cross-cultural mediation in all its forms. Over time, debates on ethics have evolved from the traditional injunctions in professional codes of practice to ensure 'fidelity', 'accuracy' and 'neutrality' to current reassessments of the role of translators and interpreters as accountable beings, routinely confronted with situations of conflict, oppression and gross inequalities of power but potentially empowered to act in a morally responsible way. => GRANADA DECLARATION, HIERONYMIC OATH, LOYALTY. *IM*

ethnographic translation => THICK TRANSLATION, AESTHETIC-POETIC TRANSLATION.

EURODICAUTOM *n.* an early terminology database for the European Commission. It was constructed in 1975, and initially used mostly by translators. The Commission was able to consult it online from 1980, and the number of languages it could translate grew from six to twelve (one of them being Latin, to facilitate handling the terminology of scientific names). Free access to multilingual terminology within the domains of the European Union's activities was made available through public user interfaces. It dealt with a wide range of human knowledge, and specialised in the technical terminology related to European Commission policy in areas such as agriculture, finance, legislation, telecommunications and transport. EURODICAUTOM was succeeded by Inter-Active Terminology for Europe

(IATE) in 2007, after having made a pioneering contribution. => INTER-ACTIVE TERMINOLOGY FOR EUROPE. *JL*

European Association for Studies in Screen Translation *n.* an association founded in Cardiff, Wales in 1995, whose aim is to facilitate the exchange of information and to promote professional standards in the training and practice of audio-visual translation. *IM*

European Committee for Standardisation (CEN) *n.* a committee responsible for standards within the European Union, including **standard EN15038**, concerning quality in translation and directed at translation service providers, published in 2006. In addition to specifying competence levels for translators, quality management arrangements and procedures for contact between service providers and clients, it includes a requirement for checking and revising translations for the purpose of quality assurance - a provision also stipulated in the international standard **ISO 17100**, published in 2015. => REVISION. *IM*

European Society for Translation Studies *n.* a society founded in Vienna in 1992, with members in 37 countries. It functions as a research network, a forum for discussion and a resource centre. It offers grants and awards, news of activities and publications and holds a tri-annual congress. AMERICAN TRANSLATION AND INTERPRETING STUDIES ASSOCIATION, INTERNATIONAL ASSOCIATION FOR TRANSLATION AND INTERCULTURAL STUDIES. *IM*

EUROTRA *n.* a challenging major multinational research and development project of the European Community that sought to develop a framework for a prototype multilingual machine translation system that could provide translation of up to nine official languages (Danish, Dutch, English, French, German, Greek, Italian, Portuguese, and Spanish – seventy-two language pairs). Eurotra also had a second key objective – to stimulate research and education in computational linguistics and natural language processing, as well as machine translation, in all twelve member states. The project was funded by the European Commission over the period from 1978 to 1992, the first four years being preparatory. The total expenditure amounted to some 37.5 million ECUs. It was the largest machine translation project of its time in both manpower and funding, and was regarded as the most ambitious of all machine translation projects of its time. Its rationale was to give European citizens the opportunity to see all proceedings of the Commission in their own language, as well partly to counter the existing linguistic fragmentation in the European Union. The organisation of the project was unusual, in that research groups from every country of the Community were involved. Some 200 researchers and computational linguists were spread in 16 centres in the different member countries, with a central secretariat in Luxembourg. Some countries also contributed supplementary research from their own funded programs.

However, a number of difficulties were encountered: reconciling different national technical approaches and different levels of expertise; a number of technical difficulties with such factors as combinatorial explosions in the high number of language pairs involved; and not least the growing understanding that fully automatic high-quality translation was not easily within reach. There were also a number of political problems. The effect of these difficulties eventually meant that a working system was never fully achieved, and Eurotra turned to pre-competitive research. The longer-term importance of the Eurotra project perhaps lies most in the significant catalytic boost it gave, partly through the international Eurotra Workshops that took place annually over the period from 1979 to 1992 in different national venues, to the machine translation and natural language processing ambitions of the growing language industries in the member states. *JL*

EVS *abbrev.* ear-voice span.

Example-Based Machine Translation (EBMT) *n.* a method of machine translation introduced in 1984 by the Japanese computer scientist Makoto Nagao. In this approach, the system's knowledge base is trained mainly on a bilingual corpus of parallel texts to discover multi-word sub-sentential units in one language that can be translated into corresponding units in the other language. The parts of such corresponding pairs can then be used for substitutions in different contexts. *JL*

excluded receiver => RECEIVER STATUS.

exegetic translation *n.* translation that includes comments explaining the original or the resulting text or adding information. *JL*

exoticising translation *n.* the practice of retaining source-text words or phrases in a translation, perhaps highlighting them by the use of italics, in order to add local colour. => CLASSIFICATORY SYSTEMS OF TRANSLATION METHODS. *IM*

expectancy norms => NORMS².

explication *n.* the addition by the translator of explanatory material in a target text, ranging from a single word (for example 'the River Garonne' for French 'la Garonne') to the insertion of a parenthetical comment or footnote. => EXPLICITATION. *IM*

explicitation *n.* a translation procedure which involves making a target text, phrase or lexical item more explicit than the corresponding source item. The explicitation may involve supplying additional information about a source culture-bound item, adding cohesive ties or simply increasing *redundancy* in the target text. Various scholars have put forward what has

come to be known as the **explicitation hypothesis**, to the effect that translations tend to be more explicit than original texts, beyond what is required by systemic differences between languages and irrespective of the language pair concerned. There is some evidence in support of this hypothesis, but it awaits large-scale verification or falsification. =>

EXPLICATION, IMPLICITATION, TRANSLATION PROCEDURE. IM

expressive text type => INFORMATIVE TEXT TYPE.

external transfer => TEXT TRANSFER.

extra-linguistic competence => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

eye-tracking => PROCESS RESEARCH.

fabula *n.* in narratology, the ‘story’ contained in the text, as opposed to the way the story is structured or organised. In the case of translated fiction, readers (are encouraged to) entertain the illusion that the narrator of the ‘fabula’ is the original author, rather than the translator (who actually organises the text). => TRANSLATOR’S VOICE. IM

face management *n.* the attention paid by co-communicators to their own and each other’s *face*. Underlying theories of face management is the assumption that communicators recognise the vulnerability of their own face and consequently, if they are to be cooperative, the need to pay attention to the face of interlocutors. Face management has been shown to be a key concept in understanding certain conversational moves in face-to-face interpreted events. => FIRST-ORDER POLITENESS, POLITENESS STRATEGIES, POLITE BEHAVIOUR, RAPPORT MANAGEMENT. IM

face *n.* in politeness theory, the self-image projected by speakers in interactions from informal conversation to formal meetings, say between teacher and parent. Positive face has to do with the speaker’s desire to be approved and negative face has to do with the speaker’s desire not to be imposed on. *JEM*

face-to-face interpreting => DIALOGUE INTERPRETING.

faithfulness of translation => TRANSLATION FIDELITY.

false friends => INTERFERENCE.

false start *n.* an initial segment of an utterance that is then abandoned or repaired. Such disfluencies are a natural feature of interpreters’ output, and have been studied, along with

pausing and hesitation, as evidence of output monitoring, one of the concurrent 'efforts' of the interpreting process. => EFFORT MODELS, OUTPUT MONITORING. *IM*

fandubbing => SUBTITLING.

fansubbing => SUBTITLING.

fanyi => LINGUISTICALLY CREATIVE TRANSLATION, NON-WESTERN CONCEPTUALISATION OF TRANSLATION.

faux amis => INTERFERENCE.

Fédération Internationale des Traducteurs (FIT) (FRE) *n.* the International Federation of Translators, an initially European body formed in Paris in 1953. Now more widely international, it accelerated the recognition of translating as a profession. In 1993 it adopted the **Dubrovnik Charter**, which made important recommendations on working conditions and fair practice. It also urged the recognition of the right of translators to hold copyright in their work. Such rights were further reinforced in 1976 by UNESCO's 'Recommendation on the legal protection of translators and translations and the practical means to improve the status of translators' (often referred to as the **Nairobi recommendation**). => ASSOCIATION INTERNATIONALE DES INTERPRÈTES DE CONFÉRENCE. *JL*

feminist theories of translation => GENDER AND TRANSLATION.

feminist translation => GENDER AND TRANSLATION, ABUSIVE TRANSLATION.

fictitious translation => PSEUDO-TRANSLATION.

fidelity of translation => TRANSLATION FIDELITY.

fidelity rule => COHERENCE RULE.

fidus interpres (LAT) *n.* literally, 'the faithful (or the true) interpreter'. The view of a faithful interpreter as one who provides a very close, often literal, word-by-word translation is one of very long standing. A change of understanding came about in the late C17th, when such fidelity was recognised as attaching to the meaning rather than to the original words used. *JL*

field¹ => REGISTER ANALYSIS.

field² *n.* an area of activity that is more or less autonomous and is a function of social differentiation, within the social theory of the French social theorist Pierre Bourdieu (1930 - 2002). Fields have their own internal mechanisms, hierarchies, norms of behaviour and expectations, such that each actor within the field assumes a habitus (an internalised

perception of their role, of what constitutes good or bad practice in that role and of their relation to other actors within the field). => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, CULTURAL CAPITAL, HABITUS. *IM*

first-order politeness *n.* the perception and evaluation of polite or impolite behaviour by lay members of a speech community, as distinct from **second-order politeness** (or **politeness 2**, that is, social behaviour concerned with attending to face, as theorised in studies of face and politeness). The terms are owed to the Swiss-based UK sociolinguist Richard J. Watts and colleagues, whose 1992 critique of early theories of politeness has been influential on subsequent accounts. Watts argues that any investigation of linguistic politeness should be grounded in common-sense notions of what counts as 'polite' or 'impolite' in actual social practice, i.e. first-order politeness. *syn.* **politeness 1** => RAPPORT MANAGEMENT. *IM*

FIT *abbrev.* Fédération Internationale des Traducteurs.

flow of translation *n.* an impressionistic term prevalent in traditional Western writing about translation, relating to the need for a translation to read smoothly. => FLUENCY OF TRANSLATION. *IM*

fluency of translation *n.* the quality of a translation that eliminates or modifies anything that would disrupt the reading process, such as source-language interference, stylistic awkwardness or peculiarity. The US translation theorist Lawrence Venuti has documented the ways in which publishers and reviewers in the Anglo-American literary sphere have consistently preferred fluent translations which eliminate the 'foreign' and appear as if written by the source-text writer. => DOMESTICATION, TRANSPARENCY, VISIBILITY OF THE TRANSLATOR. *IM*

footing *n.* the alignment³ that a participant (speaker or hearer) adopts towards an utterance or part-utterance, including speech style, posture, gaze, facial movements, prosody and so on. Changes of footing are a constant feature of natural talk exchanges. The concept was proposed by the Canadian-born US sociologist Erving Goffman (1922-1982) and first applied to the analysis of face-to-face interpreting by the Swedish interpreter and interpreting theorist Cecilia Wadensjö. => PARTICIPATION FRAMEWORK, RECEIVER STATUS. *IM*

footnote *n.* the insertion by the translator, at the foot of a page or end of a text, of additional material for the purpose of explaining some aspect of a source text or justifying the translation. The use of footnotes is one of a set of procedures known as paratexts. It is a procedure recommended by feminist and postcolonial translators, among others, as a means

of challenging the source text without misrepresenting it. => GENDER AND TRANSLATION, PARATEXT. *IM*

foreign, the => THE FOREIGN.

foreignisation (of **translation**) => DOMESTICATION.

foreignised translation => DOMESTICATION.

form => CONTENT.

formal correspondence => FORMAL EQUIVALENCE.

formal equivalence *n.* a matching, in the translational process, of the source language³ and the target language with respect to grammatical categories. The phrase ‘formal equivalence’ was introduced in 1964 by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011). The phrase ‘literal translation’ offers a loose synonym of ‘formal equivalence’. However, strict formal equivalence is seldom achieved, and a more productive approach is perhaps to require that the elements participating in the translation should match as closely as feasible within the grammatical constraints of the target language. *syn.* **formal correspondence, metaphrase**. The term ‘formal correspondence’ was suggested in 1965 by the British-born US phonetician and applied linguist John C. (‘Ian’) Catford (1917-2009). => DYNAMIC EQUIVALENCE, CORRESPONDENCE. *JL*

forum => TRANSLATORS’ FORUM.

forward translation *n.* a term used in language acquisition studies for the process by which learners tend to translate from their language of habitual use into a second language by reference to their conception of the meaning of words. Conversely, learners use word association when translating from the second language back into the first (**backward translation**). *IM*

fourth voice *n.* a stylistic option in translating to adopt the voice of neither the translator, nor the reader nor the author of the source text but of some other party, say, the commissioner of the translation. In illustrating the ‘fourth voice’, the Canadian translator and translation theorist Brian Mossop offers the example of ‘Mumbai’ being the preferred choice of writer, translator and reader but not of a commissioner or publisher who insists on the colonial British designation ‘Bombay’. => VOICE². *IM*

framing *n.* an aspect of the translator’s agency whereby source-text narratives may be subtly modified in translation in order to produce variant narratives. The term was originally

proposed by the Canadian-born US sociologist Erving Goffman (1922-1982). => AGENCY, NARRATIVITY. *IM*

free translation *n.* a style of translation that puts an emphasis on readability by the non-native audience targeted by the translated text, rather than on a translating style closer to tighter equivalence. => LITERAL TRANSLATION. *JL*

full match => FUZZY MATCH.

full translation *n.* a style of translation proposed in 1965 by the British-born US phonetician and applied linguist John C. ('Ian') Catford (1917-2009), in which all the source text is translated into a target text, without residue. He contrasted this term to **partial translation**, in which some individual lexical items (occasionally items of higher linguistic rank) remain in the original source language rather than being translated into the target language. The usual purpose of partial translation of this sort is to give the non-native reader a stylistic impression of the source language. Both phrases are now somewhat obsolescent. *JL*

Fully Automatic High-Quality Translation (FAHQT) *n.* the search by computational and other linguists for the most ambitious goal of translation methodology, since the first researcher in the subject, Yehosha Bar Hillel, started his work on the topic in 1951 at Massachusetts Institute of Technology. For the first decade or so, optimism about workable machine translation was relatively high (not least in the eyes of the US military and intelligence communities, who provided significant funding). In the 1960s, however, optimism began to fade with the realisation of the linguistic and technical difficulty of mastering the initial problems faced by the task. In 1966, an Automatic Language Processing Advisory Committee of the US National Academy of Sciences issued the *ALPAC Report* on the feasibility of enhancing natural language processing with the help of computational linguistics, and on automatic translation. Its recommendations supported the former and disparaged the latter. Although the Report was itself criticised, its recommendations were implemented, and funding for machine translation projects largely withdrawn in the United States, and also in Russia. The result for machine translation research was that in the 1970s, apart from having to bear the burden of disrepute generated by the ALPAC Report, it went into a relatively quiet phase. However, this is not to say that work on MT came to a halt. In particular, private companies were making commercial progress with systems based on ALPAC-derived technology. Similarly, for want of better technology, a number of US government agencies continued to use the existing MT systems for gathering information from overseas sources. By 1984, the number of pages produced by machine translation had reached 500,000. Since then, continuing technological interest in

automatic translation has reached the stage of independent, useful translation from a source text in one language to one or more target texts in other languages without human intervention. Typical successes so far, however, have always involved translating text in very restricted linguistic domains. An example is the Canadian MÉTÉO system, which over the period 1977 to 2001 provided broadcast weather bulletins translated from English into French for transmission to Québec, and French into English for those in other provinces. More than 50 thousand words were successfully translated daily. => ALPAC REPORT. *JL*

function of translation *n.* the purpose or set of purposes that a translation is intended to serve in the different context of the target culture. => FUNCTIONAL THEORIES OF TRANSLATION, SKOPOS THEORY. *IM*

function-preserving translation => HETEROFUNCTIONAL TRANSLATION.

functional equivalence => DYNAMIC EQUIVALENCE.

Functional Sentence Perspective => THEMATIC STRUCTURE.

functional theories of translation *n.* a set of related accounts of the translation process by (mostly) German scholars, starting in the 1970s, stressing the overriding importance of the purpose of a translation. Broadly, the ideas of four main theorists can be identified. Katharina Reiss (1923-) made text function the primary determinant of translation strategy and translation assessment, distinguishing between translations which primarily seek to relay information, those which seek to give expression to the attitude or aesthetics of a source text, and those whose main goal is to affect readers' thought or behaviour. For the Finland-based German theorist and translation trainer, Justa Holz-Mänttari, as for the originator of Skopos Theory, the German linguist and translation theorist Hans Vermeer (1930-2010), translating is a goal-directed activity, involving multiple participants, with an overall focus on the use to be made of the end-product, rather than on equivalence to the source text. Later, the German translation theorist Christiane Nord also adopted Skopos Theory but sought to re-introduce the importance of the source text in functional theories by adding the principle of the translator's 'loyalty' to the source and insisting on the value of source text analysis as part of the translator's task. All these scholars stress the importance of the 'brief' or translation commission. => SKOPOS THEORY, TEXT TYPOLOGIES, THEORY OF TRANSLATORIAL ACTION. *IM*

fuzzy match *n.* a partial equivalence between a segment of a text being translated and one stored in a Translation Memory. Where the two segments are identical apart from

substitutable names or numbers, the result is called a **full match**. => COMPUTER-ASSISTED TRANSLATION TOOLS. *IM*

gain and loss *n.* the addition or removal of items of meaning in translation due to non-matching lexical or grammatical categories in source and target languages. For example, because spoken Chinese makes no gender distinction in third-person pronouns, an interpreter may have to make explicit the gender of a third-person reference when interpreting into English (a case of ‘gain’) or omit the gender reference (a case of ‘loss’) when interpreting into Chinese. => COMPENSATION¹. *IM*

gap => LACUNA.

gatekeeping *n.* the activity of controlling an act of communication by agenda setting and/or by determining whose voice¹ is allowed to be heard (and when). The term is in widespread use in media and communication studies. That face-to-face interpreters act as gatekeepers by attributing turns at talk but also by filtering out unwanted information or by topic selection has long been recognised. Increasingly, the term is also applied to translators of written texts, especially in the context of translation as intervention. => INTERVENTIONIST APPROACH. *IM*

gay issues in translation *n.* tactical, strategic and ideological matters that pertain specifically to the translation of texts by homosexual authors or to the representation in translation of anything to do with sexual orientation. Whereas some of these concerns are shared with the wider field of gender and translation, the UK sociolinguist Keith Harvey has, for example, shown how the treatment in translation of ‘camp’ discourse is subject to prevalent attitudes in the target culture and the assertion (or non-assertion) of a distinct sexual identity. => GENDER AND TRANSLATION. *IM*

gender and translation *n.* an area of translation studies concerned with all aspects of femaleness and maleness in relation to the activity of translating. Key topics include the treatment by feminist translators of patriarchal language in source texts, the visibility of female translators, and the traditional domination of translation and translation studies by men. For some scholars, **feminist translation** involves ‘womanhandling’ the text, the term suggested in 1990 by the Canadian feminist theorist Barbara Godard (1942-2010), by manipulating it or subverting it, as an assertion of the translator’s visibility and commitment to a cause. Other feminist translators have protested that such practices are similar to the forceful male approaches that feminism seeks to combat. An alternative strategy, *thick translation*, allows the translators to retain visibility and feminist identity without doing violence to the source text. More recently, the field of gender and translation also includes

gay and lesbian perspectives on translation. *syn.* **feminist theories of translation.** => GAY ISSUES IN TRANSLATION, THICK TRANSLATION. *IM*

generalisation in translation => HYPERONYMIC SUBSTITUTION IN TRANSLATION.

genre in translation *n.* a text-level semiotic category designating the way in which particular types of social occasions or events within a cultural community become associated with conventional forms of texts (for example, legal contracts, marriage ceremonies, news dispatches). The translator has to assess not only whether a similar genre exists in the target language but also whether the use of that genre will function as a social semiotic in the target culture in the intended way (for example, does the genre of a sermon signify in the same way in cultures of different religions?). => SOCIO-TEXTUAL PRACTICE. *IM*

Georgetown Automatic Translation (GAT) *n.* a very early and long-running US Government-supported machine translation project that ran from 1952 to 1976 at Georgetown University. It became operational in 1964, and was delivered to the Atomic Energy Commission's Oak Ridge National Laboratory and EURATOM in Italy. Its main purpose was to translate Russian physics information into English. Its performance was not high, but sufficient for outline scanning and translation of documents at a time when alternative means were limited to expensive human translation. The translation technique initially used was simply a direct word-for-word substitution. The technique evolved by making an initial translation work for a particular text, then modifying it to solve the problems of the next text to be translated. The serial evolution of the system soon became hyper-complex, monolithic, and intractable. That its use persisted so long was due chiefly to the absence at that time of any better alternative, with a long-term enforced tolerance of low quality output being inevitable. However, out of the GAT experience came an important success. A member of the GAT project, the Hungarian-born, Germany-educated US linguistic researcher Peter Paul Toma (1924-2010), went on to design the *SYSTRAN* automatic translation system, one of the most successful family of such systems in the industry - SYSTRAN systems are still commercially active today. *JL*

gist translation *n.* a synoptic target text produced by selecting for translation only the key semantic import of the source text, discarding elements regarded by the translator as non-essential. The result is a condensed version that mostly avoids parenthetical explanations of the text and can be produced quickly and costs less than a full translation. *JL*

globalisation and translation *n.* an area of debate in translation studies, focusing on the fact that translation can provide a means of resisting the growing hegemony of the English language and help preserve the rights of minority-language users. At the same time,

translation can be a means whereby English-language genres and discourses infiltrate other languages, gradually usurping indigenous forms. => HEGEMONIC LANGUAGES, HEGEMONY, HYBRIDITY. *IM*

gloss *n.* a literal translation provided as a guide to the form and meaning of a word, phrase or text sample cited in a language other than that being used by the writer of an article, book or other text form. The US translation theorist and Bible translator Eugene Albert Nida (1914-2011) suggested the term **gloss translation** for one which is as complete a representation as possible of the form and content of a source text, perhaps including many footnotes to assist understanding. => DYNAMIC EQUIVALENCE. *IM*

gloss translation => GLOSS.

Google Translate *n.* a free automatic statistical machine translation system made available to users by Google for translating written text. It was originally designed by the German-born US-based computer scientist Franz J. Och, who is now the chief architect for Google Translate. It is a viable system for a wide number of languages, and its most accurate performance is usually on French to English and Italian to English translation. => MACHINE TRANSLATION. *JL*

grammar-translation method *n.* a traditional method of language teaching involving intensive study of the grammar of a language, the learning of which is then reinforced and tested by translation of sets of de-contextualised, concocted sentences, each requiring the use of a particular form or structure. => DIDACTICS OF TRANSLATION. *IM*

grammatical tagging *n.* the process and the result of labelling the parts of speech of individual words and the syntactic, semantic and morphemic identity of words, phrases, clauses or sentences, usually for use in computational linguistics, natural language processing or speech technology, in some electronic corpus. *JL*

Granada Declaration *n.* a manifesto adopted at an international Forum on Translation/Interpreting and Social Activism, held in Granada, Spain, in April 2007. The Declaration aims to put ‘translation and interpreting at the service of society as a whole and of all societies’ and calls, among other things, for the building of intercultural societies on the basis of mutual enrichment, the defence of language diversity, rejection of the use of translators and interpreters by military forces during wars of occupation, and reinforcement of networks of translator associations. The Declaration further questions the role of translators and interpreters as neutral conveyors of ideas and criticises the use of translators ‘as a tool for colonisation, and social, economic, political and gender domination’. The

declaration is a defining text of a growing movement of activism in translation. => BABELS, ECOS, ETHICS OF TRANSLATION AND INTERPRETING, HIERONYMIC OATH, HUMAN RIGHTS AND TRANSLATION. IM

gravitational pull hypothesis *n.* an explanation proposed in 2003 by the Norwegian-based cognitive translation theorist Sandra Louise Halverson of the translational phenomena of simplification, generalisation and over-representation of target language-specific items. Drawing on the concept of **schematic networks** (which encompass all of the related senses of a word, expression or grammatical construction), as elaborated by the US cognitive linguist Ronald Wayne Langacker, she hypothesised that linguistic items linked to prototypes within schematic networks will be overrepresented in translated, as opposed to non-translated text. In other words, where groups of related terms include one more central or prototypical word or sense, it is that word or sense that tends to be overrepresented in translation. => COGNITIVE TRANSLATION STUDIES, PROTOTYPE, SIMPLIFICATION. IM

griots (FRE) *n.* a French term for professional linguists in pre-colonial Africa who acted as the spokesperson for their village or ethnic group, often inheriting their role through their family line. Many were employed in the historic courts of an African king or chief and enjoyed significant privilege and political power. These were sometimes called the **king's linguist**. They also acted as linguistic mediators. => ORAL TRADITION IN TRANSLATION. JL

habitus *n.* an internalised schema that guides practice and behaviour, acquired by each participant in a *field*², according to the theory of the French social theorist Pierre Bourdieu (1930 - 2002). => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, CULTURAL CAPITAL, FIELD². IM

HAT *abbrev.* Human-aided/assisted translation.

healthcare interpreting => MEDICAL INTERPRETING.

hegemonic languages *n.* a term used by the Indian literary critic and postcolonial theorist, Gayatri Chakravorty Spivak to describe the languages of ex-colonial powers. Spivak's insight is that translations from the languages of colonised peoples into hegemonic languages such as English tend to strip these texts of their specificity and turn them into a kind of 'translatese'. => APPROPRIATION, COLONISATION, DOMINATING LANGUAGES, POSTCOLONIAL TRANSLATION STUDIES. IM

hegemony *n.* a term used to describe the pervasive, all-powerful status of the English language in the world of today. English is by far the most translated language while, conversely, in some international conferences, interpreting is provided into English (for the

benefit of monolingual English speakers) but not from English (because all conference delegates are expected to understand English). *adj.* **hegemonic**. => GLOBALISATION AND TRANSLATION, HEGEMONIC LANGUAGES. *IM*

hermeneutic motion *n.* a term proposed in 1975 by the French-born, Geneva-based literary critic, essayist and polymath, Francis George Steiner to describe ‘the act of elicitation and appropriative transfer of meaning’ involved in (literary) translation. It is said to consist of four stages: **initiative trust** (a belief that there is meaning to be understood and translated), **aggression** (‘[t]he translator invades, extracts, and brings home’), **incorporation** (of the transferred meaning, ranging from domestication to ‘permanent strangeness’), and **compensation**² (the restoration of balance between over- and under-translation). => DOMESTICATION, HERMENEUTIC TRANSLATION. *IM*

hermeneutic translation *n.* a term coined in 1975 by Francis George Steiner, the French-born, Geneva-based literary critic, essayist and polymath, quondam Professor of Poetry at Harvard, to refer to an approach to translating based on the ‘investigation of what it means to ‘understand’ a piece of oral or written speech’ within a general theory of meaning. Steiner traces this approach back to the German philosopher, theologian, classicist and philologist Friedrich Daniel Ernst Schleiermacher (1768-1834). => HERMENEUTIC MOTION. *IM*

hesitation *n.* a characteristic of interpreters’ output, involving pauses or filled pauses, that allows forward planning, repair or readjustment. The term is normally used as a descriptive, rather than prescriptive, category as hesitation is seen as a normal feature of spontaneous speech. => COPING STRATEGIES, REPAIR. *IM*

heterofunctional translation *n.* a translation that fulfils a different function from that of the source text from which it is derived (for example, a target-language children’s version of a source-language literary text). This is one kind of instrumental translation, as described by the German translation scholar Christiane Nord. The others are **function-preserving translation** (the translation preserves the same function as that of the source text, for example, the translation of an instruction manual) and **corresponding translation** (the translation seeks to preserve in the target-language culture the effects the source text has in its own culture, for example, some translations of poetry). => COVERT TRANSLATION, FUNCTIONAL THEORIES OF TRANSLATION, INSTRUMENTAL TRANSLATION, SKOPOS THEORY. *IM*

heteroglossia *n.* the existence within a language of distinct varieties, that may be geographical or social in origin. For the Russian linguist and literary theorist Mikhail Bakhtin (1895-1975), heteroglossia, as diversity of voice¹, characterises discourse in the

novel, in which the voices of author, narrator and characters can be distinguished. The choice by a translator of a particular variety may be a means of preserving that variety and the culture it represents, as for example in the translation into Scots in 2000 of Jean Racine's *Phèdre* by the poet Edwin George Morgan (1920-2010). *IM*

Hieronymic Oath *n.* a statement of commitment for translators, modelled on the Hippocratic Oath of the medical profession and named after Saint Jerome. The oath was proposed in 2001 by the UK-born Finland-based translation theorist Andrew Chesterman. It includes the following undertakings: (1) to respect the translation profession, (2) to maximise communication and minimise misunderstanding, (3) not to represent source texts in unfair ways, (4) to respect readers by making translations accessible, (5) to respect the professional secrets of clients, (6) not to accept translation work beyond one's competence, (7) to strive for excellence. Chesterman sought to distinguish between personal and professional ethics, thus excluding from the latter any political commitment the translator may have. This distinction stands in opposition to the position of many activist translators. => ETHICS OF TRANSLATION AND INTERPRETING, GRANADA DECLARATION, SAINT JEROME. *IM*

hijacked discourse *n.* the use of a discourse in a textual environment in which it is unexpected or norm-defying. This may be done for satirical or political effect (say, the use of corporate discourse in a satire on healthcare), or in the service of advertising (for example a discourse of aggressive masculinity in the promotion of male cosmetics). The term is owed to the UK translation theorist Basil Hatim, in whose work there are many examples of the hijacked discourse as a problem of translation. => INTERDISCURSIVE MIXING. *IM*

historiography of translation *n.* the writing of translation history and the investigative methods employed in doing so. A recent focus on the sociology of translation, for example, has led to a reappraisal of the role and behaviour of translators through history. => HISTORY OF TRANSLATION. *IM*

history of translation *n.* study of translators, translations, translation reception, translation publishing and policy, either through time or at discrete points in the past. Whereas the history of translation in the Western world has been fairly intensively studied, detailed attention to other translation traditions, by Western scholars at least, is relatively recent. Scholarship previously unavailable in English is increasingly drawn on, for example, to trace the rich histories of translation in the Middle East and in China. Meanwhile, the postcolonial movement in translation studies has drawn attention to the role of translating in

dominant and dominated countries and cultures from pre-colonial times until the present day. => GRIOTS, HOUSE OF WISDOM, SAINT AUGUSTINE OF HIPPO, SAINT CYRIL AND SAINT METHODIUS, SAINT JEROME, SUTRA TRANSLATION. *IM*

homologous translation *n.* a translation of a source-text feature that seeks to preserve form at the expense of function. The converse case, a translation that preserves function rather than form is **analogous translation**. The terms are owed to the Netherlands-based US translator, translation and literary theorist James S. Holmes (1924-1986). *IM*

homophonic translation => PHONOLOGIOCAL TRANSLATION.

honorifics *n.* terms used to indicate status or respect either when addressing someone directly or when referring to them in the third person. Languages and cultures differ widely on these parameters. For example, in Japanese and Chinese, etiquette requires the speaker to be self-deferential and to show respect for addressees. In Chinese, terms for the profession of addressees are commonly used in addressing them; this is common in English in the case of doctors but not of teachers, managers, directors, etc. Second-person pronouns present a particular problem in translation and once led the British linguist Sir John Lyons to refer to 'the impossibility of translation'. Arguing that English translators of Tolstoy consistently failed to reflect the social semiotics of Russian and French pronouns of address, adopting anachronisms such as 'thou' or conceding loss with 'you', he concluded that these pronouns could at best be translated 'only roughly and inadequately'. A more contemporary view would be that any loss can satisfactorily be restored by compensation. => GAIN AND LOSS. *IM*

horizon of expectation *n.* a concept in reception theory concerning the way a reader's assumptions about literature in general, and about the style, form and content appropriate to the particular genre of the text they are reading, inevitably colour their reaction to it. The phrase was introduced in 1982 by the German literary historian Hans Robert Jauss (1921-97). *JL*

horizontal translation => DIAGONAL TRANSLATION.

House of Wisdom *n.* The first organised translation institution of the ancient world, established in Baghdad under the Abbasid caliphate (750-1258). Mathematics, philosophy, astronomy and medicine were among the primary subject areas of texts in Sanskrit, Persian, Greek, Syriac and other languages, translated into Arabic there on a very large scale. The House of Wisdom was a major part of the intellectual flowering of the Islamic world during the Abbasid period. Scholars of various origins (Persians, Syrians, Jews, etc.) were drawn to work there. *syn.* **Bayt al-Hikma** (ARAB). *IM*

HT *abbrev.* human translation.

Human-aided/assisted translation (HAT) *n.* a method of translating in which a human editor helps a machine translation system to produce a translated target text of acceptable quality. The editor's contribution may consist of pre-editing (by simplifying) the source text to be translated; controlling the linguistic variation in the source text by using only a carefully limited lexicon and grammar (a **controlled language**); or post-editing the target text. => HUMAN TRANSLATION. *JL*

human rights and translation *n.* the explicit linkage of the decisions made by translators to the upholding of principles such as the defence of minority rights, solidarity with the oppressed or victims of aggression. These range from internationally agreed conventions, such as the right to the services of an interpreter in a courtroom, to the committed policies of activist translator groups (for example, *Babels*, *ECOS*), which campaign for linguistic diversity and offer translation services to those whose voices¹ would not otherwise be heard. => ACTIVISM IN TRANSLATION, CONFLICT AND TRANSLATION, CULTURAL POLITICS, GRANADA DECLARATION. *IM*

human translation (HT) *n.* translation produced by a person unaided in that process by the intervention of a machine translation system (MT). The term 'human translation' is also sometimes used with the implication that some but not all of the resources of a computer-based natural language processing system may validly be exploited in the production of a so-called human translation, when electronic sub-systems such as electronic bilingual or monolingual dictionaries, glossaries or terminology databases are used as auxiliary aids. The term 'computer aided/assisted human translation' (CAHT) is sometimes used for this narrower sense, but CAHT is more usually used to refer to the use of full-scale automatic machine translation to provide human translators with an initial draft of some text for them to post-edit. => MACHINE TRANSLATION, COMPUTER-AIDED HUMAN TRANSLATION. *JL*

humanism *n.* a belief in the universal value of human nature and mankind's ability to effect progress. Postmodern translation theorists such as Lawrence Venuti have been critical of the perceived humanism underlying such translation strategies as *domestication* and *dynamic equivalence*, preferring resistant strategies that stress social and cultural diversity. => POSTMODERNISM IN TRANSLATION. *IM*

humour and translation *n.* a field¹ of translation in which the perlocutionary effect (for example making readers or hearers laugh or smile) outweighs other considerations. Verbal humour which relies on linguistic form (puns or word-play) is mostly untranslatable, except by compensation¹ or substitution. Similarly, culture-bound references require either

explication or substitution – a particular problem for simultaneous conference interpreters, whose hearers expect humour when they hear laughter from source-language listeners around them. => COMPENSATION¹, EXPLICATION, SUBSTITUTION. *IM*

hybridisation *n.* the process and the result of an act of translation whose target text continues to show signs of features of the source text, in effect generating a novel mixed language. A comparable term, due to Anton Popovic (1933-84), the Slovak translation theorist, but used less widely, is **creolisation**. => METATEXT. *JL*

hybridity *n.* the effect of migration and all forms of intercultural contact (including translation and interpreting) upon identity and culture, resulting in various forms of intermixing. Hybridity, in turn, affects socio-textual practices, so that genres, discourses and textual formats become hybrid and less stable. => DETERRITORIALITY. *IM*

hyper-theme *n.* in theme-rheme analysis a word or phrase (or a substitute for the word or phrase) which is sustained or repeated in theme position over a portion of text and so becomes salient. In translation, it is often the salience (rather than word-equivalence) that the translator seeks to preserve. => RHEME, SALIENCE, THEMATIC STRUCTURE. *IM*

hyperonymic substitution in translation *n.* the use of superordinate terms in translations as a solution when culturally suitable hyponyms are unavailable. For example, a translator may substitute merely the word ‘tree’ for a particular genus of tree that is unknown in the target language and culture. Alternatively, the translator may retain the source-text hyponym but support it by adding the superordinate (‘a baobab tree’). *syn.* **generalisation** => EXPLICATION. *IM*

IATIS *abbrev.* International Association for Translation and Intercultural Studies.

identity and translation *n.* the close interrelation between the projection in discourse of cultural, social and personal images of the self and the transfer of these discourses across linguistic and cultural boundaries. In the act of translating, interpreters and translators negotiate the identities not only of others (for example, suppressing or giving voice¹ to minority cultural identities) but also of themselves (for example, as detached bystanders or as activist participants). => AGENCY, INTERVENIENCE, MINORITISING TRANSLATION. *IM*

ideology in translation *n.* the treatment in translations of the ideologies embodied in source texts. Assuming a conception of **ideology** as shared sets of assumptions, beliefs and value systems within communities, it is nowadays widely accepted in translation studies that all texts embody ideology and that translation itself inevitably manipulates a source text. Numerous case studies have shown the many ways in which, unwittingly or not, translators

have either effaced the assumptions and perspectives available in a source text or replaced these with a different standpoint. This may occur because a translator – or a commissioner of a translation – sets out with an agenda to re-position a source text as, say, antithetical to the interests of dominant target-language cultures (often the case in situations of conflict), because an underlying source-text ideology has not been detected or simply because the translator has adopted a prevalent target-language discourse. In all cases, relations of power affect these processes so that the treatment of ideologies by translators cannot be validly studied independently of a consideration of power in translation. => MANIPULATION SCHOOL, POWER IN TRANSLATION. IM

ideology of translation *n.* sets of beliefs and rationales concerning the practice of translation. These include debates on the nature of translation itself (what counts as translation?) and critiques of ways of investigating the phenomenon (formalism, essentialism, cognitivism, etc.). They also include prescriptive statements of criteria for (good) translating (e.g. assessment criteria used in translator training) and resistant and subversive agendas for destabilising existing power relations (e.g. feminist rewriting of texts in patriarchal language). => ABUSIVE TRANSLATION, ACTIVISM IN TRANSLATION, CRITICAL DISCOURSE ANALYSIS IN TRANSLATION, EMPOWERMENT THROUGH TRANSLATION, GENDER AND TRANSLATION, MINORITISING TRANSLATION, POLITICS OF TRANSLATION, POSTCOLONIALISM IN TRANSLATION. IM

idiomatic translation *n.* an approach to translating which, while not sacrificing source-text meaning, seeks to ensure naturalness of expression in the target language. Where fixed idiomatic expressions are concerned, this approach would involve the substitution of the source-language idiom by a target-language idiom, deemed to be its equivalent in meaning and function, for example the translation, in a political context, of ‘il a renversé la vapeur’ (FRE, literally, ‘he has gone astern’) by ‘he’s done a U-turn’. => DOMESTICATION, DYNAMIC EQUIVALENCE. IM

II *abbrev.* immediate introspection protocol.

illocutionary act => SPEECH ACT.

illocutionary force => SPEECH ACT.

illocutionary uptake => SPEECH ACT.

imitation in translation *n.* a term used to describe a strategy of literary (and especially poetic) translating that uses a source text more as a starting point or inspiration for creating

a new text than as a sum of forms and meanings to be preserved. => POETRY IN TRANSLATION. *IM*

immediate retrospection protocol => RECALL IN TRANSLATION RESEARCH.

implicature *n.* invited inferences that enable listeners to go beyond what speakers say to what speakers actually mean. The inferences are not part of the truth conditions on propositions nor logical entailments but based on assumptions about speakers following the maxims of conversation. If a speaker answers the question ‘Can Jim cook?’ with ‘He does excellent fish fingers’, the questioner infers that Jim has minimal culinary skills. Such inferences are conversational implicatures. *JEM*

implication *n.* the reduction of source-text redundancy in the process of translation, whether obligatory (when a target language lacks a grammatical category to express information specified grammatically in the source text) or optional (for example the omission of ‘that’ in ‘he claimed that it could be done in 48 hours’). => EXPLICITATION, SHIFTS IN TRANSLATION, TRANSLATION PROCEDURE. *IM*

implied meaning *n.* any sense or signification that is or may be inferred by the reader or hearer of a source or target text. Since inference relies heavily on context, the translator has constantly to make judgements about the accessibility of implied meanings to receivers of translations. => PRAGMATICS OF TRANSLATION, RELEVANCE THEORY IN TRANSLATION. *IM*

implied reader *n.* the idealised (as opposed to actual) receiver of a text, who is able to infer meanings from elements of the text that create expectations and point to unstated meanings. In this view, the text controls its own reception and elicits reader response. The term is owed to the German literary scholar Wolfgang Iser (1926-2007). => RECEPTION THEORY. *IM*

in-betweenness => BETWEENNESS.

inclusion => ACCESSIBILITY.

incorporation => HERMENEUTIC MOTION.

indeterminacy *n.* the impossibility for a hearer (or translator) to determine exactly what meaning a speaker intends to communicate. This is so not only because linguistic reference is imprecise, no two speakers having exactly the same experience of (even their own shared) language, nor only because what is said is just a partial representation of what is meant. For the US philosopher, logician and mathematician Willard Van Orman Quine (1908-2000), the link between what is said and what the speaker conceptualises is also indeterminate for the hearer; therefore, translation is always indeterminate. => MEANING IN

TRANSLATION, PRAGMATICS OF TRANSLATION, RADICAL TRANSLATION, UNDER-DETERMINACY. IM

indigenous interpreter *n.* a trained interpreter who is a member of an indigenous community for whom s/he translates when in contact with majority language speakers. In many countries these interpreters face numerous difficulties on account of the difference in status between the indigenous language and the official recognised language of the state. The UK-based Spanish theorist of interpreting Raquel de Pedro has documented how indigenous interpreters in Peru face difficulties in respect of asymmetries of cultural systems, language systems, language status and lack of trust on the part of the primary interlocutors. *IM*

Indirect Machine Translation => MACHINE TRANSLATION.

indirect speech acts => SPEECH ACT.

indirect translation¹ *n.* a type of translation done from some intermediary third language version (in a **pivot language** or **interlingua**), rather than from the original language version. An example is translating from Arabic to Mandarin via an English version of the text. *syn.* **intermediate translation, second-hand translation.** *ant.* **direct translation**¹. => DIRECTION OF TRANSLATION. JL

indirect translation² => DIRECT TRANSLATION².

inference *n.* any meaning perceived by a hearer/reader that goes beyond the referential meaning of the words actually uttered/written. => IMPLICATURE, RELEVANCE THEORY IN TRANSLATION. IM

information offer *n.* a characterisation of the way a text functions by offering a range of meanings such that no two readers will retrieve exactly the same effects. Within Skopos Theory, the source text is seen as no more than an offer of information (Informationsangebot GER), the translator's approach to which will be determined by the commission or brief for the job. => SKOPOS THEORY. IM

informative text type => TEXT TYPOLOGIES.

informativity *n.* a standard of textuality that regulates a balance between given and new information, between expected or taken-for-granted expression and unexpected or marked expression. It is sometimes the case that an unmarked source-text expression becomes a marked expression in the target text (through differences of frequency of occurrence in the two languages). Conversely, there is a danger that a deliberately salient source-text form may, if not attended to by the translator, become unmarked. In all cases, the key to the

translator's decisions will be judgements about the intended effects and cultural variability of the use of particular forms. The UK translation theorist Basil Hatim, for example, has pointed out the discrepancies between the original sense of the Arabic term 'jihad' ('holy war'), the way in which it is conventionally used in current Arabic political discourse ('concerted effort') and the inflammatory ways in which the latter may be translated in some Western media. => DISCOURSE ANALYSIS IN TRANSLATION. *IM*

initial norms => NORMS¹.

initiative trust => HERMENEUTIC MOTION.

initiator => COMMISSIONER OF TRANSLATION.

input channels => CHANNEL.

input *n.* a term used in interpreting studies to refer to the source-language speech (plus any accompanying *paralinguistic* information) that the interpreter translates. The corresponding oral delivery of the translation is referred to as **output**. *IM*

Institute of Translation and Interpreting (ITI) *n.* an independent professional association of practising interpreters and translators in the United Kingdom, founded in 1986. A forum for information, advice and exchange, the Institute engages with government and industry, those who offer language services and their customers. It has a professional code of conduct and publishes a regular Bulletin. Its headquarters are in Milton Keynes, Buckinghamshire, UK. => FEDERATION INTERNATIONALE DES TRADUCTEURS. *IM*

instrumental competence => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

instrumental translation *n.* a form of translating which aims to produce in the target language a new communication between a source-language producer and target-language readers, using the source text as a model (as, for example, in the translation of tourist brochures). An instrumental translation thus functions as if it were an original text and its status as a translation is not necessarily apparent to readers. The term was offered in 1988 by the German translation theorist Christiane Nord in opposition to her category of **documentary translation**, which aims at providing the target-language reader with a record of a communication between a source-language producer and source-language readers, as in the case of the translation of a birth certificate. The emphasis in this distinction is thus on the function of the translation. In other respects, the two categories are similar to an earlier

distinction made in 1977 by the German applied linguist and translation scholar Juliane House. => COVERT TRANSLATION. *IM*

intentio (LAT) *n.* the intention, purpose and spirit embodied in an original text that are the focus of the translator's effort. The term is owed to the German literary critic, philosopher and translator Walter Benjamin (1892-1940), who considered that the translator cannot actually reproduce the intentio of the original, but rather produce a translation that is in harmony with that intentio. => LOGOS. *IM*

intentionality *n.* a standard of textuality relating to the ways in which a writer's or speaker's communicative goal is inscribed in a text. Whereas it may seem that a translator's task will always be to detect source-text intentionality and ensure that it is fully reflected in a translation, recent scholarship in translation studies has revealed the extent to which intentionality is negotiable and liable to shift in translation. This may occur through a particular commissioner's brief (say, to domesticate the text) or through a translator's ideological outlook (feminist, postcolonialist, activist, etc.). => ACCEPTABILITY, ACTIVISM, BRIEF, EMPOWERMENT THROUGH TRANSLATION, INTERVENTIONIST APPROACH, PRAGMATICS OF TRANSLATION. *IM*

Inter-Active Terminology for Europe (IATE) *n.* the European Union's inter-institutional terminology database, designed to facilitate and standardise the availability of information across all European institutions. It was launched in 1999 and has been made actively available to the EU agencies and institutions since 2004; a public user interface was made available in 2007. The IATE system brings together into a single database all the existing terminology databases of the European Union's translation services, and contains over 1.4 million multilingual entries. Major legacy databases imported into the IATE system are those of the Council of the European Union, the European Court of Auditors, the European Parliament, the Translation Centre for the Bodies of the European Union, and the European Union's EURODICAUTOM (the early terminology database used by the European Commission from 1980 to 2007). => EURODICAUTOM. *JL*

interactional goals => RAPPORT MANAGEMENT.

intercultural *adj.* relating to studies of interaction between members of distinct cultural groups, either with or without the intervention of a mediator (interpreter). => CROSS-CULTURAL, INTERCULTURE. *IM*

intercultural space => INTERCULTURE.

intercultural transfer *n.* that part of translators' or interpreters' activity that ensures appropriate adjustments are made to their output in order to match the target cultural environment. => CULTURAL FILTER, INTERCULTURE. *IM*

interculture *n.* a space located at the intersection or overlap of cultures, in which people possess some of the characteristics (beliefs, values, practices) of both cultures. This is the space occupied by interpreters and translators (among other intercultural mediators). Interculturality is a key concept in the account of the translator's position offered by the Australian-born Spain-based translation theorist Anthony Pym. *IM*

interdisciplinary approach to translation studies *n.* the recognition, first expressed by the UK-born, Austria-based translation scholar Mary Snell-Hornby, that the study of translation as an independent discipline gains strength from the cross-fertilisation offered by the integration of various other disciplines. In recent decades, text linguistics, discourse analysis, pragmatics, cultural studies, gender and postcolonial studies, and sociology have all enriched the study of translational activities of all kinds. => CULTURAL STUDIES IN TRANSLATION, DISCOURSE ANALYSIS IN TRANSLATION, GENDER AND TRANSLATION, POSTCOLONIAL TRANSLATION STUDIES, PRAGMATICS OF TRANSLATION, SOCIOLOGY OF TRANSLATION. *IM*

interdiscursive mixing *n.* the use within one discourse of elements of other discourses in order to challenge, disrupt or subvert previous assumptions. The term was initially proposed by the Canadian translation theorist Donald Bruce in his 1994 discussion of translating the work of the French author and activist, Jules Vallès (1832-1885), as a case of cultural politics. It was later taken up by the UK translation theorist Basil Hatim, who uses the terms 'hijacked discourse' and 'competing discourses' in a similar sense and shows how sensitivity to these is a key feature of the translation of ideology. => HIJACKED DISCOURSE. *IM*

interdiscursivity *n.* the incorporation into a text of genres, discourses or textual formats that are available in the language and culture in which it is composed. Readers engage with the text through their recognition of these previously encountered conventions and the particular way in which they are worked together in the text under scrutiny. Among issues for translators are the extent to which particular genres are available in a target language, how they function within the target culture and the gradual imposition on other languages and cultures of dominant genres (for example, academic English). => INTERTEXTUALITY, SOCIO-TEXTUAL PRACTICES. *IM*

interference *n.* the undue influence of the forms and idioms of the source language on the translator's attempt to render a source text into an authentic target text. Such influence often arises from **faux amis** (FRE) ('**false friends**') where the similar shape of the words concerned gives a misleading impression of equivalence. An instance is mistaking the French 'incroyable' as equivalent to English 'incredible' rather than the more authentic 'unbelievable'. A subtler type of interference is involved in the use of unusual syntactic or lexical choices which arise from copying the source language structure too closely. In 1995, the Israeli translation theorist Gideon Toury (1942-2016) suggested that interference revealed one of the probabilistic laws of translation. In interpreting, interference is seen as one of the consequences of divided attention, such that attention to new input may interfere with the preparation and delivery of output. => DIVIDED ATTENTION, INPUT, TOURY'S 'LAWS' OF TRANSLATION. *JL*

interlinear translation *n.* a word-for-word literal translation in which the individual words of the target text are typically aligned with those of the source text, on their own line above or below each line of the latter. This was very common in the medieval period as an aid for reading the source language, and in some translations of sacred scriptures where the goal was access to the original sense. A typical modern user of interlinear translations is a foreign language student, or a general reader of limited familiarity with the source language. *JL*

interlingua => INDIRECT TRANSLATION¹.

Interlingua Machine Translation => MACHINE TRANSLATION.

interlingual audio-visual translation => AUDIO-VISUAL TRANSLATION.

interlingual translation *n.* the translation of a source text in one language into a target text in another, the most frequent form of translation. A less widespread example is dubbing. The phrase was published in 1959 by Roman Osipovich Jakobson (1896-1982), the Russian-born US linguist and literary scholar, as one of a trio of concepts. The other two were intralingual translation and intersemiotic translation. **Intralingual translation** is a rephrasing of a text in one language into another in the same language. An example is the simplification of a technical text into language understandable by the general public. **Intersemiotic translation** recodes an original text in verbal language into the code of a nonverbal medium such as painting, dance or music, or vice versa. An example of the latter is audio description, where visual information about *paralinguistic* actions and other nonverbal communicative action in a film or other visual record is described verbally by a commentator for the benefit of blind or visually impaired people who can hear but not see

the artefact concerned. Other examples are subtitling and surtitling. A few authorities feel uncomfortable with this third use of ‘translation’ in a figurative meaning so far removed from the sense they regard as normal and tend to prefer the alternative **intersemiotic transmutation**. *syn.* **diamesic translation**. => AUDIO DESCRIPTION. *JL*

intermediate translation => INDIRECT TRANSLATION¹.

internal transfer => TEXT TRANSFER.

International Association for Translation and Intercultural Studies (IATIS) *n.* a worldwide association whose aim is to enable scholars from all cultures and various disciplines to debate issues surrounding translation and intercultural communication. Every three years it holds an international conference and offers a number of publications, including a Yearbook, an online journal which prioritises articles by new scholars, and a Bulletin. => AMERICAN TRANSLATION AND INTERPRETING STUDIES ASSOCIATION, EUROPEAN SOCIETY FOR TRANSLATION STUDIES. *IM*

International Association of Conference Interpreters => Association Internationale des Interprètes de Conférence.

international observatory *n.* a term used in 1979 by the French historian Fernand Braudel (1902-1985) to describe a transnational perspective that brings to the fore the unequal power relations between nation states instead of viewing them from within as closed, autonomous entities. The term was adopted by the French literary scholar Pascale Casanova in her analysis of literary translation as an unequal exchange, involving struggles for legitimacy in an international literary field². She thus challenges the notion of translation as the movement of a text between two languages and nations of equal weight and status. => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, POWER IN TRANSLATION. *IM*

interpretation¹ *n.* the sense that is derived from some source text by any receiver (translator, interpreter) and thus forms the basis for their translation. *IM*

interpretation² *n.* another term for interpreting. Once the preferred term, especially for conference interpreting, in the US, Canada and the UK, ‘interpretation’ is now less used than ‘interpreting’. In continental Europe, perhaps under the influence of French, ‘interpretation’ has been quite commonly used. Sometimes, a distinction is made between ‘interpreting’ as the process and ‘interpretation’ as the product. => INTERPRETING. *IM*

interpretation¹ **translation** => POETRY IN TRANSLATION.

interpretation² (or **interpreting**) **telephony** *n.* a multi-stage telecommunications application including automatic recognition of continuous speech, natural language processing, machine translation, natural language generation and text-to-speech synthesis, to allow a monolingual speaker of one language to speak intelligibly over the telephone to a monolingual listener from another language. Many technical problems required to be solved, including providing at least a near-match of the voice quality of the initial speaker to that of the synthetic output, and generating culturally-specific forms of suitable politeness. Existing systems are limited to specific domains of conversation. An existing NEC (Nippon Electronics Corporation) system allows two-way Japanese-English conversations about booking theatre tickets. An *ATR*-developed system facilitates international inquiries about conference arrangements. *JL*

interpreter *n.* a person who provides interpreting services for one or more individuals, whether voluntarily, under coercion or for remuneration. Throughout history, interpreters have acted in many diverse roles: as diplomats and politicians in international relations, as advocates on behalf of minority groups, as guides for explorers and colonialists, as witnesses, as interrogators, as co-diagnosticians with doctors, as cultural brokers, and as volunteers in situations where otherwise no communication would be possible. The stress and dangers inherent in many of these activities, especially in situations of conflict, are notorious. => ROLE. *IM*

interpreting *n.* the oral translation by an *interpreter* of utterances spoken in one language into another, for the benefit of one or more listeners unable or only partly able to understand the original language. Equally, the term is applicable to a sign-language interpreter signing a translation either of messages in a different sign language, or of oral messages. In 1968, the German interpreter and translation theorist Otto Kade (1927-1980) emphasised the essentially ephemeral nature of both the oral or signed message to be translated and its translation, and the consequent difficulty of correcting or revising the translation. *syn.*

interpretation². => CONFERENCE INTERPRETING, CONSECUTIVE INTERPRETING, DIALOGUE INTERPRETING, ESCORT INTERPRETING, COURT INTERPRETING, LIAISON INTERPRETING, MEDICAL INTERPRETING, PUBLIC SERVICE INTERPRETING, SIGN-LANGUAGE INTERPRETING, SIMULTANEOUS INTERPRETING, WHISPERED INTERPRETING. *JL*

interpreting strategies *n.* a broad range of dispositions adopted by interpreters, from procedures for dealing with local problems (such as translating series of numbers in simultaneous mode) to overall orientations to the task (such as showing involvement or non-involvement in what is being said). Many of the strategic orientations of written translators apply also to interpreters but some strategies are specific to the various modes of

interpreting. For example, face-to-face interpreters choose (and often switch) between first-person *footing* (using ‘I’ to refer to the speaker being interpreted) and third-person footing (‘she says that...’). Simultaneous conference interpreters, faced with an impossibly fast speed of delivery from the floor, find ways of communicating to the speaker that he/she needs to slow down. => ADVOCACY, COPING STRATEGIES, COORDINATION, CULTURAL MEDIATOR, DISPLAY, ROLE. *IM*

interpreting studies *n.* the subject that focuses its professional attention on all forms of orally or visually mediated interlingual and intercultural communication in a wide variety of settings. Initially focusing on psychological and cognitive aspects of simultaneous conference interpreting, which had emerged in the 1930s but became a subject of academic study only from the 1960s, interpreting studies has expanded to include interactional, cultural and, more recently, sociological aspects of the activities of interpreters and those with whom they work. Interpreting studies is still considered by many as an area within the ambit of translation studies (where translation is understood as a generic term, covering written, spoken and signed modes) but the emergence, especially since the 1990s, of international conferences, research groups and peer-refereed journals devoted to interpreting has established it as an independent area of academic enquiry. => CONFERENCE INTERPRETING, COURT INTERPRETING, DIALOGUE INTERPRETING, LIAISON INTERPRETING, MEDIA INTERPRETING, MEDICAL INTERPRETING, PUBLIC SERVICE INTERPRETING, SIGN-LANGUAGE INTERPRETING. *IM*

interpretive model => INTERPRETIVE THEORY OF TRANSLATION.

interpretive resemblance => RELEVANCE THEORY IN TRANSLATION.

interpretive theory of translation (IT) *n.* a theory elaborated by the Franco-Serbian conference interpreter, educator and theorist, Danica Seleskovitch (1921-2001), according to which the competent professional translator or interpreter does not directly transfer words or expressions from source to target text (**transcoding** or FRE **transcodage**) but rather derives a de-verbalised version of the intended sense (vouloir-dire FRE) of the source text before composing output in the target language. This theory has formed the basis of translator and interpreter training at the École Supérieure d’Interprètes et de Traducteurs in Paris (the ‘**Paris School**’) and indeed has been widely influential, especially in the field of conference interpreting. The theory has been criticised for being speculative and lacking empirical substantiation but its insistence on sense-making and avoiding interference from source-text form has surely been a positive influence on interpreter and translator training. *syn.* **théorie du sens** (FRE). => DE-VERBALISATION, TRAINING OF TRANSLATORS. *IM*

interpretive translation *n.* implementation by the translator of the procedures underlying the *interpretive theory of translation*. => DE-VERBALISATION, RELEVANCE THEORY IN TRANSLATION. *IM*

interpretive use => RELEVANCE THEORY IN TRANSLATION.

intersemiotic translation => AUDIO DESCRIPTION, INTERLINGUAL TRANSLATION.

intersemiotic transmutation => INTERLINGUAL TRANSLATION.

intersubjectivity *n.* a condition that determines how people relate to each other, such that all parties to an act of communication have their own subjectivity and are potentially influenced by the subjectivity of other communicators. In interpreting studies, this principle is invoked, for example, by the US sociolinguist and interpreting theorist Moira Inghilleri in order to combat objectivist or essentialist accounts of interpreters as cultural mediators ‘whose role is to identify and explain difference in order to overcome it’. Meaning, she argues, is negotiated among participants in order to achieve communicative objectives. => MEANING IN TRANSLATION. *IM*

intertemporal translation *n.* the rewriting in one historical period of a text originally composed in another period. Such translation may be intralingual (a modern-English version of Shakespeare) or interlingual (translations of the Bible). In either case, judgements have to be made about the particular form of the target language to be employed, that is, whether to produce an archaising or modernising version. => DIALECT TRANSLATION. *IM*

intertextuality *n.* the reliance of a text on elements of (an)other text(s), whether in the form of actual citation or allusion or in the adoption of formats, styles, genres or discourses that are recognisable within a language and textual culture. All texts depend on other, previous texts, so that intertextuality is seen as a standard of textuality. The term was originally proposed in 1966 by the Bulgarian-French post-structural cultural theorist and feminist Julia Kristeva. Self-evidently, translation is an intertextual operation – and the term is sometimes used by translation scholars simply to describe relations between source and target texts. However, the handling of socio-textual practices (genres, discourses) in translation requires a richer conception of intertextuality (now often referred to as interdiscursivity), in which consideration of the ability of particular communities (e.g. target-language readers) to access a discourse, genre or text type comes to the fore. => INTERDISCURSIVITY, SOCIO-TEXTUAL PRACTICE. *IM*

intervenience *n.* the position of the translator or interpreter as someone who has both involvement (in the words of the source text, the responses they evoke and the context in

which they occur) and agency (consenting or refusing to do a degrading or immoral translation task, for example). As an **intervenient being**, the translator or interpreter in situations of conflict and aggression may be deeply affected by what they are required to witness or indeed participate in. The concept is owed to the US translator and translation theorist Carol Maier. *adj.* **intervenient**. => AGENCY, CONFLICT AND TRANSLATION, INTERVENTIONIST APPROACH. *IM*

intervenient being => INTERVENIENCE.

intervention => INTERVENTIONIST APPROACH.

interventionist approach *n.* a movement within translation studies and among some translator groups towards the promotion of the translator's agency and therefore empowerment. It constitutes a rejection of a long-held view of the translator as an impartial and detached producer of faithful versions. In particular, the Indian postcolonial scholar Tejaswini Niranjana has recommended an interventionist approach in order to rectify the still-extant colonial bias in translation that marginalises non-Western cultural products or rewrites them through a Western prism. => ACTIVISM, AGENCY, EMPOWERMENT OF TRANSLATORS, EMPOWERMENT THROUGH TRANSLATION, INTERVENIENCE. *IM*

interview interpreting *n.* the provision of consecutive bilingual translation when speakers are being interviewed by potential employers, the police, or medical staff, and in other comparable situations. In such circumstances, the interpreter usually requires formal certification in the domain involved. => DIALOGUE INTERPRETING, LIAISON INTERPRETING. *JL*

intralingual audio-visual translation => AUDIO-VISUAL TRANSLATION.

intralingual translation => INTERLINGUAL TRANSLATION.

intrasystem shift => SHIFTS IN TRANSLATION.

introspection => RECALL IN TRANSLATION RESEARCH.

invariance in translation *n.* a term referring to whatever is held constant in the translation process and thus is a feature common to both source and target texts. In a given translation, there may be invariance of semantic features or of formal features or even of effect on the reader. In this sense, the term is closely related to the concept of equivalence and the same criticisms apply to the concept of invariance as to equivalence. *adj.* **invariant**. => ARCHITRANSEME, SHIFTS IN TRANSLATION, TERTIUM COMPARATIONIS. *IM*

inversa translation => INVERSE TRANSLATION.

inverse translation *n.* the process and the product of translation from the translator's own language into some other language. *syn.* **service translation, translation into the (translator's) second language, inversa translation, thème.** *JL*

invisibility of the translator *n.* the status of a translator whose intervention is not apparent to the users of the translation. For the US translation theorist Lawrence Venuti, literary translations into English over the last 300 years have overwhelmingly opted for domestication, a form of transparency which gives the reader the illusion of reading an original text. The translator's presence is erased as far as possible, as are all elements of foreignness. Venuti describes this practice as a form of ethnocentric violence performed on the foreign text. => DOMESTICATION, VISIBILITY OF THE TRANSLATOR. *IM*

IR *abbrev.* immediate retrospection protocol.

irony in translation *n.* a textual effect that makes apparent (1) a discrepancy between what is said and what is intended and (2) that the writer or speaker is echoing a point of view in order to display some attitude (for example, ridicule) towards it. A problem involved in translating irony is the need to ensure that ironic intent is apparent to target-language receivers, who, if the effect is to succeed, must be able to perceive the signal of that intent. Another view of irony in translation is provided by the UK-based Belgian scholar Theo Hermans in his 2007 work, *The Conference of the Tongues. Drawing on Relevance Theory*, he offers an account of the ironic translator as one who echoes a source text in order to dissociate him/herself from the discourse being represented. He cites as an example an American translation of Hitler's *Mein Kampf*, which dissociates the translator from the text by means of copious annotations and accompanying commentary. => RELEVANCE THEORY. *IM*

ISO 17100 standard *n.* an internationally accepted benchmark for translation service providers, aiming to ensure the quality of the translation process: project assignment and management, review, proofreading and administration. Under the terms of the standard, translators must provide evidence of qualifications and experience, a record of continuing professional development and a set of translation-specific competences (translational, linguistic, research-related, cultural, technical and domain-specific) => EUROPEAN COMMITTEE FOR STANDARDISATION. *IM*

IT *abbrev.* interpretive theory of translation.

iterability of linguistic signs *n.* the inevitable context-dependency and therefore indeterminacy of words, such that it is impossible to associate some idealised, stable meaning

to them. The term is closely associated with the views on translation of the Algerian-born French literary philosopher Jacques Derrida (1930-2004). => INDETERMINACY, MEANING IN TRANSLATION, PRAGMATICS OF TRANSLATION. *IM*

ITI *abbrev.* Institute of Translation and Interpreting.

judicial interpreting => COURT INTERPRETING.

kernel *n.* a term borrowed from transformational generative grammar by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011) to mean a deep-level representation of a source-text sentence in its simplest semantic and syntactic form in order to facilitate its transfer to surface-level target-language form. The terms in which these kernels are expressed ('objects', 'events', 'abstracts', 'relationals') are seen as categories that are common to many languages. => INVARIANCE, TERTIUM COMPARATIONIS. *IM*

key-phrase allusions *n.* culture-specific phrases in a source text, such as English 'head honcho' (meaning 'the head of some organisation or team') or 'at the end of the day' (meaning 'in the final analysis'), that require translators to seek a different but equivalent phrase in the target language. The term was published by the Finnish translation theorist Ritva Leppihalme in her 1997 book *Culture Bumps: An Empirical Approach to the Translation of Allusions*. *JL*

keystroke logging => PROCESS RESEARCH.

kinesics *n.* the study of face and body movements in face-to-face communication - and consequently of their significance for interpreters. => NON-VERBAL ELEMENTS IN TRANSLATION, PROXEMICS. *IM*

king's linguist => GRIOTS, ORAL TRADITION IN TRANSLATION.

kinship terms in translation *n.* the semantic field of lexical items representing genetic and other family relationships, often cited as an area where cultures and hence linguistic representations vary, thus posing problems for translators who seek equivalence at word level. In Chinese, for example, there are eight words for 'cousin' distinguishing between male/female, father's side/mother's side, older/younger. *IM*

Koller's five types of equivalence *n.* an influential attempt by the Swiss translation theorist Werner Koller in 1979 and 1989 to categorise the different types of relationship between corresponding source and target-text pairs. His types of equivalence are **denotative** (referring to the same concepts or entities in context), **connotative** (eliciting the same or similar associations among source-language and target-language users), **text-normative**

(appropriate to the same or similar contexts in source and target languages), **pragmatic** (having the same effect on the reader) and **formal** (similarity of orthographic or phonological features). => ÄQUIVALENZ, EQUIVALENCE. *IM*

Korrespondenz *n.* => ÄQUIVALENZ.

KWIC => CONCORDANCING.

lacuna (LAT) *n.* the absence in one language of a word representing a particular concept or object in another. This lack of a precise equivalent is perhaps most often revealed by attempts to translate cultural, environmental, lexical or grammatical elements specific to a language's symbolic repertoire. Total lacunae tend to be found in the first two categories, and partial lacunae in the second two. The most frequent solution by a translator to wholesale gaps in the target language for cultural and environmental elements found in the source language is simply to transcribe the source-language term as an implied loanword in the target language. An example is 'droit de seigneur' (FRE) being reproduced as a loanword in English, instead of some extended cultural explanation such as 'the pre-emptive right of a feudal lord in medieval times to deflower a bride from any village in his domain'. In the case of lexical or grammatical gaps, a (not always satisfactory) solution is sometimes available by using a target-language word or phrase with a partial semantic overlap with the source-language element in question, such as 'mandarine' (FRE) for 'tangerine', or a paraphrase, such as 'see you tomorrow!' for 'à demain!' (FRE). *pl.* **lacunae** (LAT), **lacunes** (FRE) *syn.* **gap, semantic void, void**. *JL*

lag => TRANSLATIONAL DELAY.

language brokering *n.* the practice of interpreting and translating by immigrant children on behalf of members of their family or other acquaintances. The role frequently involves advocacy and **cultural brokering**, the attempt to fill the cultural gap between immigrant and host society. Long frowned-upon in professional interpreting circles, the practice of interpreting by untrained bilinguals was first discussed in translation studies in the 1970s by the Canadian translation theorist Brian Harris. It has recently become a focus of research interest, especially in the work of the Argentina-born UK-based applied linguist and interpreting theorist Claudia Angelelli. => NATURAL TRANSLATION. *IM*

language service providers (LSP) *n.* a generic term for translation companies or agencies. Their activities include provision of translation, interpreting, localisation, cultural briefings and, in some cases, language training. *IM*

law of growing standardisation => TOURY'S 'LAWS' OF TRANSLATION.

law of interference => TOURY'S 'LAWS' OF TRANSLATION.

laws of translation => TOURY'S 'LAWS' OF TRANSLATION.

legal interpreting => COURT INTERPRETING.

Leipzig School (of translation) *n.* one of the early university translator training schools with a focus on professional translating and a strong identity, centring on the work of two renowned scholars, Otto Kade (1927-1980), whose work on lexical equivalence remains influential, and Albrecht Neubert (1930-2017), the first to bring insights from text linguistics into the study of translation. Carrying on this tradition, the German-born, UK-based translation theorist Christina Schäffner applied some of these insights in her analysis of translation of political texts. *IM*

level shifts => SHIFTS IN TRANSLATION.

levels of translation *n.* a hierarchy of positions at which translator decision-making takes place. The French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90) distinguished three levels: lexical, syntactic and textual. In reality, the translation of a single word may require simultaneous consideration at a whole range of levels: lexical, syntactic, textual, pragmatic, semiotic, situational and strategic (e.g. in an interventionist approach). *IM*

lexical cohesion => COHESION.

lexical density *n.* the proportion of lexical items to grammatical items (auxiliary and modal verbs, prepositions, pronouns, determiners, conjunctions) in a text or corpus of texts, expressed as a percentage. By comparing measurements of lexical density in corpora of translated and non-translated texts, the Italian translation scholar Sara Laviosa has tested the hypothesis that simplification is a feature of translation. Her finding that lexical density is indeed lower in the corpus of translations, irrespective of source language, supports the hypothesis. => CORPUS-BASED TRANSLATION STUDIES, SIMPLIFICATION. *IM*

lexical priming *n.* the ways in which a word accrues meanings from all the co-texts and contexts in which it occurs. New technologies have made it much easier for the translator to retrieve read-outs of key words in context and co-text and thus to assess the lexical priming of items being considered for use in a translation. The term is owed to the UK linguist Michael Hoey. => CORPUS-BASED TRANSLATION STUDIES. *IM*

liaison interpreting *n.* the provision of bilingual consecutive translation for a visiting individual or a small group by an interpreter accompanying them for liaison purposes in a

meeting with non-bilingual hosts. Examples are interview interpreting, and escort interpreting. *syn.* **bilateral interpreting**. => DIALOGUE INTERPRETING, SIMULTANEOUS INTERPRETING. *JL*

limits of translatability *n.* the borderline between what is translatable and what is not. Inevitably this depends entirely on what is to be understood by the term ‘translation’. For the British-born US phonetician and applied linguist John C. (‘Ian’) Catford (1917-2009), untranslatability happens when functionally relevant linguistic or cultural features of the source-text situation cannot be expressed in the target text. Conversely, Roman Osipovich Jakobson (1896-1982), the Russian-born US linguist and literary scholar, observes that all cognitive experience can be expressed in any language; only metalinguistic features (puns, rhymes, etc.) cannot be translated. => HONORIFICS, TRANSLATION³. *IM*

linguistic competence => TRANSLATION COMPETENCE.

linguistic orientation to translation studies *n.* the use of insights and theories from linguistics to enhance understanding of the phenomena of translation. This orientation generally characterises the first period of modern translation studies in the West, from the 1960s to the 1980s approximately. However, later developments in linguistics (sociolinguistics, text linguistics, discourse studies, ethnolinguistics, and pragmatics) have continued to inform the study of translation. => PRAGMATICS OF TRANSLATION, TEXT LINGUISTICS IN TRANSLATION. *IM*

linguistic toolkit approach (to translation) *n.* a term originally proposed in 1986 by the UK linguist, Roger Fowler (1938-99), to designate a list of concepts and categories, mostly from text linguistics, used in the analysis of creative literature. A number of scholars in translation studies have adopted this approach, especially in critical discourse analysis of the translation of ideology. => IDEOLOGY IN TRANSLATION, TEXT LINGUISTICS. *IM*

linguistic translation => AESTHETIC-POETIC TRANSLATION.

linguistic variation => DIALECT TRANSLATION.

linguistically creative translation *n.* the process and the product in translation of inventing a new term or phrase in a target language to represent a lexical or other linguistic unit previously unknown to users of that language, to allow them to understand some particular concept specific to a given source-culture. Genres in culture-specific domains that frequently give rise to such neologisms in a target language include science, technology, the arts and the humanities, as well as slang terms from informal conversation amongst young people. It is worth noting that linguistically creative translation and the adoption of foreign

terms themselves, although they both serve broadly the same purpose, are not the same. So ‘huile solaire’ (FRE) for ‘suntan oil’ might be regarded as evidence of linguistic creativity. ‘**Fanyi**’, however, now adopted as a technical term in Translation Studies, indicates the culturally-specific Chinese view of the process of translation as ‘turning over’, and is an implant into English, taken from the lexical stock of Chinese. The phrase ‘linguistically creative translation’ was introduced in 1984 by the German translation theorists Katharina Reiss and Hans Josef Vermeer (1930-2010), as **Sprachschöpferische Übersetzung** (GER).
JL

lip-synching => DUBBING.

Listening and Analysis Effort => EFFORT MODELS OF TRANSLATION.

literal translation *n.* a style of translation that puts an emphasis on a word-for-word equivalence (or unit-for-unit equivalences at higher linguistic ranks) between the source text and the target text. ‘Word-for-word’ translation and ‘close’ translation thus offer loose synonyms for ‘literal translation’, as does ‘metaphrase’. In practice, such a constraining equivalence is very hard to achieve, especially in typologically divergent languages, and literal translations do not have many useful applications. They are seldom suitable for idiomatically fluent translations, for instance. Literal translation does, however, tend to be applied sometimes to texts such as legal and religious material, and literary texts. This sense of ‘literal translation’ was listed in 1958 by the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90) as one of seven types of translation procedure. *syn.* **close translation, direct translation**², **semantic translation**. => FORMAL EQUIVALENCE, FREE TRANSLATION, METAPHRASE, TRANSLATION PROCEDURE. *JL*

literalism *n.* a belief in the value of literal translating as an ethical practice, rejecting any domestication of the source text and at the same time drawing attention to its otherness. => BETWEENNESS, INTERLINEAR TRANSLATION, TRANSLATIONESE². *IM*

literary translation *n.* the activity of translating creative literature, prose or verse. Literary translation has been a primary concern of translation studies and in some works is simply referred to as ‘translation’. The politics and ethics of literary translation have been the focus of many studies in recent times. *spclst.* **literary translator**. => ABUSIVE TRANSLATION, CULTURAL TURN, DOMESTICATION OF TRANSLATION, ETHICS OF TRANSLATION AND INTERPRETING, GENDER AND TRANSLATION, INTERVENTIONIST APPROACH, POETRY IN TRANSLATION. *IM*

loan blend => TRANSLATION LOAN WORD.

loan translation => TRANSLATION LOAN WORD.

loan-shift *n.* a word borrowed from another language, phonologically or graphologically similar to one that already exists in the target language, but adopting the meaning of the term from the source language. An example is English ‘chat’, graphologically the same as French ‘chat’ (‘cat’), borrowed with the English meaning ‘informal conversation on the Internet’, and pronounced as in English, as [tʃæt] (and sometimes spelled ‘tchat’). *JL*

locale of translation *n.* the geographical or cultural region where some commercial or industrial product is intended to be marketed, for which verbal text associated with the product (such as manuals, other instructions or advertising) usually has to be appropriately translated. The quality of such translated language should be at the least fully intelligible, and at the best apparently native to the culture targeted. Neither high standard is unfailingly met. An exception to the requirement of translation is when the two cultures (source and target) share the same world language, say in the case of American English companies marketing products to speakers of Australian, British, New Zealand, Singapore or South African English. When source and target linguistic patterns differ, and the differences are ignored (accidentally or deliberately) by the producer, this sometimes gives rise to neologisms being adopted by the target culture’s language. => LOCALISATION. *JL*

localisation *n.* a version of covert translation in which the source texts of material for use in other countries, such as industrial and commercial instructions and manuals, are translated as carefully as possible into texts apparently native to the culture of the target language. When localising some types of material, such as web-pages, more than translation is often involved. In the case of web-pages, this usually includes adaptation to the practices of the locale, such as using appropriate formats for dates and phone numbers, changes of visual material, ensuring functionality of hyperlinks, etc. => LOCALE OF TRANSLATION, PARALLEL TRANSLATION. *JL*

localised translation *n.* the process and product of translating a source-text into a given language but with the linguistic outcome tuned to cultural norms particular to the readers, as in translating a text from English into Canadian French instead of metropolitan French. => PARALLEL TRANSLATION. *JL*

locutionary act => SPEECH ACT.

logos *n.* in the theory of translation elaborated by the German literary critic philosopher and translator Walter Benjamin (1892-1940), the **pure language** that emerges from the fusion

of source and target languages in a good translation. This was to be achieved through a transparent, literal rendering of the syntax of the original, allowing the pure language to shine upon the original. For Benjamin, the ideal is an interlinear version. => INTERLINEAR TRANSLATION, LITERAL TRANSLATION. IM

long-term memory => MEMORY.

loss => GAIN AND LOSS.

loyalty *n.* the translator's duty, within the perspective of *Skopos Theory*, not to mislead either the producer of a source text or the receiver of the resulting translation. It is argued that this principle must be upheld precisely because producers and receivers are often unable to check source-text/target-text relations for themselves and thus have to be able to trust the translator not to misrepresent or mislead them. => TRANSLATION FIDELITY, ETHICS OF TRANSLATION AND INTERPRETING. IM

machine-aided translation (MAT) => COMPUTER-AIDED/ASSISTED HUMAN TRANSLATION.

machine-aided/assisted human translation (MAHT) => COMPUTER-AIDED/ASSISTED HUMAN TRANSLATION.

machine translation (MT) *n.* the automatic conversion by a computer-based natural language processing system of a text from one language to a corresponding text of equivalent or approximately equivalent sense in another. Since the early 1950s, machine translation from one language into another has continued to pose one of the most severe practical challenges in natural language processing. A major difficulty has always been the fact that automating natural language understanding to a usable degree, a task that remains both complex and expensive, is a prior requisite. Slow but accelerating progress is being made, however, and current systems are able to provide cost-effective solutions in three main areas: the provision of rough translations for scanning information for relevance to particular needs; the generation of initial drafts of machine generated material for human post-editing; and the machine generation of near-human-quality translation in limited task domains (for instance when the set of available substitutions is limited, as in compiling weather reports). Human translators have a clear advantage in MT performance in that they consistently provide a significantly higher quality of translation – but at the cost of radically slower and more expensive output. Some of the prime advantages of machine translation over human translators, as the Russian linguist and machine translation specialist Yuri N. Marchuk pointed out in 2013, include: cost – machine translation costs are much cheaper than those of a human translator; multilingual coverage – the number of language pairs able

to be translated by MT is growing more rapidly than the rate at which new translators are being produced, and MT can thus support more comprehensive international communication more effectively; scientific progress – the majority of texts translated annually worldwide deal with technical and scientific matters, and therefore might be said to contribute at a greater pace to the development of human civilisation. Techniques such as using statistical methods and drawing on a corpus of translations previously generated by human translators, are also helping to provide better-quality machine translations. One commercial user of a probability-based approach is **Google Translate**, which uses a translation memory resource in translating more than 70 languages; it is already far past the one trillion words it had generated in STM translations by 2006. There are a number of approaches to machine translation, often with many systems combining elements from more than one approach. In **Direct Machine Translation**, the architecture of the MT system is designed for a single pair of languages, so any such system is limited to being both bilingual and unidirectional. The linguistic structure, style and specific meaning of the original are translated on a word by word or phrase by phrase basis. In such cases the two languages need to exhibit equivalence, usually a feature only of closely cognate languages. **Indirect Machine Translation** now typically produces better results than methods using the direct system, but usually at the expense of being more difficult to manage, for instance in needing a larger extent of linguistic knowledge. In indirect translation, an intermediary third language version, using a pivot language or interlingua (a representation of meaning that is independent of the particular languages involved) employs an abstract representation as an intermediary between the source and target languages. First the source text is converted to the language-independent abstract form, then that product is used to generate the target text. This process is sometimes referred to as **Interlingua Machine Translation**, or **Transfer-Based Machine Translation**; today it is one of the most widespread methods in use. A different method, **Statistical Machine Translation (STM)**, was first proposed in 1949 by the US scientist, mathematician and pioneer of machine translation, Warren Weaver (1894-1978), drawing on the US cryptographer, electronic engineer and mathematician Claude Elwood Shannon's 1948 paper on information theory. Statistical Machine Translation uses machine learning as its basic resource. It initially passes a very extensive amount of previously-translated text (called a **parallel corpus**, **parallel text**, **bi-text** or **multitext**), through a learning algorithm. Armed with this knowledge, the STM system is usually able to link the source text with a reasonably appropriate translation in the target language. *syn.* **Automatic Translation.** => COMPUTER-ASSISTED TRANSLATION TOOLS, NEURAL MACHINE TRANSLATION. *JL*

macro-structural shifts => SHIFTS IN TRANSLATION.

Manipulation School *n.* a group of scholars who came together in the 1970s, with a number of similar approaches to the study of literary translation, including a descriptivist, target-oriented outlook, a view of literature as a complex system and an interest in the norms of production and reception of translations. Prominent among them were the Israeli translation scholars Itamar Even-Zohar and Gideon Toury (1942-2016), the Belgian translation theorists José Lambert and André Alphonse Lefevere (1945-1996) and the UK-based Belgian scholar Theo Hermans. A fundamental view held by the group was that all translation involves manipulation to some extent of the source text for some purpose. Their work has been very influential. => DESCRIPTIVE TRANSLATION STUDIES, NORMS¹, POLYSYSTEM THEORY, REFRACTION, SYSTEMS APPROACH, TARGET-ORIENTED TRANSLATION STUDIES. *IM*

markedness in translation *n.* the treatment by the translator of whatever features of a source text are distinctive by virtue of being unusual or unusually expressed. For example, the English expression ‘to be economical with the truth’ communicates more than the normal expression ‘to be untruthful’ and is thus ‘marked’. In many cases, the markedness may need to be preserved but not necessarily by the same means. => PRAGMATICS OF TRANSLATION. *IM*

master narrative => NARRATIVE THEORY IN TRANSLATION.

matricial norms => NORMS¹.

meaning in translation *n.* the fundamental relationship between the nature of the translator’s activity and what it is that is acted upon. Early literalist translators assumed that the meaning was contained in the word and the task consisted in substituting an ‘equivalent’ word in another language. A revised view was that the co-text of a word partly determined its meaning and that consequently the sentence was the basic unit of translation. A contrasting view, the often-repeated exhortation to ‘translate the message, not the words’ appears to invite the translator to look beyond the words to the intention behind them but at the same time suggests that the message is a determinate entity, retrievable in full by reference to co-text and context. On the other hand, ever since the doubts expressed in 1960 by Willard Van Orman Quine (1908-2000), the US philosopher, logician and mathematician, there has been an opposing view that communication is indeterminate, that no two readers (and therefore translators) will ever derive exactly the same set of meanings from a text and that consequently inference plays a large part in the translator’s work. In 2000, an important and influential debate was published in the journal *Target* between the UK-born Finland-based translation theorist Andrew Chesterman and the Brazilian postmodernist scholar Rosemary Arrojo around the notion of **essentialism** (the view that meanings are objective and stable and can therefore be discovered and transferred to a target

text). Their joint statement recognised the existence of two enduring metaphors: ‘translation is transfer’ (and therefore something gets transferred) but also ‘translation is performance’ (and therefore involves re-creation and, by extension, the right to introduce meaning). => CONDUIT MODEL, CO-CONSTRUCTION OF MEANING, INDETERMINACY, MESSAGE, PRAGMATICS OF TRANSLATION, POSTMODERNISM IN TRANSLATION, TRANSLATION³. *IM*

media interpreting *n.* any form of oral or signed translation done for broadcasting by television or radio, including voice-over, consecutive and simultaneous modes. *IM*

media translation => AUDIO-VISUAL TRANSLATION.

mediation¹ *n.* the process whereby translators reflect their own state of mind in their processing of source texts and their production of target texts. => INTERVENIENCE, INTERVENTIONIST APPROACH. *IM*

mediation² *n.* the process, especially in public service interpreting, of interceding on behalf of a client, in addition to or as part of the translation process. Whereas some practitioners seek to draw a clear distinction between ‘interpreting’ and ‘mediation’, research has shown that in practice most public-service interpreting involves both to some degree. *syn.*

advocacy => CULTURAL MEDIATOR, PUBLIC SERVICE INTERPRETING, ROLE. *IM*

medical interpreting *n.* the provision of consecutive bilingual translation when non-bilingual speakers, often with their families, are being interviewed by medical staff, and in other comparable situations. In such circumstances, the interpreter usually requires formal certification in medical topics and hospital procedures, as well as a keen awareness of relevant socio-cultural differences. Nevertheless, the use as interpreters of untrained family members continues in many countries. *syn.* **healthcare interpreting**. => LANGUAGE BROKERING, LIAISON INTERPRETING, PUBLIC SERVICE INTERPRETING. *JL*

meme theory *n.* an account of the spread of ideas about translation and the changes in dominant ideas over time. A meme is an idea or conceptualisation, new term or set of terms, which is passed on from person to person within an intercultural environment, rather like the way that a virus is spread from body to body. Introduced into translation studies by the UK-born Finland-based translation theorist Andrew Chesterman, the term was originally coined by the British evolutionary biologist Richard Dawkins in 1976. *IM*

memory (in interpreting) *n.* the interpreter’s mental storage capacity. **Short-term memory** (*syn.* **working memory**) deals with current processing operations (say, within the ear-voice span in simultaneous interpreting) while **long-term memory** refers to the ability to recall

knowledge and information from earlier co-text and context. => EAR-VOICE SPAN, EFFORT MODELS. *IM*

Memory Effort => EFFORT MODELS.

message *n.* a loosely defined term for what the translator transfers from source to target language, sometimes referring to the words themselves, sometimes to the intention behind the words. Both uses appear to assume that what is translated is a stable, definable entity, a view that is much criticised not only by postmodernist translation scholars but also from a radical pragmatics perspective. => DERRIDA'S RELEVANT TRANSLATION, MEANING IN TRANSLATION, RELEVANCE THEORY IN TRANSLATION. *IM*

METAL *n.* the machine translation system at the University of Texas at Austin's Linguistic Research Center (LRC), founded in 1961 under the directorship of the US historical linguist Winfred Philip ('Win') Lehmann (1916-2007), though MT research at Texas had been running since 1958. The project's name was at first the same as that of its institute (LRC), but was changed in 1973 to METAL, possibly an abbreviation of 'metalinguistics'. The METAL project itself was terminated in 1975. Machine translation research and development continued at LRC with funding from both the US government and the German industrial giant Siemens, initially for German to English. The outcome was introduced commercially in 1985, and was followed by systems for German to Chinese and Spanish, and for English to German. Siemens' European MT research continued with systems for Dutch to French and French to Dutch. The strength of the METAL approach is that as well as enabling a human post-editing stage, it can operate autonomously as a complete MT system. => MACHINE TRANSLATION. *JL*

meta-narrative => NARRATIVE THEORY IN TRANSLATION.

metaphor in translation *n.* a well-recognised problem of translation, given cross-cultural differences in perception and the allusive nature of creative figures of speech. In an early treatment of the subject, the UK translator and translation scholar Peter Newmark (1916-2011) divided metaphors into five categories: dead, cliché, stock, recent and original. He then proposed a series of translation procedures for dealing with them, including reproducing the same image, using a standard target-language image, translating metaphor by simile and deletion. With the advent of cognitive linguistics, metaphors have ceased to be regarded as mere effects of style and have come to be seen as ways of conceptualising the world about us and drawing on our experience of it (**conceptual metaphors**). In 1980, the book *Metaphors We Live By*, by the US cognitive linguists George Lakoff and Mark Johnson radically changed perceptions of metaphor and mental categorisation. Various

translation scholars, for example, the Germany-based UK interpreter and interpreting theorist Morven Beaton-Thome and the UK-based German translation theorist Christina Schäffner, have tracked the handling of conceptual metaphors by interpreters or translators.

=> CONDUIT METAPHOR. *IM*

metaphrase *n.* a theoretical term meaning a literal, word-for-word translation, producing a target text with formal equivalence to the source text. The antonymic counterpart of metaphrase is paraphrase, which provides a target text with dynamic equivalence to the source text. Both ‘metaphrase’ and ‘paraphrase’, along with ‘imitation’, were terms originally proposed by the English poet, literary critic, playwright and translator John Dryden (1631-1700) in the preface to his translation of Ovid’s *Epistles* in 1680. =>

FORMAL EQUIVALENCE. *JL*

metapoetry *n.* a term suggested by the Netherlands-based US translator, translation and literary theorist James S. Holmes (1924-1986) to refer to translated poetry, seen as a kind of critical act or commentary on an original poem, within a general theory of translation as metatext. *adj.* **metapoetic**. => METATEXT, POETRY IN TRANSLATION. *IM*

metatext *n.* any text that is based on some other (usually literary) text. In the same theoretical paradigm, the original text is referred to as the **prototext**. Translations are thus metatexts, as are re-workings such as a paraphrase or a pastiche. Both ‘prototext’ and ‘metatext’ (the source text and target text respectively, in modern translation theory), are due to the Slovak semiotician and translation theorist Anton Popovic (1933-84). => HYBRIDISATION,

TRANSLATIONALITY. *JL*

methods of translation *n.* a general term that covers translation procedures and translation strategies or any overall approach to the task of translating. Thus, the term has been applied to dichotomies such as foreignisation and *domestication*, to overall theories such as *Polysystem Theory* or *Skopos Theory* and to local-level procedures such as those prescribed by the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90). => HERMENEUTIC MOTION, NORMS¹,

TRANSLATION PROCEDURE, TRANSLATION STRATEGIES. *IM*

métissage (FRE) *n.* a term used in postcolonial and postmodern theory to describe the cultural hybridity that characterises literature and translation. => HYBRIDITY, TRANSCULTURATION.

IM

metrical translation => POETRY IN TRANSLATION.

micro-structural shifts => SHIFTS IN TRANSLATION.

military translation *n.* the use of translation and interpreting in conflict zones, for purposes of negotiating with an enemy, making contact with local people, relief agencies and so on.
=> CONFLICT AND TRANSLATION. *IM*

mimetic strategy => POETRY IN TRANSLATION.

minimax strategy in translation *n.* the principle, originally suggested by the Czech translation and literary theorist Jiří Levý (1926-1967), that a translator tends to resolve translation problems by seeking to achieve the maximum effect in exchange for minimum processing effort on the part of readers of the translation. This principle also lies at the heart of relevance theory and is consequently central to relevance theoretic studies of translation, such as those of the German translation theorist Ernst-August Gutt. => RELEVANCE THEORY IN TRANSLATION. *IM*

minoritising translation *n.* an ethics of translation whereby a translator prefers to select minority literature for translation and to heighten the otherness of the translated text by the use of heterogeneous non-standard forms: dialectal, jargon or other minority uses of language, which together resist the assimilative process of translation. Minoritising translation is practiced and advocated by the US translation theorist Lawrence Venuti. => DEFAMILIARISATION, DOMESTICATION. *IM*

mismatches *n.* another term for translation errors. In the model of translation quality assessment proposed by the German applied linguist and translation scholar Juliane House, overt errors are those which result from an unmotivated mismatch of denotational meaning between source and target text or from a breach of the target-language system (for example, orthography or grammar) while covert errors are those which result from mismatches of register or genre. => COVERT TRANSLATION, MISTRANSLATION, TRANSLATION QUALITY ASSESSMENT. *IM*

missionary translation *n.* a broad term encompassing the Christian enterprise of making the word of God available in as many languages as possible. The most prominent exponent of this movement in translation studies was the US translation theorist and Bible translator Eugene Albert Nida (1914-2011). => RELIGIOUS TRANSLATION, SUMMER INSTITUTE OF LINGUISTICS (SIL). *IM*

mistranslation *n.* a translation error resulting either from a misunderstanding of a source text or from a departure from source text meaning in the interest of natural target-language expression. Mistranslations are not always judged in a negative light, however. For the Argentinian author, poet and translator Jorge Luis Borges (1899-1986), writing in 1935, the

displacements of literary translation, that is the scope for works to be re-created in the literary traditions of the various languages into which they are translated, are to be celebrated as a ‘happy and creative infidelity’. => MISMATCHES. *IM*

mode *n.* in register theory, a category designating the medium of communication: spoken, written, signed or subdivisions such as written-to-be-spoken. In translation, the term is commonly used to refer to the medium of translation (as per above) and to the shifts from one mode to another involved in such activities as audio description, subtitling or on-sight translating. => REGISTER ANALYSIS. *IM*

modernity and translation *n.* the effects of the contemporary world, particularly in terms of science, technology and the flow of information, on translation, translation strategies, minority languages and (inter)cultural exchange. For the Irish author, cultural studies and translation theorist Michael Cronin, among the most recent effects are the dominance of English in the software industry, very short deadlines for translation and the outsourcing of translation to low-cost centres of production, all of which tend to reduce the scope for other languages to resist the penetration of English. => LOCALISATION, MINORITISING TRANSLATION. *IM*

modulation => TRANSLATION PROCEDURE.

monolingual translational corpora => CORPUS-BASED TRANSLATION STUDIES.

multilingual translation => PARALLEL TRANSLATION.

multimedia translation => AUDIO-VISUAL TRANSLATION.

multimodal translation => AUDIO-VISUAL TRANSLATION.

multimodality *n.* a social-semiotic approach to analysing communication that studies the interaction of text and image, graphics, colour or any other meaning-bearing resources employed. These elements are especially (but not solely) relevant to subtitlers, conference interpreters, cartoon translators and website translators. *IM*

multitext => MACHINE TRANSLATION.

NAATI *abbrev.* National Accreditation Authority for Translators and Interpreters. *IM*

Nahdah (ARAB) *n.* a term meaning ‘revival’ or ‘renaissance’ and designating a period, from around 1870, of artistic and cultural renewal in Egypt. During this period, translation, especially from French, played a significant part in bringing new modes of thought and literary expression from abroad. *adj.* **nahdawi**. *IM*

Nairobi recommendation => FEDERATION INTERNATIONALE DES TRADUCTEURS.

narrative point of view in translation *n.* the position and perspective of the source-text writer, as reflected in the language he/she uses and as represented or altered by the translator. A simple example of altered perspective is the rendering of ‘nous sommes plus de 50 millions aujourd’hui’ (FRE) in *L’Identité de la France* by the French historian Fernand Braudel (1902-1985) by ‘There are about 50 million people living in France today’ in the English translation. In most accounts of narrative point of view, there is a distinction, originally made by the Russian philologist and literary scholar Boris Andreyevich Uspensky, between spatial and temporal point of view and **psychological point of view**, the latter referring to the way a narrative is mediated through the consciousness of the narrator.
=> NARRATIVE THEORY IN TRANSLATION, NARRATIVITY, STANDPOINT THEORY. IM

narrative theory in translation *n.* the use, in studies of translation, of a set of insights concerning the way people make sense of experience by constructing coherent accounts of the world, of our own and others’ place in it, and of right and wrong. Originating in social and communication theory (especially the work of the US social theorists Margaret Somers and Gloria Gibson), narrative theory was introduced into translation studies in 2006 by the UK translation theorist, Mona Baker, who shows how translators may reproduce, construct or resist narratives in translation. For example, interpreters are confronted with **personal narratives** (narratives of the self) in asylum hearings and may, depending on their treatment of these, have a bearing on the outcome of the hearing. **Public narratives** (those shared among social groups) underpin source texts which, when translated, can no longer rely on the same set of shared understandings. Likewise, **conceptual narratives** (the taken-for-granted accounts underlying academic disciplines: history, empirical science, etc.) may not be universally shared, so that a translation which does not reflect the preferred narrative of the target culture may not be taken seriously. Finally, **master narratives** (dominant, very widely held narratives relating to major historical trends, such as ‘globalisation’ or ‘the Cold War’) are in some cases subject to intervention by translators, depending on the intended destination or use of the translation, or indeed on the translator’s own outlook. In this account, narratives are said to function in four main ways. **Temporality** refers to the sequence in which elements of the constructed narrative are placed and thus to the mental model underlying it. **Relationality** constructs the ways in which the elements are related to each other, as part of the way the human mind makes sense of a narrative, an important factor in translation being that this ‘making sense’ generally relies on culture-specific contexts. **Causal employment** covers the ways in which we attach significance to elements of a narrative, independently of their place in the sequence. Finally, **selective**

appropriation refers to the fact that every narrative is a selection, from among infinitely many possible elements, of those that suit the theme of the narrative (for example ‘climate-change denial’ as against ‘cyclical climate-change’). All these factors offer opportunities for narrative shifts in translation. => NARRATIVITY, SOCIO-TEXTUAL PRACTICE. *IM*

narrativity *n.* a set of conceptualisations of narrative stemming from, among others, the French philosopher Paul Ricoeur (1913-2005) and the French literary theorist Gérard Genette. These ideas have been influential in the study of (especially literary) translation. The study of narrativity is often referred to as **narratology**. => NARRATIVE THEORY IN TRANSLATION. *IM*

narratology => NARRATIVITY.

National Accreditation Authority for Translators and Interpreters (NAATI) *n.* the national standards and accreditation body for translators and interpreters in Australia. It is a public independent company, jointly owned by the Commonwealth, State and Territory governments. NAATI states as its aims to improve inclusion and participation in society, to set high standards, and to provide quality assurance in translating and interpreting. => STANDARDS AND ACCREDITATION. *IM*

National Register of Public Service Interpreters (NRPSI) *n.* a UK register of over two thousand qualified professional interpreters, representing more than one hundred languages. All interpreters on the list subscribe to a Code of Professional Conduct. => REGISTRY OF INTERPRETERS FOR THE DEAF. *IM*

natural interpreting => NATURAL TRANSLATION.

natural translation *n.* a term proposed in the early 1970s by the Canadian translation theorist Brian Harris to refer to any form of translating performed by untrained persons with bilingual ability. Harris saw this as an important, and previously neglected, area of translation research. **Natural interpreting** is the corresponding term for the oral mode. => LANGUAGE BROKERING. *IM*

naturalising translation *n.* another term for the strategy of domestication. ‘Naturalising translation’ was the term used by the French literary historian and translation theorist, Antoine Berman (1942-1991), whose work pre-dates and influences that of the US translation theorist Lawrence Venuti. Both Berman and Venuti advocated a foreignising approach to translation. => DOMESTICATION, EXPLICITATION, SIMPLIFICATION, STANDARDISATION. *IM*

naturalness in translation *n.* the degree to which a translated text appears to be an original document written with fluency in the target language. => COVERT TRANSLATION. *JL*

negative politeness => POLITENESS STRATEGIES.

negotiability *n.* the dynamic process of sense-making, involving speaker and hearer, writer and reader, and therefore translator. => INDETERMINACY, MEANING IN TRANSLATION, PRAGMATICS OF TRANSLATION. *IM*

neo-literal translation => ABUSIVE TRANSLATION.

neologisms in translation *n.* the creation by translators of new target-language lexis to reflect source-text terms whose sense or reference is previously unknown in the target culture. Alternative procedures available to the translator are borrowing (the use in the translation of the source term), metaphor (for example ‘electric brain’ for computer in Chinese) and circumlocution (for example the Arabic ‘tawaf’ translated as ‘the Islamic practice of circumambulation of the Kaaba, the Sacred House in Mecca, during pilgrimage’). => TRANSLATION PROCEDURE. *IM*

neologistic translation *n.* a procedure recommended by the UK translation theorist Peter Newmark (1916-2011) for the translation of proper names which are themselves neologisms. An example would be the translation of ‘Wormtail’ in the best-selling Harry Potter series by ‘Queudver’ in French. => NEOLOGISMS IN TRANSLATION. *IM*

neural machine translation (NMT) *n.* an automatic translation system based on a single neural network with an encoder-decoder architecture. The encoder converts the source-text sentence into a series of numbers that represent its meaning. The decoder then processes this representation in order to generate a target text. A training stage uses parallel corpora to inform the system. An inference stage then tests the system by submitting a previously unseen sequence for translation. NMT uses artificial intelligence and complex algorithms to learn and generate language rules from previously translated text. It can thus cope with long-range dependencies (such as syntactic rules and gender agreements) and has started to achieve significantly better results than statistical machine translation. *syn.* **neural network translation**. => MACHINE TRANSLATION. *IM*

neural network translation => NEURAL MACHINE TRANSLATION.

neutralising voice => VOICE².

neutrality *n.* a position of absolute impartiality to be adopted by interpreters, often demanded in codes of practice but rejected by most contemporary scholars of interpreting as being unrealistic or undesirable or both. => ETHICS OF TRANSLATION AND INTERPRETING. *IM*

new media in translation *n.* a collective term for the introduction of new technologies into the study and practice of translation. Conspicuous examples are the whole field¹ of screen translation and the use of large electronic corpora, either as an aid to translating or as a means of studying translator behaviour. Above all, the translator's working environment has been transformed from the use of paper, typewriters and dictionaries to the electronic workstation with internet access, concordancers, online termbanks, etc. => AUDIO-VISUAL TRANSLATION, COMPUTER-ASSISTED TRANSLATION TOOLS, CORPUS-BASED TRANSLATION STUDIES, PROJECT MANAGEMENT TOOLS. *IM*

NMT *abbrev.* neural machine translation.

noise => REDUNDANCY.

nomadism *n.* a term employed by the Irish writer and translation theorist Michael Cronin to refer to the condition of the translator: a 'wanderer between languages, cultures, texts and bodies of knowledge'. *IM*

non-binary errors => TRANSLATION ERRORS.

non-dimensional mismatches => TRANSLATION ERRORS.

non-translation *n.* the term applied by some scholars to activities which, while similar to translation, do not strictly fall within its scope. Examples might be re-writing texts (as in advertising) or summarising. => TRANSLATION¹, TRANSLATION³. *IM*

non-verbal elements in translation *n.* extra-linguistic or *paralinguistic* elements in or surrounding a source text which influence its translation. These include illustrations (in comic strips, for example), the moving image (in film subtitling), gesture and posture (kinesics), proxemics and gaze (in face-to-face interpreting). => KINESICS, PARATEXT, PROXEMICS. *IM*

non-Western conceptualisation of translation *n.* the diversity of the notion 'translation', as evidenced by the terms used for 'translation' in a variety of non-Western languages. The US-based literary and cultural scholar and translation theorist Maria Tymoczko has shown how appreciation of what lies behind these terms enlarges our conception of what translation is. For example, in Chinese, the term **fanyi** includes the sense 'turning over'; in India, two frequently used terms are **rupantar** ('change in form') and **anuvad** ('speaking

after', implying performance); the Arabic **tarjama** can refer either to 'biography' or to 'definition'. => NON-TRANSLATION, TRANSLATION¹, TRANSLATION³. *IM*

norms¹ *n.* sets of constraints influencing translator behaviour, as perceived through regularities of translator behaviour. This sense of the term was introduced by the Israeli translation scholar, Gideon Toury (1942-2016), who described it as 'the translation of general values or ideas shared by a community... into performance instructions', valid for particular circumstances. Toury distinguished **initial norms**: basic orientation towards the norms of the source-language text ('adequate translation') or towards the norms of the target culture ('acceptability') and **preliminary** and **operational norms**. Preliminary norms involve translation policy (the selection of texts, publishers, etc.) and directness of translation (from the original source text or via a 'mediating' translation in another language, whether acknowledged or not). Operational norms govern the choices made during the act of translating, affecting the relationship between the source and target texts. These include **matricial norms** affecting omissions, additions, segmentations, etc. and **text-linguistic norms** governing the composition of the target text: lexical choice, syntax, style, etc. That these norms are culturally determined is illustrated in the work of the US-based Australian translation theorist Judy Wakabayashi, who traces a long tradition of very literal translation in Japan back to an early (9thC) practice known as 'kambun kundoku' ('Chinese writing, Japanese reading', a form of text annotation that allowed educated Japanese readers direct access to Chinese texts. For Toury, norms constitute a descriptive category, studied via regularities of behaviour; ultimately, however, they may have a prescriptive effect, through suggesting what is 'normal' behaviour. Indeed, the German-born UK-based translation theorist Christina Schäffner later brought into question whether translator behaviour is actually governed by norms or plays a part in actively maintaining them. *syn.* **translational norms**. => TRANSLATION PROCEDURE, TRANSLATION STRATEGIES, NORMS². *IM*

norms² *n.* sets of prescriptive statements or user expectations concerning the nature of translating/translations. For the UK-born Finland-based translation theorist Andrew Chesterman, these are of two kinds: **product** or **expectancy norms** (readers have expectations, e.g. that a translation should be fluent or faithful) and **professional norms** regulating the translation process (the translator's accountability and integrity, seeking to maximise communication and ensure a relation between source and target texts that is appropriate for the task as specified). => NORMS¹. *IM*

Northward translation *n.* an orientation to translating which primarily serves the interests of advanced industrialised countries, both in the selection of texts to be translated and in a domesticating strategy. *syn.* **centripetal**² **translation**. => CANNIBALISM². *JL*

note-taking effort => EFFORT MODELS OF TRANSLATION.

note-taking *n.* a form of notation used by consecutive interpreters as an aide-memoire in translating a long sequence of speech. The basic principles are that symbols and abbreviations represent ideas rather than words and the connection between ideas can be represented by arrows or by (generally vertical) arrangement on the page. Beyond these basic principles, interpreters develop their own personal note-taking system. =>

CONSECUTIVE INTERPRETING. *IM*

NRPSI *abbrev.* National Register of Public Service Interpreters.

nuclear-sync => DUBBING.

oblique translation *n.* any translation where the translator judges that a direct translation respecting the lexical or grammatical sequence of the source text would yield neither an adequate nor an acceptable target text, and therefore changes the latter's linguistic structure, style or meaning. *syn.* **indirect translation**. *ant.* **direct translation**². => TRANSLATION

PROCEDURE. *JL*

observational receiver => RECEIVER STATUS.

off-record => POLITENESS STRATEGIES.

omission => ZERO TRANSLATION.

onomatopoeia in translation *n.* the metalinguistic problem involved in translating items whose sound, when spoken, imitates the sound of what is designated. In some cases, there are what the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90) referred to as 'fixed equivalences', such as the translation of 'cock-a-doodle-doo' by 'cocorico' (FRE). For the Czech translation and literary theorist Jiří Levý (1926-1967), 'ad hoc', i.e. creative onomatopoeia, can only be translated by transcribing from the source text. => LIMITS OF

TRANSLATABILITY, POETRY IN TRANSLATION. *IM*

opera translation *n.* various forms of multimodal translation provided to assist opera audiences. Translations of the vocal text need to match the music, staging and choreography of the performance. Subtitles are provided in written mode on a screen above the stage. They are pre-translated but delivered in real time to run concurrently with the live performance. Translated librettos meanwhile are often made available in electronic form to audience members, who can scroll back and forth in the text on an individual screen mounted on the back of the seat in front of them. => AUDIO-VISUAL TRANSLATION. *IM*

operational norms => NORMS¹.

operative text type => INFORMATIVE TEXT TYPE.

oral tradition in translation *n.* the preservation of (mostly but not only) African oral texts through translation into written languages. The Canadian-based scholar of translation and African literatures Paul Bandia identifies a number of ways in which this has happened. Before the arrival of Europeans, there were official spokespersons known in French as ‘griots’ and in English as ‘**professional linguists**’ (or ‘**king’s linguists**’), who acted as intermediaries between rulers or elders and the people. They were then adopted by the colonisers as guides and translators of tribal lore. Meanwhile, European scholars sought to investigate the oral traditions of non-Western societies but had to rely on inadequate second-hand written sources. Later, at the time of independence, African writers translated or adapted oral literature from first-hand sources into languages such as English and French.
=> GRIOTS. *IM*

orality *n.* thought and its verbal expression in oral culture. The term and its definition here are owed to the US priest, cultural and religious historian and philosopher, Walter J. Ong (1912-2003), whose work not only analyses the differences between oral and literate cultures but also shows how writing depends on orality. **Residual orality** refers to traces of orality found in written languages, such as a predilection towards assonance, alliteration, repetitions or rhythmic expression. The way these traces affect the perception and translation of socio-textual practices (genres and discourses) has been a theme in the work of the UK translation theorist Basil Hatim. => ORAL TRADITION IN TRANSLATION. *IM*

organic strategy => POETRY IN TRANSLATION.

organisational cohesion => COHESION.

ostension => RELEVANCE THEORY IN TRANSLATION.

otherness *n.* that part of a culture, language or text that is foreign and unfamiliar to the observer. The issue of otherness lies at the very heart of the study of translation because the translator’s treatment of the foreign, ranging from elimination to preservation, is at once a practical, political and ethical dilemma. => ABUSIVE TRANSLATION, DOMESTICATION, INTERVENTIONIST APPROACH, NATURALISING TRANSLATION, POSTCOLONIAL TRANSLATION STUDIES. *IM*

OTP *abbrev.* over-the-phone interpreting.

output channels => CHANNEL.

output monitoring *n.* one component of the interpreter's multi-tasking efforts, consisting of checking his/her own expression and repairing it if necessary (while at the same time translating current input and listening for new input). => EFFORT MODELS, INPUT. *IM*

over-the-phone interpreting (OTP) *n.* the provision of an interpreting service by telephone. In critical applications such as court interpreting, this mode of interpreting is generally taken as markedly inferior to the interpreter being present in court, where relevant *paralinguistic* and extralinguistic information can be taken more fully into account in the translation process. In some countries over-the-phone interpreting is being superseded by video interpreting. *syn.* **telephone interpreting**. => INTERPRETATION TELEPHONY. *JL*

overhearer => AUDIENCE.

overt errors => TRANSLATION QUALITY ASSESSMENT.

overt translation => COVERT TRANSLATION.

overtranslation *n.* an attribute of a target text that, compared with its source text, is over-detailed. The term was suggested in 1988 by the UK translation theorist Peter Newmark (1916-2011). => UNDERTRANSLATION. *JL*

PACTE *abbrev.* Procès d'Adquisició de la Competència Traductora i Avaluació (CAT) => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

Pan American Health Organization (PAHO) *n.* an international public health agency and part of the United Nations system, acting as the Regional Office for North and South America, and as the Inter-American System Health Office. PAHO is a sponsor of multi-subject machine translation systems for the large-scale languages of the Americas – Spanish, Portuguese, English and French. In 1976, under the leadership of the US translation specialist Muriel Habel de Vasconcellos, work began on SPANAM (Spanish to English). SPANAM was based initially on the Georgetown Automatic Translation (GAT) technique. It was followed by ENGSPAN (English to Spanish) in 1982, led by the computational linguist Marjorie Léon and Muriel Vasconcellos, with partial funding from USAID (the US Agency for International Development). SPANAM became operational in 1980, and ENGSPAN in 1984. Both have moved beyond the GAT methodology, and technical developments in ENGSPAN are retrofitted into SPANAM. The two systems prepare text for post-editing by human translators, and are in almost daily operation at PAHO, USAID and a number of other institutions. The success of the two systems stimulated the initiation of the ENGPOT project (the English to Portuguese translation system). *JL*

paralinguistic *adj.* pertaining to potentially meaning-bearing aspects of speech behaviour that are not within the domain of linguistics itself. These include voice pitch and loudness, direction of gaze, facial expression and body language. *IM*

parallel corpus => CORPUS-BASED TRANSLATION STUDIES.

parallel text *n.* a text presented as a pairing with its translated version, usually arranged in an interlinear relationship. The corresponding sentences may or may not be fully aligned with each other. Three different types of parallel texts are: a pairing of a source text and its translation; a pairing of an original text from the same genre and domain as the source text; or a text of the same genre and domain as the text in the target language. The *Rosetta Stone* is a well-known example of a bilingual, **biscript** (that is, two distinct scripts) parallel text.

=> CORPUS-BASED TRANSLATION STUDIES. *JL*

parallel translation *n.* the process and the result of translating a single source text into target texts in multiple languages, as in localisation of product manuals for a multinational market. As an exercise in translation, parallel translation into several target languages may provide helpful insights into improving the translation at hand. *syn.* **multilingual translation.** *JL*

paraphrase *n.* the translation of a stretch of speech or writing in one language into another, while maintaining the same communicative effect. In defence of the use of paraphrase as an option in translation, the English poet, literary critic, playwright and translator John Dryden (1631-1700) suggested that 'what is beautiful in one [language] is often barbarous, nay sometimes nonsense, in another, it would be unreasonable to limit a translator to the narrow compass of his author's words: 'tis enough if he choose out some expression which does not vitiate the sense'. 'Paraphrase' in this overall sense is now infrequently used by modern translators, however. => DYNAMIC EQUIVALENCE. *JL*

paratext *n.* verbal and non-verbal material surrounding and supporting a text and serving to present it in some way to its public. Paratexts consist of **peritexts** (elements appearing in and around the text itself in the same volume: a translator's footnote or preface or simply mention of his or her name) and **epitexts** (elements appearing outside the book, such as reviews of a translation or interviews with the author and/or translator). The term paratext and its sub-categories are owed to the French literary theorist Gérard Genette, who published them in 1987. Since then, they have been used in many studies of (mainly literary) translation. *adj.* **paratextual.** *IM*

Paris School (of translation) => INTERPRETIVE THEORY OF TRANSLATION.

partial translation => FULL TRANSLATION.

participation framework *n.* the role or function of all those involved in a communicative exchange, including speaker and hearers. At any given moment, hearers (the audience) may be addressees (being directly addressed), auditors (not being directly addressed but still ratified participants), overhearers (hearers who are neither addressed nor ratified participants) or eavesdroppers (whose participation is not known). Speakers (e.g. interpreters) may simply be repeating others' words (**animator** role), expressing others' speech in their own words (**author** role) or speaking on behalf of themselves (**principal** role). Together these three positions constitute the '**production format**' of an utterance. Crucially, all these roles are ascribed by participants to each other on a provisional basis and are constantly subject to change within the exchange. This framework was originally proposed by the Canadian-born US sociologist Erving Goffman (1922-1982). It has been extensively used in the analysis of face-to-face interpreting, in particular by the Swedish interpreter and interpreting theorist Cecilia Wadensjö. => DIALOGUE INTERPRETING, LIAISON INTERPRETING, PUBLIC SERVICE INTERPRETING. *IM*

participative receiver => RECEIVER STATUS.

patriarchal language *n.* linguistic conventions of lexis and grammar which are male-orientated and exclude or denigrate the female. Examples include the use in French of the masculine third-person plural pronoun to refer to a group composed of males and females, and the generic use of 'he' in English. => GENDER AND TRANSLATION. *IM*

patriarchal translation theory => GENDER AND TRANSLATION.

patronage in translation *n.* the influence of powerful forces and people within and outside a literary system on what work is translated, what is valued and promoted. Among those instrumental in these processes are critics, educators, publishers, mass media and translators themselves. Patronage is both economic and ideological (the literary canon, the dominant poetics, etc.). These insights were first expressed in 1992 by the Belgian translation theorist, André Alphonse Lefevere (1945-1996). *IM*

pen recording *n.* digital software that permits the recording of pen strokes in handwriting in terms of distance, duration and speed. This technology has been used to examine note-taking in consecutive interpreting by the Australia-based Chinese scholar Sijia Chen. *IM*

performatives => SPEECH ACT.

peripherality => POLYSYSTEM THEORY.

peritexts => PARATEXT.

perlocutionary act =>.

perlocutionary acts in translation => SPEECH ACTS IN TRANSLATION.

perlocutionary effect => SPEECH ACT.

personal narratives => NARRATIVE THEORY IN TRANSLATION.

phatic text type => INFORMATIVE TEXT TYPE.

philosophical theories of translation *n.* thinking on the phenomenon of translation by a broad range of scholars whose primary concern is philosophical. Among those who have been most influential are Walter Benjamin (1892-1940), Jacques Derrida (1930-2004), Herbert Paul Grice (1913-1988), Willard Van Orman Quine (1908-2000), Friedrich Daniel Ernst Schleiermacher (1768-1834), and Francis George Steiner. => LOGOS, DERRIDA'S RELEVANT TRANSLATION, DOMESTICATION, HERMENEUTIC MOTION, HERMENEUTIC TRANSLATION, INDETERMINACY, MEANING IN TRANSLATION, PRAGMATICS OF TRANSLATION, RADICAL TRANSLATION. IM

phonemic translation => PHONOLOGICAL TRANSLATION.

phonological translation *n.* a type of translation that favours the medium more than the message, echoing the phonological structure and metrical rhythms of the original as far as feasible within the constraints of the target language. It follows that grammar and meaning are often partly sacrificed in the process. Perhaps the best-known example is the ingenious but difficult to read mimetic translation of the poems of the Latin writer Gaius Valerius Catullus (c.84 BCE-c.54 BCE) published in 1969 by the US musician, composer and poet Celia Thaew Zukofsky (1913-80) and her husband, the US Objectivist poet Louis Zukofsky (1904-78). The phrase 'phonological translation' was proposed in 1965 by the British-born US phonetician, applied linguist and translation theorist John C. ('Ian') Catford (1917-2009). In 1975, the Belgian-born US Dutch specialist and translation theorist André Alphons Lefevere (1940-96) offered the term **phonemic translation**. In 1995, the US translation theorist Lawrence Venuti suggested the alternative term **homophonic translation**. => POETRY IN TRANSLATION. JL

pivot language => INDIRECT TRANSLATION¹, RELAY INTERPRETING.

poetry in translation *n.* the attempt to provide a target text that preserves something of the poetic flavour of the source text, despite the significant differences of phonological, metrical, morphological, syntactic and semantic systems between most non-cognate languages. In 1975, the Belgian-born US Dutch specialist and translation theorist André

Alphons Lefevere (1940-96) offered a typology of seven strategies of translation for doing this: literal, phonemic, metrical, poetry into prose, rhymed, blank verse and interpretation¹. Literal translation uses word-for-word equivalences and is frequently eschewed (although the Russian-American novelist and translator Vladimir Vladimirovich Nabokov (1899-1977) claimed that ‘rendering, as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original’ was the only acceptable way of translating poetry). Phonemic (or phonological) translation tries to reproduce the sound of the original, often at the expense of the sense. **Metrical translation** copies the metre of the original, again sometimes at the expense of the sense. **Poetry into prose translation**, seeking to capture the sense but not the form of the original, loses the formal aesthetic quality of the poem. **Rhymed translation** tries to preserve the rhyme scheme of the original as well as the sense, a form in which it is difficult to be completely faithful to lexical constraints. **Blank verse translation** sacrifices rhyming characteristics in order to facilitate capturing the sense. In **interpretation¹ translation**, the translator usually takes significantly more linguistic licence in the attempt to get as close as possible to the spirit of the original poetic vision. The Netherlands-based US translator, translation and literary theorist James S. Holmes (1924-1986) identified an alternative set of strategies, relating specifically to the translation of verse form. In a **mimetic strategy**, the form of the original poem is preserved. An **analogical strategy** seeks out a corresponding target-culture poetic form. In an **organic strategy**, a poetic form emerges as the translation proceeds, while a **deviant strategy** describes the choice of a poetic form that departs radically from what is suggested by both form and content of the source text. In all cases, the choice of strategy is likely to be guided, at least in part, by target-language cultural norms. Translating poetry is perhaps the most difficult of all modes of translation. =>

INTERLINGUAL TRANSLATION. JL

poetry into prose translation => POETRY IN TRANSLATION.

point of view in translation => STANDPOINT THEORY.

politeness 1 => FIRST-ORDER POLITENESS.

politeness 2 => FIRST-ORDER POLITENESS.

politeness strategies *n.* a set of options available to speakers for the purpose of managing face-threatening acts (FTAs). In the model of politeness elaborated by the UK linguists Penelope Brown and Stephen Levinson in 1978, there were five such strategies. 1. Carry out the FTA on the record, baldly, without redressive action; 2. Do the FTA with redressive action towards the positive face of the hearer; 3. Do the FTA with redressive action towards

the negative face of the hearer; 4. Do the FTA **off-record** (i.e. with ambiguity of intention); 5. Don't do the FTA. **Redressive action** is here understood as any linguistic move that mitigates potential face threat to an addressee, either by showing respect or solidarity (**positive politeness**) or by seeking to minimise imposition (**negative politeness**). Such strategies were seen by Brown and Levinson as having universal value, a view that has proven highly controversial. Many scholars questioned the applicability of the concept of negative politeness to other cultures, especially those of the Far East. Others challenged the a priori theoretical approach to politeness inherent in early models, claiming that what counts as polite or impolite is to be located in the experience of co-communicators themselves. Broadly, later politeness studies have pursued two main directions (1) modifications and improvements to the Brown and Levinson model, including outright rejection of some parts of it, as in for example *rapport management*; and (2) a fresh start, casting aside universalist models, and focusing on common-sense notions of what is polite and the experience of actual communicators. => FIRST-ORDER POLITENESS, POLITIC BEHAVIOUR, RAPPORT MANAGEMENT. *IM*

politic behaviour *n.* linguistic and nonverbal behaviour that supports the establishment, maintenance or change-negotiation of social relationships in conversation. It includes all the communicative devices that are involved in face management, including the linguistic and stylistic repertoire of politeness, and the appropriate control of vocal, facial, gestural, postural and proxemic nonverbal features. For the Swiss-based UK sociolinguist Richard J. Watts, an essential feature of politic behaviour is that it is constructed by participants according to what is deemed by them to be appropriate to the evolving social interaction. Investigation of politic behaviour should therefore be grounded in the experience of participants (with their common-sense notions of what counts as 'polite' or 'impolite') rather than in theoretical models of universal politeness. => FACE, FIRST-ORDER POLITENESS, POLITENESS STRATEGIES. *JL*

politics of translation *n.* the range of historical, cultural, ideological and ethical issues opened up for debate by the increasing recognition in recent times of the agency (ability to intervene) of the translator. => ABUSIVE TRANSLATION, ACTIVISM, CONFLICT AND TRANSLATION, CULTURAL TURN, DOMESTICATION, GENDER AND TRANSLATION, POSTCOLONIALISM IN TRANSLATION. *IM*

polyphonic *adj.* the quality of a text which exhibits multiple voices¹ and discourses, thus setting a particular challenge for the translator. => SOCIO-TEXTUAL PRACTICE, VOICE¹. *IM*

polysystem theory *n.* an account of the evolution of the literary system of a language or culture (and the place of translation within it) in terms of heterogeneous competing systems (or genres), described in terms of the **centre** (majority or elite tastes, the literary canon) and the **periphery** (minority or less prestigious genres). Translated literature will occupy a more or less powerful position within the polysystem depending on the relative centrality or maturity of indigenous literature. Likewise, decisions on what gets translated depend upon the dynamics of the polysystem. The theory was proposed in the 1970s by the Israeli literary and cultural theorist Itamar Even-Zohar and has been highly influential in translation studies. => DESCRIPTIVE TRANSLATION STUDIES, NORMS¹. *IM*

positionality *n.* the way in which translators or interpreters adopt a stance as, for example, neutral relayer of others' texts and meanings, as owing loyalty to one party or another in a communication, as an independent third party exercising agency as an expert practitioner, or as a committed interventionist with an agenda to pursue. It should be noted that such stances may be adopted overtly or covertly and do not alter the fact that all translation involves manipulation of some kind. => INTERVENIENCE, INTERVENTIONIST APPROACH, MANIPULATION SCHOOL. *IM*

positive politeness => POLITENESS STRATEGIES.

postcolonial translation studies *n.* the study of translation as a tool of colonial power and control and of the implications of such a perspective for current translation practice. For some scholars, colonisation itself is an act of translation across cultural boundaries and translation is itself an act of colonisation across those boundaries. => COLONISATION, POSTCOLONIALISM IN TRANSLATION. *IM*

postcolonialism => POSTCOLONIALISM IN TRANSLATION.

postcolonialism in translation *n.* the theory and practice of translation as an instrument of power and resistance in colonial, colonised and postcolonial societies. Among the trends observed are the effects on colonised societies of the importation of cultural products by the colonisers, the selection of texts for translation originating in colonised countries according to the ideological preferences of the colonisers and the choice of domesticating or foreignising translation strategies in a globalising, postcolonial world. => ABUSIVE TRANSLATION, EMPOWERMENT OF TRANSLATORS, EMPOWERMENT THROUGH TRANSLATION, NORTHWARD TRANSLATION. *IM*

post-editing *n.* any editorial work performed on the output of machine translation or machine-assisted translation. Such work involves not only the correction of overt errors but

also supra-sentential syntactic sequence as well as standardisation of terminology, punctuation and spelling. => PRE-EDITING. *IM*

post-modernism in translation *n.* a general outlook towards the theory and practice of translation that privileges relativism and self-reflexion, rejecting essentialism (stability of meaning) and other master narratives such as ‘fidelity’ and even ‘source text’. Postmodernists also question any supposed neutrality or objectivity of the translator or observer of translations. => INDETERMINACY, MEANING IN TRANSLATION, TRANSLATION³. *IM*

post-structuralism in translation *n.* a rejection of structuralist accounts of translation, which viewed meanings (and therefore equivalence) as stable and definable, in favour of a more relative view according to which meanings are socially constructed and socially contingent. Poststructuralist accounts of translation incorporate insights from such thinkers as the French philosopher and social theorist Michel Foucault (1926-1984), the Algerian-born French literary philosopher Jacques Derrida (1930-2004) and the Indian cultural and postcolonial theorist Tejaswini Niranjana. => DERRIDA’S RELEVANT TRANSLATION, MEANING IN TRANSLATION, POSTMODERNISM IN TRANSLATION. *IM*

power in translation *n.* the control of translational activity made possible by imbalances between individuals, groups or communities. Topics in the study of power in translation include the institutional power of commissioners of translation and interpreting, governments, publishers and reviewers, the use of translation for colonial domination and for dissemination of master narratives, and the interactional power of the translator/interpreter as gatekeeper and possessor of bilingual expertise. => AGENCY, CONFLICT AND TRANSLATION, NARRATIVE THEORY IN TRANSLATION, POSTCOLONIALISM IN TRANSLATION. *IM*

practisearcher *n.* a contracted form of ‘practising interpreters engaging in research’. The term was introduced in 1994 by the French conference interpreter, researcher and theorist Daniel Gile, and is now obsolescent. => PRACTITIONER RESEARCH. *JL*

practitioner research *n.* a form of action research in which translators become involved in the identification of problems to be investigated, and in appropriate investigative methods and testing of results in a cycle of practice informing research informing practice. => CONTRASTIVE TEXTOLOGY, PRACTISEARCHER, RECALL IN TRANSLATION RESEARCH, REFLEXIVITY. *IM*

pragmatic equivalence => DYNAMIC EQUIVALENCE.

pragmatic features in translation *n.* the representation or non-representation by translators of such meaning-bearing signs as terms of address and *honorifics*, discourse markers and modal particles. => PRAGMATICS OF TRANSLATION. *IM*

pragmatic translation => AESTHETIC-POETIC TRANSLATION.

pragmatics of translation *n.* all aspects of the translator's task having to do with their handling of contextual meaning and communication beyond the actual words spoken or written. Topics in the pragmatics of translation typically include illocutionary force and perlocutionary effect, implicature, inference, *presupposition* and many aspects of interpersonal meaning such as face management. => CROSS-CULTURAL PRAGMATICS, RELEVANCE THEORY IN TRANSLATION, SPEECH ACT, SPEECH ACTS IN TRANSLATION. *IM*

pre-editing *n.* the process of identifying and marking the class of particular types of linguistic items in advance of translation by an automatic translation system, to reduce the proportion of errors it makes. Such classes are word-divisions, grammatical categories, prefixes, suffixes, and the boundaries of clauses and phrases. Another technique with a comparable objective of minimising ambiguity and making the choice of translational equivalents less problematic, is to limit the variety of words by using a controlled vocabulary and constraining the set of possible grammatical structures, in texts of similar types. A third method is to design the automatic translation system to deal with the topics of one or more sub-language, or of a specific type of user. *v.* **pre-edit**. => POST-EDITING. *JL*

pre-text *n.* the prior cultural assumptions of a society to which a translated target text is addressed, which largely determine its acceptability or otherwise by that society. The concept was proposed in 1990 by the UK-based translation theorist Palma Zlateva. Later, the term has come to be applied to consideration of the cultural assumptions surrounding source texts as well, following the use of the term by the UK applied linguist Henry Widdowson. *JL/IM*

prefacing *n.* the use of translator's prefaces as a means of engaging with the text and the reader of the translation. => GENDER AND TRANSLATION, INTERVENTIONIST APPROACH. *IM*

preliminary norms => NORMS¹.

prescriptive translation studies *n.* an approach to translation that takes an a priori view about the subject and the operations that translators should use, rather than describing what actually happens in practice. *ant.* **descriptive translation studies**. *JL*

presupposition *n.* the act of taking some proposition or situation for granted. The speaker who phones a cinema and asks ‘When does “The Last Indian” begin?’ presupposes that the cinema is showing that particular film on the day of the phone call. Speakers may presuppose incorrectly, of course. The reply may be ‘Sorry. That film isn’t on today’. *JEM*

principal => PARTICIPATION FRAMEWORK.

principle of equivalent effect *n.* the claim, reflected in some translation theories, that the translator should seek to produce the same (cognitive, emotive, aesthetic, etc.) effect on the receiver of the translation as the source text is deemed to have on source-language readers. Many scholars have justly pointed out the impossibility of determining either of these effects; the principle may nevertheless lie behind actual decisions made by many translators, in that this is what, from a necessarily limited viewpoint, they seek to achieve. => DYNAMIC EQUIVALENCE, RECEPTOR-ORIENTED TRANSLATION. *IM*

principles of translation *n.* any statement of the main possibilities and desiderata of the work of translating. The term stems from the Scottish lawyer and historian, Alexander Fraser Tytler (Lord Woodhouselee) (1748-1813), whose *Essay on the Principles of Translation* (1791) required of a translation that it should give ‘a complete transcript of the ideas of the original’, that its style should be ‘of the same character’ as that of the original and that it ‘should have all the ease of original composition’. *syn.* **translation rules**. => PRESCRIPTIVE TRANSLATION STUDIES. *IM*

problems of translation *n.* any point in a translator’s work where a choice among options has to be made. Such problems may range from relatively simple choices between target-language colour words (which do not necessarily map onto source-language ones) to pragmatic choices made on the assumption of what the reader of a target text already knows (or can assume) as opposed to what a source-language reader know/assumes. => PROBLEM-SOLVING IN TRANSLATION. *IM*

problem-solving in translation *n.* any operation by a translator that involves means-end reasoning in order to move towards a goal (in the form of a decision). The operation can range from the selection of a word from among several options to the choice of strategy for dealing with an entire translation commission. => PROBLEMS OF TRANSLATION. *IM*

Procès d’Adquisició de la Competència Traductora i Avaluació (CAT) => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

Process of Acquisition of Translation Competence and Assessment (PACTE) *n.* a research group directed by the Spanish translation scholar Amparo Hurtado Albir at the

Universitat Autònoma de Barcelona. The group aims to identify the skills or competences involved in translating and how they are acquired by trainee translators. Instruments for measuring translator skill acquisition have been validated in a series of experimental and observational studies. Based on the findings, a model of translation competence has been proposed, comprising five sub-competences: **bilingual competence** (communicative ability in two languages), **extra-linguistic competence** (world knowledge and domain-specific knowledge), **instrumental competence** (use of resources and information technology), **strategic competence** (translation problem-solving procedures) and **cognitive competence** (knowledge about translation and the profession). To these are added a **psycho-physiological component**, which includes memory, critical thinking, analysis, synthesis and so on. The model thus includes declarative knowledge but is essentially concerned with operative and procedural knowledge. (The acronym PACTE reflects the Castilian Spanish version of the title: *Proceso de Adquisición de la Competencia Traductora y Evaluación*). *syn.* **Procès d'Adquisició de la Competència Traductora i Avaluació** (CAT) => TRAINING OF TRANSLATORS. *IM*

process research *n.* investigation of the decision-making and general mental processes of the translator at work. Process research methods include think-aloud protocols, immediate retrospection, translator's **keystroke logging** (the use of software to record every keystroke made at a computer keyboard) and **eye tracking** (software that records individual eye movements and patterns of gaze) or a combination of these methods. Professional translators are one constituency of informants in translation process research, characterised by their expertise gained through experience. Other groups on which such research has been carried out are language learners and trainee translators. Comparative studies of professionals and trainees are able to yield generalisations about the acquisition of translational competence. It has also been found that, whereas trainees tend to focus more on lexical and syntactic choice, professionals are more concerned with purpose and text-level requirements. => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT, PRODUCT- AND PROCESS-ORIENTED STUDIES, REACTIVITY, RECALL IN TRANSLATION RESEARCH. *IM*

producer => RECEIVER OF TRANSLATION.

product norms => NORMS².

product specification => THEORY OF TRANSLATORIAL ACTION.

product- and process-oriented studies *n.* two principal ways of investigating translator behaviour. Product-oriented studies derive evidence of the behaviour from comparison of

source and target texts (often through alignment² and concordancing of large electronic corpora). Process-oriented studies proceed by direct observation of the translator at work.
=> CORPUS-BASED TRANSLATION STUDIES, PROCESS RESEARCH. IM

Production Effort => EFFORT MODELS OF TRANSLATION.

production format => PARTICIPATION FRAMEWORK.

professional linguist => ORAL TRADITION IN TRANSLATION.

professional norms => NORMS².

project management tools *n.* software that assists translators and translation agencies in planning and executing large translation projects. In addition to automatic calculation of costs (by word count, language pair, and specialism), and generation of invoices, tools include automatic quality control software. => COMPUTER-ASSISTED TRANSLATION TOOLS, LANGUAGE SERVICE PROVIDERS. IM

project manager *n.* anyone who plans and executes a large translation commission, and/or manages a portfolio of clients, usually under the aegis of a translation agency or similar organisation. => PROJECT MANAGEMENT TOOLS. IM

prototext => METATEXT.

prototype theory => TRANSLATION³.

proxemics *n.* the study of spatial distance between humans in communication and of the perception of this by those involved. *IM*

pseudo-translation *n.* a text alleged to have been translated from some other language, but which in fact is original, as has happened in some literary hoaxes. *syn.* **fictitious translation.** *JL*

PSI *abbrev.* Public Service Interpreting.

psycho-physiological component => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

psycholinguistic approaches to translation *n.* the study of how translators mentally process information, solve problems and make decisions. => PROBLEM-SOLVING IN TRANSLATION, PROCESS RESEARCH, PRODUCT- AND PROCESS-ORIENTED STUDIES OF TRANSLATION, RECALL IN TRANSLATION RESEARCH. IM

psychological point of view => NARRATIVE POINT OF VIEW IN TRANSLATION.

public narratives => NARRATIVE THEORY IN TRANSLATION.

public service interpreting (PSI) *n.* the provision of a bilingual translation service by public agencies in a community with diverse languages, for people who either do not speak or understand the language used or do not feel confident with that language, in settings such as court-rooms, healthcare, social services and police stations. *syn.* **community interpreting.**
JL

pure language => LOGOS.

purpose of translation *n.* in functional theories of translation, the overriding constraint on the translator's action, consisting essentially of the presumed destination and use of the target text. That is to say, the translation brief determines the strategy to be adopted, which in turn guides decisions made by the translator at the level of texture (the words on the page and their syntactic arrangement). Alternatively, in the model of translation quality assessment proposed by the German applied linguist and translation scholar Juliane House, the function of the source text is equally relevant. In the case of a covert translation, it will be the aim of the translator to reproduce the function of the original. In an overt translation (of a source text which was intended only for source language readers), the purpose of the translator will be to allow target-language readers to eavesdrop on the original communication. => COMMUNICATIVE PURPOSE, COVERT TRANSLATION, FUNCTIONAL THEORIES OF TRANSLATION, SKOPOS THEORY. *IM*

quality of translation => TRANSLATION QUALITY ASSESSMENT.

queer theory in translation *n.* => GAY ISSUES IN TRANSLATION.

Quran translation => RELIGIOUS TRANSLATION.

radical translation *n.* the process and the result of producing a translation of one or more source texts in some previously unknown language, which the translator has had to learn from scratch for the purpose of translation. The phrase is due to Willard Van Orman Quine (1908-2000), the US philosopher, logician and mathematician. *JL*

rank-bound translation *n.* a type of translation where the morphological and syntactic categories used one by one in the target text are wherever possible the equivalents of those used in the source text. In a **rank-unbounded** (or **unbounded**) **translation**, the equivalences used can be almost anywhere on the rank scale. Usually, when shifting rank, the target text exploits higher ranks than the source text, sometimes at sentence-level or

above. Both types of translation were suggested in 1965 by the British-born US phonetician and applied linguist John C. ('Ian') Catford (1917-2009). *JL*

rank-unbounded translation => RANK-BOUND TRANSLATION.

rapport management *n.* the process of monitoring and attending to interpersonal relations in communication. It is said to consist of three key aspects: face management, **interactional goals** (the desired outcome of a communication event), and **sociality rights and obligations** (the entitlements that interactants claim for themselves and the duties that they accept by virtue of the cultural norms of their social environment). The concept was proposed in 2005 by the UK sociolinguist Helen Spencer-Oatey as a more comprehensive framework than the classic model of politeness first proposed in 1978 by Penelope Brown and Stephen Levinson. In particular, it addresses some criticisms of the earlier model (for example, its focus on individual speech acts rather than whole communication events and doubts about the applicability to all cultures of Brown and Levinson's conception of negative face). => FACE, POLITENESS STRATEGIES. *IM*

rationalisation *n.* a translator's account of his or her own decisions or strategy. In translator recall research, some analysts prefer to discourage rationalisations because of their subjectivity and unreliability. However, in experiments involving two translators working together, rationalisation becomes part of their joint decision-making and thus valid evidence in itself. => PROCESS RESEARCH, RECALL IN TRANSLATION RESEARCH. *IM*

raw translation *n.* a preliminary translation of a given text, at a level of accuracy sufficient only to give a rough idea of its nature and contents, useful perhaps as information to someone doing a library search, or an initial evaluation of the source text's suitability for further translation or other treatment. The task of raw translation is often delegated to a machine-translation system, for reasons of convenience and cost. *JL*

reactivity *n.* a problem affecting translation process research whereby particular methods adopted may influence the responses obtained from informants (translators). => PROCESS RESEARCH. *IM*

readability *n.* the extent to which a translated text offers ease of processing by the reader. This notion has long been used as a criterion of good translation by, for example, literary reviewers, who tend to praise a translation for its fluency. => DOMESTICATION. *IM*

Reading and Analysis Effort => EFFORT MODELS OF TRANSLATION.

real-time subtitling *n.* => RESPEAKING SUBTITLING.

recall in translation research *n.* introspection by a translator taking part in a psycholinguistic experiment to establish the nature of the mental activities involved in the process of translation, either as an investigation into psycholinguistic processing, or to provide a basis for training apprentice translators. Such introspection can take the form of translators verbalising their on-going thoughts while in process, in a **think-aloud** (or **thinking aloud**) **protocol (TAP)**, or reporting them very soon afterwards, in an **immediate retrospection** (or **introspection**) **protocol (IR)**. Three types of recall have been distinguished, drawing on the translator's short-term memory. **Self-revelation** exploits a recorded stream-of-consciousness technique, with an unedited verbalisation of the translator's concurrent thoughts in a think-aloud protocol. **Self-observation** offers a retrospective report by the translator of the steps used in the particular translation strategy employed, in an immediate retrospection protocol. **Self-reporting** is a more general explicatory account of how the translator tackles a given type of translating task, given less immediately than in the self-observation method. Because self-reporting and self-observation are both more reflective than the relatively instant self-revelation technique, they are on the whole more suitable for providing structured input to the pedagogic training of translators. Immediate self-revelation available through the use of think-aloud protocols is often more illuminating than the reflective techniques can be for establishing the psycholinguistic ways that alternative stylistic, lexical and grammatical candidates are being considered. In interpreting research, recall has been used to test the operation of short-term and long-term memory during the interpreting process. *JL*

recapitulator => RECEIVER STATUS.

receiver of translation *n.* a term used for the reader of a written translation, hearer of a spoken interpretation or viewer of a signed interpretation. The term tends to be used in accounts which encompass both spoken and written translating. The corresponding term for the writer or speaker (or signer) of a source text is **producer**. *syn.* **receptor** =>

PARTICIPATION FRAMEWORK, RECEIVER STATUS, IM

receiver status *n.* the role in which the reader or hearer of a translation engages with it. Different categories of receiver status have been distinguished by various scholars. The Canadian-born US sociologist, Erving Goffman (1922-1982) elaborated an entire *participation framework* comprising both speaker and hearer roles in verbal communication. Later, the Australian-born Spain-based translation theorist Anthony Pym suggested the term **participative receiver** to refer to a reader of a text who is genuinely involved in it in the sense of being able to respond to it. Pym opposes this to the **excluded receiver** (who is denied access to a text, on account of the language in which it is written)

and the **observational receiver** (who, while able to read the text, is positioned as unable to respond to it -- this might be the case, for example, of the reader of an overt translation of a text originally intended only for source-language readers). Finally, from the perspective of the face-to-face interpreter, the Swedish interpreter and interpreting theorist Cecilia Wadensjö envisages a **reception format** comprising three modes of listening: as **reporter** (when the listener memorises what s/he is hearing in order subsequently to repeat it); as **recapitulator** (of what has been said, in order subsequently to give a version of it in the hearer's own words) and as **responder** (being addressed as someone who subsequently will give a reply in his or her own terms). Each of these terms may apply to the interpreter from time to time. => AUDIENCE, COVERT TRANSLATION. *IM*

reception => RECEPTION THEORY.

reception format => RECEIVER STATUS.

reception theory *n.* a theory originally propounded by the German literary historian Hans Robert Jauss (1921-1997), according to which readers engage with literary texts on the basis of a pre-existing horizon of expectations: their acquired knowledge and assumptions. In studies of literary translation, reception has been traced via book reviews, which at any given period of time tend to reflect prevailing attitudes towards fluency and idiomaticity in translations. => RECEIVER STATUS. *IM*

receptor => RECEIVER OF TRANSLATION.

receptor-oriented translation *n.* any translation that seeks to accommodate to or meet the needs of its intended readers, either by virtue of the principle of equivalent effect or in order to fulfil the perceived purpose of the translation. => DYNAMIC EQUIVALENCE, FUNCTIONAL THEORIES OF TRANSLATION, PRINCIPLE OF EQUIVALENT EFFECT. *IM*

recontextualisation¹ *n.* the state of any translation that takes a text from one context and recreates it in another. In this sense, translation is recontextualisation. => TRANSLATION¹, TRANSLATION³. *IM*

recontextualisation² *n.* the dynamic process whereby each successive element in a text or utterance in a sequence of utterances modifies the context of the ongoing communication. In dialogue interpreting, for example, an interpreter's decision to omit, modify or expand the sense of an item being translated potentially constrains the context and future direction of the talk exchange. In written translating, the translator's intervention necessarily affects the reader's understanding of context both before and after the item being translated. => RECONTEXTUALISATION¹. *IM*

recovery => GENDER AND TRANSLATION.

recreation *n.* a poetic translation strategy consisting of rewriting the source poem in a target-language form that will revitalise it. This idea, present in the writings on translation of the US poet, critic and translator Ezra Pound (1885-1972), later influenced the Brazilian poet and translator Haroldo de Campos (1929-2003). => CANNIBALISM¹, POETRY IN TRANSLATION. *IM*

recurrence *n.* a form of cohesion in which a lexical item is repeated, thus making it salient in the text. Recurrence and other forms of cohesion have a discourse² value so that the issue of whether or not to reproduce them in translation depends on their discourse function in the text as a whole. *syn.* **reiteration**, **repetition**. => COHESION, SOCIO-TEXTUAL PRACTICE. *IM*

redressive action => POLITENESS STRATEGIES.

reduction => CONDENSING.

redundancy *n.* the signalling in text of information which is already available, either explicitly or implicitly. As a natural feature of verbal communication, redundancy counteracts **noise** (any factor which distorts communication, e.g. incoherence, lack of grammatical sequence) and so facilitates the task of the receiver. However, the amount of redundancy necessary for successful communication varies according to the receiver group. In translation, culture-specific source-text references, for example, may require added redundancy in the target text if they are to be accessible to the reader. => COHERENCE. *IM*

re-enunciation *n.* a term used to refer to the illusion of transparency when an interpreter translates an utterance and the translation is treated as a direct quotation of the original speaker's words. In news media, for example, a foreign statesperson is often said to be 'speaking through an interpreter', as if the translated words were in fact those of the statesperson him/herself. The term is used by the UK-based Belgian translation theorist Theo Hermans in relation to written translation as well as interpreting, following the Canadian poet and translation theorist Barbara Folkart. => INVISIBILITY OF THE TRANSLATOR. *IM*

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Canadian poet and translation theorist Barbara Folkart. => INVISIBILITY OF THE TRANSLATOR. *IM*

referential equivalence => DENOTATIVE EQUIVALENCE.

referential meaning in translation *n.* the representation in another language and cultural context of what a word, phrase or utterance is held to refer to. Often seen as a less problematic aspect of translation than connotative meaning, referential meaning nevertheless poses major problems when the referent is either unknown in the target culture or has a distinct cultural value. => CONNOTATION IN TRANSLATION, DENOTATIVE EQUIVALENCE, MEANING IN TRANSLATION. *IM*

reflexivity *n.* the recognition that human agents (and therefore interpreters and translators) carry their biases, expectations and predictions into their own action and assessment of others' action and the consequent requirement for reflective self-monitoring in order to avoid the negative effects of this process. As used in translation studies, the concept owes much to the theories of the UK sociologist Anthony Giddens and the French social theorist Pierre Bourdieu (1930-2002). => AGENCY, BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, MEDIATION¹, STANDPOINT THEORY. *IM*

refraction *n.* the adaptation, manipulation or distortion of a literary text at the hands of reviewers, publishers, and particularly translators, who thus influence the reception of the text in the target culture. The term was proposed by the Belgian translation theorist, André Alphons Lefevere (1945-1996), who saw it as part of a systems approach to translation. A refraction, in transferring a work of literature, is likely to reveal the social and cultural constraints operating in the target system. => MANIPULATION SCHOOL, REWRITING, SYSTEMS APPROACH. *IM*

register analysis *n.* the relation of text to context via situationally determined varieties of language, within the social semiotic framework elaborated by the Australia-based UK linguist Michael Alexander Kirkwood Halliday. A **register** is a configuration of meanings (and therefore expression) associated with particular configurations of situational context. It comprises three categories. **Field**¹ refers to the nature of the language event that is taking place (a staff meeting, say, or a legal contract); **mode** to what part language is playing in the event (spoken, written, signed, etc.); **tenor** to the relation between participants in the event (close/distant, higher/lower social rank, etc.). In the model of translation quality assessment drawn up and refined by the German applied linguist and translation scholar Juliane House in 1997, register configurations are used to create profiles of source and target texts as the basis of comparison. The UK translation scholars Basil Hatim and Ian Mason, in their

model of translation as communication, link register via pragmatics and semiotics to such higher-order contextual concerns as power and ideology. => QUALITY IN TRANSLATION. *IM*

Registry of Interpreters for the Deaf (RID) *n.* a US-based organisation established in 1964, representing professionals who facilitate communication between deaf and hard-of-hearing persons and those who hear. The Registry seeks to promote its goals through education (the advancement of skills for new and established interpreters), standards (certification and Code of Professional Conduct), relationships (opportunities for networking between interpreters and with other key stakeholders) and resources (information exchange, newsletter, biennial conference, etc.). => NATIONAL REGISTER OF PUBLIC SERVICE INTERPRETERS, SIGN-LANGUAGE INTERPRETING. *IM*

regulative conventions *n.* a term used by the German translation scholar Christiane Nord to refer to generally accepted ways of resolving individual translation problems such as proper names or culture-bound items. **Constitutive conventions**, on the other hand, relate to what a cultural community counts as translation (as opposed to ‘adaptation’ or ‘version’ or other forms of transfer). For Nord, conventions are less binding than norms. => NORMS¹, NORMS². *IM*

reiteration => RECURRENCE.

relationality => NARRATIVE THEORY IN TRANSLATION.

relay interpreting *n.* a type of simultaneous interpreting in which no single interpreter has adequate knowledge of the source language and the eventual target language. Two (or as necessary more) interpreters are therefore used, proceeding by the first interpreter translating the source language into a **pivot language** known to the next interpreter, who then translates that into the eventual target language; all of this resulting in a sequence of languages such as Greek to English to Finnish, for instance. This is a multilingual technique sometimes used in settings requiring conference, public service and signed-language interpreting. *JL*

relevance theory in translation *n.* the application to problems of translation of the theory of communication put forward in 1986 by the French social and cognitive scientist Dan Sperber and the UK psycholinguist Deirdre Wilson. As a principle of translation, relevance theory would suggest that translators (in the absence of instructions to do otherwise) will seek to maximise relevance, that is, to create the greatest contextual effect for readers in exchange for least processing effort on their part. This basic insight had in fact already been proposed by the Czech translation and literary theorist Jiří Levý (1926-1967) in a work

published in 1969. Further, relevance theory suggests that speakers/writers attempt to signal their communicative intention (**ostension**) and, using these clues, hearers/readers construct a mental model of the intended meaning (**inference**). An application of relevance theory to translation is provided by the German translation theorist Ernst-August Gutt, who adopts Sperber and Wilson's term **interpretive use** (indirect translation) to refer to translations which make adjustments in order to maximise relevance. Translations that seek to preserve what was actually said in the original text, or at least preserve the communicative clues to what was said, are cases of **interpretive resemblance** (direct translation). => MINIMAX STRATEGY IN TRANSLATION, DIRECT TRANSLATION², PRAGMATICS OF TRANSLATION. IM

relevant¹ translation => RELEVANCE THEORY IN TRANSLATION.

relevant² translation => DERRIDA'S RELEVANT TRANSLATION.

religious translation *n.* the process of making sacred texts written in one language available to readers of another language, as in **Bible translation** or translation of the **Quran**. In Islam, it has long been believed by many that the Quran, being the very Word of God, cannot be translated (unlike the 'hadith' or sayings of the Prophet, which can). For other Islamic scholars, translation is allowable but only to function as a commentary or paraphrase or guide to the Arabic text. Indeed, in no sense may any translation be regarded as a substitute for the original. In Christianity, where nowadays even reader-centred translations are used as official versions, there are nevertheless some historical parallels. For example, translation of the Bible into English was specifically banned in the early 16thC and the English translator William Tyndale (1494-1536) had to have his translation of the New Testament published in the German cities of Köln (Cologne) and Worms. He was later arrested, tortured and executed. By way of contrast, Buddhism sought from the start to spread Buddha's teachings; translations into Chinese, for example, started in the 1stC CE. Likewise, Judaism always sought to promote the understanding of sacred texts, the Septuagint being a translation of the **Torah** (broadly what is known in Christianity as the Old Testament) into Greek, that was carried out between the 3rdC and 2ndC BCE. The use in colonial times of religious translating as a means of converting colonised peoples is well documented. The Indian-born UK-based translation and cultural theorist Hephzibah Israel has further shown how the translation of the Bible into Tamil, while seeking to forge a distinct Protestant identity among the colonised, was readily adopted by some of the latter because it enhanced their Tamil identity and thereby increased their social mobility. *IM*

remote interpreting *n.* a mode of consecutive or simultaneous interpreting in which the interpreter is not physically present at the location of the primary interlocutors. In public-

service interpreting, communication via a consecutive interpreter at a remote location is often provided by telephone or videoconference link. Remotely located simultaneous interpreters are sometimes employed at international conferences. Compressed sound and image are transmitted by terrestrial digital network lines to a screen and earphones at the interpreter's location, affording a view of the speaker, the podium and part of the meeting room. => OVER-THE-PHONE INTERPRETING. *IM*

remote translation *n.* the increased mobility of the written translator made possible by new telecommunications technologies. For example, translations commissioned in Paris for a conference taking place in Paris may now be sent out, and then carried out and submitted in a zipped e-mail attachment to meet a very short deadline by a translator residing, say, in Australia. => NEW MEDIA IN TRANSLATION. *IM*

renarration *n.* a metaphorical term for the act of translating that reflects the translator's agency, the impossibility of absolute neutrality and the inevitability of the narrative standpoint of the translator. => AGENCY, NARRATIVE THEORY IN TRANSLATION. *IM*

repair (in interpreting) *n.* self-correction of output by interpreters. Repairs may be initiated to cope with errors (of translation, articulation, etc.) or to improve on current output by offering a better match to input (**translational repair**) or more idiomatic target-language form (**appropriateness repair**). => COPING STRATEGIES, INPUT. *IM*

repertoireme *n.* an item or set of items taken from the standard repertoire of a language and culture. The **law of growing standardisation** elaborated by the Israeli translation theorist Gideon Toury (1942-2016) states that, in translation, source-text-specific items (**textemes**) tend to become target-language/target-culture repertoireemes. In other words, the law suggests that items or sets of items that create the distinctiveness of the source text have a tendency to be replaced by standard target-language forms. => TOURY'S 'LAWS' OF TRANSLATION. *IM*

repetition => RECURRENCE.

reporter => RECEIVER STATUS.

representational justice *n.* a yardstick for an enlightened translation strategy that would seek to deepen awareness and understanding of dominated cultures among readers in the dominant Western world. Arguing that a strategy of foreignisation risks presenting the language of dominated cultures as low-status, odd and incoherent, the Chinese rhetorical theorist Liu Yameng recommends representational justice in the choice of what to translate,

and in the strategy and mode of representation in order to assist readers to understand what other peoples really think and feel. => DOMESTICATION. *IM*

researcher intervention *n.* active participation by the investigator in translation research experiments. This might, for example, involve participant observation in face-to-face interpreting research or prompting informants in process research in order to elicit non-verbalised mental processes. => PROCESS RESEARCH. *IM*

residual orality => ORALITY.

resistancy => ABUSIVE TRANSLATION.

re-speaking subtitling *n.* an audio-visual translation technology for providing subtitles/captions, using automatic speech recognition. In an intra-lingual application, a trained speaker listens to the text, and utters a somewhat condensed version of what is said by the actors or participants on the screen, with comments about relevant actions. The speech recognition system recognises his or her utterance, and prints the recognised version as a subtitle/caption on the screen, in nearly real time. In an inter-lingual application, if the trained speaker is also an interpreter, s/he can instead speak a translated version of what is said, which is once again recognised by an automatic speech recognition system and printed on the screen. => AUDIO-VISUAL TRANSLATION, REAL-TIME SUBTITLING, SUBTITLING. *JL*

responder => RECEIVER STATUS.

restricted translation *n.* replacement of source-text material by equivalent target-text material at just one level, i.e. phonological or graphological, in contrast to **total translation**, in which all source-language grammar and lexis are replaced by equivalent target-language grammar and lexis. This distinction was made in the linguistic theory of translation proposed by the British-born US phonetician and applied linguist John C. ('Ian') Catford (1917-2009). He gives mimicking a regional or foreign accent as an example of phonological translation and changing source-language spelling into target-language spelling (but making no other changes) as an example of graphological translation. These terms are now somewhat obsolescent. => FULL TRANSLATION, PHONOLOGICAL TRANSLATION. *IM*

restructuring => ANALYSIS.

retranslation *n.* the process and the product of making a new translation of a text previously translated into the given language. => INDIRECT TRANSLATION. *JL*

revision *n.* the process of reviewing draft translations, introducing corrections and improvements wherever necessary, especially in order to match the requirements of a style guide, preferred terminology or the needs of intended readers. Increasingly, the task includes revising of machine translation output. Revision is also a requirement of European standard EN 15038. *syn.* **revising**. => EUROPEAN COMMITTEE FOR STANDARDISATION. *IM*

revoicing *n.* a type of audio-visual translation in which a film, television or other sound-track in one language is replaced wholly or partially by a soundtrack in another, usually for use in some country other than that in which the original was created. Complete replacement is normal in lip-synchronised dubbing, for instance. Partial replacement, where the original soundtrack can be heard in the background, overlaid by the louder revoiced one, is used not infrequently in documentaries, interviews and other audio-visual products where authenticity is at a premium. => VOICE-OVER. *JL*

rewriting *n.* a term later used by the Belgian translation theorist, André Alphonse Lefevere (1945-1996) for what he had earlier called 'refraction'. All literary translations are seen as rewritings in that they have a distinct status, both linguistic and cultural, from their source. Rewriting spans the entire range of translation practices. At one extreme there is the **construe** or English language word-for-word parsing of ancient Greek or Latin texts, once used as a teaching method in schools. At the other, there are modern free adaptations of, say, classical Greek tragedies by playwrights with their own assumptions and goals. => REFRACTION. *IM*

rheme (in translation) *n.* the part of a sentence that the translator presents as new information. Given that theme/rheme arrangement rests upon assumptions about the knowledge state of intended readers, some adjustment may be necessary in translation. More important, though, is the need to ensure that any adjustment does not interfere with **communicative dynamism**, that is, the way in which theme/rheme structure moves the text forward towards its communicative goal. For example, splitting a long source-text sentence into two target-language sentences, a common translation procedure, may have unintended effects in terms of the resulting rhemes of each new sentence. => SALIENCE, STRUCTURE SHIFT, THEMATIC STRUCTURE. *IM*

rhetorical purpose *n.* the overall intention or goal of a text producer, leading to a textual design. Rhetorical purposes include narrating, describing, instructing, arguing a case, etc. => RHETORICAL STRUCTURE, TEXT TYPOLOGIES. *IM*

rhetorical structure *n.* the internal organisation of a text in the service of an overall purpose or goal. Each element (clause, sentence, paragraph) in a text is related to each other element

in such a way as best to serve the overall purpose of the text producer. In translation, it may be necessary either to preserve a source-text rhetorical structure (whatever other changes are made) or to adapt it to the structural norms of the target language culture, since ways of arguing, instructing and so on are culture-specific. => RHETORICAL PURPOSE, TEXT TYPOLOGIES. *IM*

rhymed translation => POETRY IN TRANSLATION.

RID *abbrev.* Registry of Interpreters for the Deaf.

role (of the interpreter) *n.* norms of practice as perceived by and expected of the interpreting profession. This has long been one of the greatest areas of uncertainty for interpreters, in particular in public-service settings. Codes of practice often make reference to the need for neutrality and strict accuracy. Court interpreters in the US are enjoined to translate all and only the words spoken by witnesses and not to intervene on their behalf. Yet this strict version of the interpreter's role is untenable, even in the courtroom, as demonstrated in 1990 by the US Hispanist and forensic linguist Susan Berk-Seligson. Interpreters themselves are always conscious of role conflict and in some fields assertively exercise their agency. For example, the Argentina-born US-based applied linguist and interpreting theorist Claudia Angelelli has shown that healthcare interpreters feel the need to act as 'visible agents' in view of the cultural and power disparities between the doctors and patients they work for. => COORDINATION, CULTURAL MEDIATOR, MEDIATION². *IM*

Rosetta Stone *n.* a stone dating from 196 BCE, discovered in 1799 at Rosetta in the Nile Delta, Egypt, containing a single text in two different scripts, Egyptian hieroglyphic and demotic, plus a translation into Greek. The stone thus made it possible for the first time to decipher hieroglyphics, the French scholar Jean-François Champollion being instrumental in this process. => PARALLEL TEXT. *IM*

running subtitle => SUBTITLING.

rupantar => NON-WESTERN CONCEPTUALISATION OF TRANSLATION.

Russian machine translation systems *n.* The first machine translation system to be developed in Russia was the AMPAR system, originally called TYPHOON. The Russian acronym of AMPAR can be translated as 'Automated English-Russian Machine Translation System'. It became operational in 1979, having been designed initially by the KGB for the translation of political texts. AMPAR's output was adequate for its unedited text to be understood by experts, but it was usually post-edited for convenience. The AMPAR system was intended for use on subjects such as computer science, programming and radio-

electronics. The second Russian system, NERPA, built on the same general principles as AMPAR, was designed for German-Russian translations of computer science and programming, and became operational in 1981. The third Russian system was FRAP (Automated Machine Translation from French into Russian), designed on different principles from AMPAR and NERPA. It too became operational in 1981. *JL*

Saint Augustine of Hippo (or **Augustine of Hippo**, or **Aurelius Augustinus Hipponensis**, or **Augustine**, or **St. Augustine**, or **St. Austin**, or **St. Augoustinos**, or **St. Augustin**, or **Blessed Augustine**, or **St. Augustine the Blessed**) (354-430) *n.* philosopher and theologian, bishop of Hippo Regius in Roman North Africa (present-day Annaba, Algeria). In early adulthood he studied and taught rhetoric in Carthage (present-day Tunis, Tunisia). This was followed by an appointment to the prestigious post of professor of rhetoric at the Roman Emperor's court in Milan. After five years, he returned to Hippo, and abandoned his career in rhetoric, choosing instead the religious life. Unlike Saint Jerome, he believed in the divine inspiration of translators, which accounted for the miraculous seventy-two identical translations into Greek, produced by seventy-two translators allegedly working independently of each other, of the entire Hebrew Old Testament (the Septuagint). =>

RELIGIOUS TRANSLATION. *IM*

Saint Cyril and Saint Methodius *n.* Greek Christian missionaries to the First Bulgarian Empire. Cyril (826-869) and Methodius (815-885) invented the Glagolitic and Cyrillic alphabets in order to translate the Bible into what is now known as Old Church Slavonic, thereby creating a written Slavonic literary tradition. They were also responsible for establishing the first school of translation in Bulgaria. *IM*

Saint Jerome *n.* Eusebius Hieronymus Sophronius (340?-420), an early western translator, and the patron saint of translators and librarians, born in Dalmatia (now Croatia). He translated the Old Testament (from Hebrew), and the New Testament (from Greek), into Latin. He used word-for-word translation for sacred texts such as the Testaments but is better remembered for his advocacy of 'sense-for-sense' translations for secular texts. September 30, the date of his death, is celebrated as International Translators' Day. *syn.* **St Jerome of Stridonium**. *JL*

salience *n.* a feature of texts whereby some element is made prominent. Salience may be achieved by insistence (frequent repetition), emphasis (by syntactic rearrangement or stress in speech) or unpredictability (relative unexpectedness), this latter being context-dependent. In translation, non-salient source-text references may become unintentionally salient and vice-versa on account of the different contexts of source-text production, translation and

target-text reception. For example, use of the term ‘crusade’ in English may be understood literally or metaphorically but, if translated literally into Arabic, is likely to be understood literally and therefore appear highly salient. => PRAGMATICS OF TRANSLATION. *IM*

science of translation *n.* an attempt in the mid-20thC in the Western world to found a more systematic study of translation through application of insights from linguistics. *Toward a Science of Translating* was the title of a book published in 1964 by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011). The German term ‘Übersetzungswissenschaft’ (‘translation science’) reflects the methodical approaches of a generation of German scholars including Wolfram Wilss (1925-2012), Otto Kade (1927-1980), Albrecht Neubert (1930-2017) and the Swiss translation theorist Werner Koller. While reference to a science of translating has declined, scientific methods of investigation are still favoured by many specialists in translation studies, especially within cognitivist approaches. => COGNITIVE TRANSLATION STUDIES, KERNEL, KOLLER’S FIVE TYPES OF EQUIVALENCE. *IM*

screen translation => AUDIO-VISUAL TRANSLATION.

script¹ in translation *n.* attempts to represent in another language and writing system elements of any source-language writing system which goes beyond use of an alphabet to represent the sound of words. The visual element in many systems – from the ideographic origins of Chinese characters to ancient Egyptian and Mayan hieroglyphs – carries significance and loss is incurred if only the phonetic element is translated. The US poet, critic and translator Ezra Pound (1885-1972) sought to reflect visual functions of Chinese characters in ‘Cathay’ (1915), his translations of fourteen Chinese poems. => ROSETTA STONE. *IM*

script² *n.* patterns of expectation governing all kinds of social activity (events, actions, organisation) within a culture, according to which we make judgements about what is ‘normal’ or ‘unusual’. A simple example is greeting behaviour. If target-language readers/hearers are unaware of what is normal in a source-text culture, they will be unable to detect the significance of any expectation-defying behaviours. => SALIENCE. *IM*

SDH *abbrev.* subtitling for the deaf or hard-of-hearing.

second-hand translation => INDIRECT TRANSLATION¹.

second-order politeness => FIRST-ORDER POLITENESS.

selective appropriation => NARRATIVE THEORY IN TRANSLATION.

self-censorship => CENSORSHIP IN TRANSLATION.

self-observation => RECALL IN TRANSLATION RESEARCH.

self-reporting => RECALL IN TRANSLATION RESEARCH.

self-revelation => RECALL IN TRANSLATION RESEARCH.

self-translation *n.* the process and the product of an original text translated by its author into another language. When the quality of the translation is high enough, self-translations can give insights into intended meanings which other translators might not reach. *syn.* **auto-translation**. *JL*

semantic correspondence *n.* a type of word-level equivalence that grants priority to referential meaning over other kinds of (for example, connotative, emotive) meaning. => CORRESPONDENCE, DYNAMIC EQUIVALENCE, KOLLER'S FIVE TYPES OF EQUIVALENCE. *IM*

semantic structure analysis *n.* a technique recommended (especially for trainee translators) by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011), for distinguishing the various meanings of a given lexical item used in different contexts by identifying contrasting contextual meanings. An example might be the English word 'heart' as in 'heart attack' (= anatomical) or 'have a heart' (= non-anatomical, emotive) or 'learn by heart' (= non-emotive, human) or 'the heart of the matter' (= non-human). Such collocations are often, of course, language-specific, although they are not always so: cf. 'cri de coeur' (FRE), 'cry from the heart' (ENG). => COMPONENTIAL ANALYSIS. *IM*

semantic translation *n.* a mode of translation most often used for semantically precise texts where the corresponding accuracy of verbal form is at a premium, as in academic, technical and scientific writing and some types of literary text. The concept therefore emphasises *formal equivalence*. An opposition between semantic translation and communicative translation was proposed by the UK translation theorist Peter Newmark (1916-2011) in 1981. A near synonym is literal translation. => COMMUNICATIVE TRANSLATION. *JL*

semantic void => LACUNA.

semiotic approaches to translation *n.* accounts of translation phenomena in terms of signs and sign systems. The Russian-born US linguist and literary scholar Roman Osipovich Jakobson (1896-1982) was among the earliest to characterise translating as a semiotic activity, including both verbal and non-verbal sign systems. Cross-cultural semiotics has contributed to understanding of the problems involved in translating not only culture-bound entities or concepts but also culturally determined language behaviours (social semiotics).

At the level of socio-textual practice, genres, discourses and text types are semiotic categories which have to be negotiated by translators in terms of their recognisability and meaning potential in a target-language cultural environment. => CROSS-CULTURAL PRAGMATICS, INTERLINGUAL TRANSLATION, MULTIMODALITY, NON-VERBAL ELEMENTS IN TRANSLATION. IM

sense in translation *n.* the representation of meaning across linguistic and cultural boundaries in consideration of (1) the position that source-text and target-text items hold within their respective semantic systems and (2) intended meaning as judged by the way something is expressed in a text in relation to how else it might have been expressed. => MEANING IN TRANSLATION. IM

sense-for-sense translation => FREE TRANSLATION.

serial translation *n.* a chain of translation, where a given source text is translated into a given target language, that translation then becoming the source for translation into a second target language, that into a third, and so on. Sometimes the final target language may eventually be the original source language (not necessarily producing a text with exactly the original wording). The concept of such a chain was proposed in 1954 by the US anthropologist and psycholinguist Joseph Bartholomew Casagrande (1915-82). *JL*

service translation => INVERSE TRANSLATION.

servitude (of translators) => VOLUNTARY SERVITUDE.

shadowing *n.* an exercise sometimes used in the training and/or testing of interpreters, consisting of repeating (in the same language) verbal input while simultaneously listening to it through headphones. => APTITUDE TESTING. IM

shifts in translation *n.* any grammatical or lexical deviation in the target text from the formal linguistic structure of the source text. The term was proposed in 1965 by the British-born US phonetician and applied linguist John C. ('Ian') Catford (1917-2009). He distinguished **level shifts** and **category shifts**. The former involve a change of level (say, from something expressed grammatically in the source text to being expressed lexically in the target text). Category shifts are departures from formal correspondence of four kinds: **structure shifts** (e.g. of syntax, including word order), **class shifts** (change of word class, e.g. adjective to noun), **unit shifts** (change of rank, e.g. a source-text morpheme translated by target-text syntax) and **intra-system shifts** (change within a system even when source and target systems match, e.g. a singular translated by a plural). Such rewordings in translations of the source text are almost unavoidable, and in 1970 the Slovak semiotician and translation

theorist Anton Popovic (1933-84) broadened the definition to any difference, formal or not, between the source and the target text. A stylistic difference, for example, would constitute a shift. In 1995, the Israeli translation theorist Gideon Toury (1942-2016) made the broad definition more precise by distinguishing between **obligatory shifts** (arising from the inevitable differences of linguistic form between the two languages) and **non-obligatory shifts** (those where the translator had exercised stylistic or other discretion). Earlier, the Dutch translation scholar, Kitty van Leuven-Zwart, had elaborated a complex model for analysing translation shifts. She distinguished between **micro-structural shifts** (those affecting minimal comprehensible units, called transemes) and **macro-structural shifts** (of genre and text type). *syn.* **translation shifts**. => ARCHITRANSEME. *JL*

short-term memory => MEMORY

sight translation (ST) *n.* the impromptu spoken translation of a given source-text, at first sight. The term was first characterised (as a type of simultaneous interpreting) by the French translating pioneer and chief interpreter of the United Nations organisation in New York, Jean Herbert (1896-1980). Sight translation can also be considered to introduce not only a translation from one language to another, but a transmutation of medium (some would say a translation of medium), from the written to the spoken medium as well. *syn.* **traduction à vue** (FRE). *JL*

sign- (or **signed-**) **language interpreting** *n.* the provision of consecutive or simultaneous bilingual translation (from and to both sign language and oral language) when hearing-impaired speakers are in conversation with hearing participants. Interpreting signs into audible oral language is sometimes termed **voice interpreting**. The early professionalisation of sign-language interpreting in the US led to serious research interest from the 1980s onwards and pioneering publications drawing on sociolinguistics and discourse analysis by the US sociolinguists Dennis Cokely and Cynthia B. Roy => LIAISON INTERPRETING, REGISTRY OF INTERPRETERS FOR THE DEAF. *JL*

simplification in translation *n.* a general tendency, observed in translations, towards less complex syntax and shorter sentence length, irrespective of the language pair involved. Corpus-based translation studies seek to confirm this hypothesis. In the field¹ of literary translation, meanwhile, the French theorist and historian of translation Antoine Berman (1942-91) identified in 1985 a number of ‘deforming tendencies’ that simplify the foreign text: rationalisation of syntax, impoverishment of lexis and reduction of lexical profusion, among other trends, all contributing to an ethnocentric form of translation. => DOMESTICATION, LEXICAL DENSITY. *IM*

simultaneous interpreting *n.* the provision of a translated version of a continuing speech to a conference or a comparable body of people, normally by an interpreter sitting in a soundproof booth and speaking in a selected language to non-bilingual members of the audience who listen over headphones. Simultaneous interpreters may also accompany single listeners, or a small group, for example in trade talks between business people or others. In this circumstance they often interpret both languages involved. The interpreter more or less keeps pace with the current speaker, albeit often a sentence or more behind. Simultaneous interpreting is a cognitively exhausting task and interpreters usually work short shifts of about twenty minutes to half an hour at a time. *syn.* **simultaneous interpretation, simultaneous translation.** => EAR-VOICE SPAN, LIAISON INTERPRETING, CONFERENCE INTERPRETING. *JL*

situatedness *n.* the state of being embedded in a social and cultural context, shared by interpreters, translators and interpreting and translation researchers. Awareness of the situated nature of the translator/interpreter and of all research in the field is nowadays seen as essential for meeting ethical and quality standards. *IM*

situationality *n.* a standard of textuality, in the theory of text linguistics elaborated by the Austrian-based US linguist Robert-Alain de Beaugrande (1946-2008) and the Austrian linguist Wolfgang Dressler (1939-), which designates the relation of any text to the social situation in which it occurs. By its very nature, translation lifts a text out of its original situation and rewrites it in a new one. *IM*

Skopos Theory *n.* an influential approach to translation first promoted in the 1970s and 1980s by the German translation theorists Katharina Reiss and Hans Josef Vermeer (1930-2010), who emphasised the over-riding pragmatic need for fidelity to the functional purpose intended for the translated text when a cross-cultural transfer of information is required. ('Skopos' is a Greek word meaning 'purpose'.) Reiss and Vermeer also insisted that the nature of the translation could legitimately vary with the type of recipient involved. It follows that in the goal-and-recipient oriented Skopos approach the text may legitimately be translated in several rather different ways. It has been said that by freeing translators to match the translation pragmatically to the requirements of its function and recipient(s), the Skopos-based approach contributed significantly to 'de-throning' the preceding dominance of the source text. An instance of this is the licence the approach gives to the translator to reshape the content of the source text to suit the cultural, commercial or other identity of the recipients by suitable paraphrase, explication or rewriting. => COHERENCE RULE, FUNCTIONAL THEORIES OF TRANSLATION, PURPOSE OF TRANSLATION, THEORY OF TRANSLATORIAL ACTION. *JL*

SL *abbrev.* source language.

SMT *abbrev.* statistical machine translation. => MACHINE TRANSLATION.

sociality rights and obligations => RAPPORT MANAGEMENT.

socio-textual practice *n.* a set of intertextually determined semiotic categories serving the social purposes of text users (and thus of translators). Socio-textual practices develop within communities of text users and are therefore culturally distinct. They comprise genre (textual conventions associated with the use of language in particular types of social occasion), **discourse**³ (modes of expression that give voice to the attitudes of social groups or institutions) and **text type** (conventions for achieving particular rhetorical purposes, such as describing, arguing a case or directing readers' behaviour). These practices are described, within a model of translating proposed by the UK translation scholars Basil Hatim and Ian Mason, as governing translator decision making in the linkage between the higher-order considerations of context and lower-order lexical choice and syntactic arrangement. => COMMUNITIES OF PRACTICE. *IM*

sociology of translation *n.* the study of translation as a socially constituted, socially situated and socially constitutive activity. Since the late 1990s, studies in the sociology of translation - and especially of translators and other participants in translation events - have come to the fore. Among thinkers who have been particularly influential have been the French sociologists and philosophers Michel Foucault (1926-1984) and Pierre Bourdieu (1930-2002), and the German sociologist and philosopher Niklas Luhmann (1927-1998). => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, SITUATEDNESS. *IM*

songs in translation *n.* the study or the resolution of a set of problems involved in the representation of source-language songs in a target-language culture. One choice is not to translate, as was the case for many Hollywood musicals, dubbed into European languages but without translation of songs. Another is to offer subtitles as a guide to the words sung. In some cases (for example the Italian version of *My Fair Lady*), translated songs were actually performed by dubbing actors. Where translated songs are intended to be performed, the matching of words to music constitutes an added set of problems, requiring additional expertise on the part of the translator. These insights were offered by the Italian translation scholar Elena Di Giovanni in a 2008 special issue of the journal *The Translator* devoted to Translation and Music. => AUDIO-VISUAL TRANSLATION, OPERA TRANSLATION. *IM*

source language (SL) *n.* the language from which a given text is planned to be, is being or has been translated. => TARGET LANGUAGE. *JL*

source text (ST) *n.* a text in one language which is planned to be, is being or has been translated into another (the target language). *syn.* **texte de départ, texte source** (FRE). => TARGET TEXT. *JL*

source-oriented translation studies *n.* investigations of translation activity which treat source texts as points of departure and study how they have been treated by the translator. => TARGET-ORIENTED TRANSLATION STUDIES. *IM*

special situational variables => TRANSLATION TYPOLOGIES.

specification => TRANSLATION PROCEDURE.

speculative approaches to translation *n.* a description suggested by the US comparative literature and translation scholar Marilyn Gaddis Rose for studies of translational phenomena which adopt critical or rational rather than empirical methods. Postmodernist approaches, for example, doubt the possibility or even desirability of objectivity on the part of the investigator and prefer self-reflexivity. They also relativize the scope and methods of Western research models and seek to enlarge the concept of translation. => EMPIRICAL RESEARCH IN TRANSLATION, POSTMODERNISM IN TRANSLATION, REFLEXIVITY. *IM*

speech act *n.* an act of uttering some sentence. The concept was introduced by the British philosopher John Langshaw Austin (1911–60), who observed that many sentences could not be described as true or false but were an essential part of some public ceremonial, such as taking an oath (as at Presidential Inaugurations), marrying, and passing sentence in law courts. Austin called such utterances **performatives**. He recognised three fundamental types of act. The speaker who says ‘Don’t you think it’s cold with the window open?’ performs a **locutionary act** in producing the utterance, an **illocutionary act** in asking a question (or making a statement or issuing a command) and a **perlocutionary act** if the utterance has the effect of making the hearer close the window. The success of performative utterances is controlled by certain felicity conditions. A distinction was drawn between **direct speech acts** and **indirect speech acts**, particularly in relation to the making of requests and suggestions and the issuing of commands. It was assumed that the speech act of commanding, for example, was directly associated with imperative clauses such as ‘Write to your bank manager and explain the situation’. In fact, speakers often issue commands using other constructions, as in ‘You should write to your bank manager and explain the situation’ or ‘Why not write to your bank manager and explain the situation?’ These indirect commands are more polite. For an indirect speech act to succeed (and for direct ones too) it is necessary that the listener ‘take up’ the **illocutionary force** of the utterance as asking a

question or issuing a command, giving a warning or offering advice. Interpreting the illocutionary force correctly is known as **illocutionary uptake**. *JEM*

speech acts in translation *n.* judgements made by the translator about the illocutionary force and perlocutionary effect of source-text locutionary acts and the recreation of these in a target-language sociocultural environment. Such judgements are typically made not on an individual speech act but on its place within a series of speech acts, from which it ultimately derives its true illocutionary force. => PRAGMATICS OF TRANSLATION, SPEECH ACT. *IM*

speed of delivery => DELIVERY (IN INTERPRETING).

spirit of translation *n.* a loosely defined term occasionally used in studies of literary translation to refer either to the intended meaning of a source text or its author ('capture the spirit of...') or to the style or intentionality of the translation ('the spirit of the translation'). In religious translation, it may refer to the Holy Spirit guiding the hand of the translator. => SAINT AUGUSTINE OF HIPPO. *IM*

spotting *n.* the process of dividing a film script into small, timed segments, each to correspond to a subtitle. => SUBTITLING. *IM*

ST *abbrev.* sight translation.

ST *abbrev.* source text.

stalling *n.* a procedure frequently adopted by simultaneous interpreters, consisting of slowing their speed of output, using fillers or redundancies while awaiting further input in order to clarify the sense of an utterance. => COPING STRATEGIES, INPUT. *IM*

standard EN 15038 => EUROPEAN COMMITTEE FOR STANDARDISATION.

standardisation *n.* a process in which a translator turns source-text-specific expression into standard target-language expression. It is hypothesised that this may be a universal trend in translation, irrespective of language pair. => SIMPLIFICATION, TOURY'S 'LAWS' OF TRANSLATION, UNIVERSALS OF TRANSLATION. *IM*

standards and accreditation *n.* the determination of levels of proficiency, codes of professional behaviour and certification of practitioners as an important part of the professionalisation of translation and (especially) interpreting. One of the pioneers in this respect has been the National Authority for Accreditation of Translators and Interpreters in Australia and another the Registry of Interpreters for the Deaf in the US. Starting with Sweden in 1976, many European countries now have accreditation systems for community

interpreters while *AICC* membership counts as quality assurance for conference interpreters. Formal accreditation of translators is less widespread although some countries (e.g. Spain) accredit legal translators. => TRAINING OF TRANSLATORS. *IM*

standpoint theory *n.* a term originating in feminist theory to refer to a translator's explicit acknowledgement of his or her own ideological positioning, thus providing a perspective on their intervention in a translation. Standpoint is a similar notion to **point of view**, except that the latter term is often applied to all participants in a translation event. For example, in an interpreted asylum hearing, the points of view of the asylum seeker, the adjudicator and the interpreter are all relevant to the interpreter's decision-making process. => REFLEXIVITY. *IM*

stereotypes *n.* the preconceptions or horizon of expectation of a target-language readership concerning certain cultural or ethnic groups. For example, orientalism has shaped Western conceptions of the East and Far East, which may be at variance with Eastern writers' own perspectives. Translators often make shifts in order to accommodate to target-cultural expectations but may equally resist such pressure in order to confront the reader with a text that challenges their preconceived ideas. => DOMESTICATION, MINORITISING TRANSLATION. *IM*

strategic competence => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT.

structure shift => SHIFTS IN TRANSLATION.

style in translation *n.* the treatment by a translator of distinctive patterns of language use by an individual source text producer and/or the patterns of use by the translator him/herself. Traditionally, discussion focused on whether the translation of content should take precedence over that of style, but more recent approaches have explored the ideological values inscribed in patterns of use and style as evidence of point of view. Translator style is also nowadays examined by tracing regular patterns in large corpora of translators' work. => CORPUS-BASED TRANSLATION STUDIES, IDEOLOGY IN TRANSLATION, IDEOLOGY OF TRANSLATION, LEXICAL DENSITY. *IM*

subjectivity *n.* the unique experiences generated by perceptual and other types of awareness that prompt an individual to make particular judgements. This subjectivity is a fundamental characteristic of human nature, such that there can be no stable, neutral standpoint from which judgements are made. In the case of translation, the thought processes of the translator (and, for that matter, the analyst of translation) are thus inevitably subject to a

range of influences unique to that individual, including, for example, cultural, social and political contexts. All these affect every decision made in the process of translating. In the case of public service interpreting, many scholars have pointed out the discrepancy between this condition and the requirement for objectivity and neutrality inscribed in codes of practice for interpreters. => AGENCY, REFLEXIVITY. *IM*

substitution *n.* the process by which the translator replaces a source text (or an item or a meaning in the source text) by a text (item or meaning) in the target language, deemed to have some relation of equivalence to it. The term ‘substitution’ in this sense stands in contrast to the frequently used term ‘transfer’, which suggests that an element is not ‘replaced’ but carried across from source to target language. => NON-WESTERN CONCEPTUALISATION OF TRANSLATION. *IM*

subtitles => SUBTITLING.

subtitling for the deaf or hard-of-hearing (SDH) a form of on-screen intralingual subtitling/captioning aimed at improving access to audio-visual products for deaf or hard-of-hearing viewers. In comparison to interlingual captioning/subtitling it has the following distinctive features. 1. The subtitle/caption provides a fuller, often verbatim, transcription of what is spoken (nowadays often delivered via speech recognition technology). Although early subtitling/captioning wrongly limited word-rates to about 120 words a minute, apparently because of erroneous assumptions about hearing-impaired people being slow readers, word rates today can sometimes reach 250 words a minute. 2. The speech of different participants, or the entry of a new speaker into the conversation, may be given different colours, and sometimes a change of colour is used to convey vocal emphasis. Some relevant non-linguistic information may also be signalled by parenthetical text in the subtitling/captioning, such as the fact of a telephone ringing, a knock on the door, applause or laughter => SUBTITLING, AUDIO-VISUAL TRANSLATION, DIAGONAL TRANSLATION. *IM*

subtitling *n.* the process and the result of visually superimposing on a foreign-language film, television programme or video-recording a written text (the **subtitles** or **captions**) translating what is being said, for the benefit of non-bilingual viewers. It should be noted that the term ‘subtitling’ itself is used mainly in the United Kingdom and Ireland, and captioning in Australia, Canada, New Zealand and the United States. The subtitles/captions are often linguistically shorter than the corresponding original utterances, despite being approximately synchronised with lip actions, to allow viewers time to read them. Other conventional constraints include a maximum line length (36-40 keystrokes), no more than two lines on screen and between two and six seconds for the appearance of each subtitle.

Preference for subtitling/captioning versus dubbing varies over different countries. For example, countries that traditionally favour subtitling/captioning over dubbing are Belgium, Greece, Israel, Hong Kong, Luxembourg, Netherlands, Portugal, Scandinavia, Thailand. Dubbing is traditionally preferred over subtitling/captioning in Latin America, and in China, France, Germany, Italy, Japan and Spain. In a number of smaller regions where a minority language is important, such as Catalonia, the Basque area, Québec and Wales, dubbing tends to be favoured. With a choice between the two methods now becoming increasingly available to users through DVD technology, though, there is a swing in many countries towards subtitling/captioning. Indeed, with the ever-increasing availability of new technology, **fansubbing**, an amateur form of subtitling circulating among enthusiasts of particular genres, mostly Japanese ‘anime’ (animated cartoons), has become widespread. The term **fandubbing** is also used. Subtitling in the original language is used for the benefit of hearing impaired viewers, where it is known as subtitling for the deaf or hard-of-hearing (SDH). Finally, **running subtitles** are continuous subtitles which move across the foot of the screen at a speed determined by average reading speeds. They are used, for example, in television news straplines and karaoke machines. *v.* **subtitle**. *syn.* **captioning**. => SURTITLING, DUBBING, AUDIO DESCRIPTION, AUDIO-VISUAL TRANSLATION. *JL*

Summer Institute of Linguistics (SIL) *n.* an international Christian organisation set up in the US in 1934 to give missionaries conducting fieldwork the linguistic skills to be able to translate the Bible (mostly the New Testament) into local vernacular languages throughout the world, mostly previously unwritten. More than 1300 languages have been worked on since then, in more than 50 countries, notably in the Americas, Africa, Oceania and parts of Asia and the Commonwealth of Independent States. The Institute also engages in the development of dictionaries and grammars usable by local people, literacy programmes, workshops to train local translators, and the establishment of bilingual schools. It also gathers a great deal of ethnographic research material. Many eminent linguists have participated in this scholarly endeavour, foremost among them the US linguist, phonetician, Christian philosopher and poet Kenneth Lee Pike (1912-2000), whose linguistic theories have been extensively used by the Institute. A major scholarly publication from the Institute is *Ethnologue*, the major register of the world’s known languages, published on an ongoing basis. *JL*

supplementing *n.* a form of ‘voluntarist’ translator intervention identified by the Canada-based feminist translation scholar Luise von Flotow as a politically conscious strategy to compensate for the differences between languages. The other strategies she identifies are prefacing and appropriation. => APPROPRIATION, COMPENSATION¹, PREFACING. *IM*

surtitles => SURTITLING.

surtitling *n.* the process and the result of providing a visual aid for opera- and theatre-goers, consisting of a textual translation (the **surtitles**) of the material sung or spoken by the performers, projected above the stage, or onto the back of the seat in front of each individual spectator. *v.* **surtitled**. => SUBTITLING, DUBBING, AUDIO DESCRIPTION, AUDIO-VISUAL TRANSLATION. *JL*

sutra translation *n.* the task of producing other-language versions of Buddhist scriptures originally in Sanskrit. Sutras were translated into Chinese as early as the 2ndC CE and continued for many centuries, contributing greatly to early Chinese theory and practice of translation. => RELIGIOUS TRANSLATION. *IM*

symbolic capital => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING.

systems approach to translation *n.* the study of translation as part of a dynamic, ever-changing (target-language) system or series of systems rather than in isolation from other texts and sociocultural frameworks. This approach was pioneered by a group of scholars in the Manipulation School, starting in the 1970s, and is characterised by descriptive, rather than prescriptive, investigative procedures and by an interest in translation norms. Later, many of the scholars in this group broadened its scope by including the study of ideology in a systems approach and adopting postcolonial and gender perspectives. => DESCRIPTIVE TRANSLATION STUDIES, MANIPULATION SCHOOL, NORMS², POLYSYSTEM THEORY. *IM*

SYSTRAN *n.* an (automatic) machine translation system. It provides automatic translation between the language pairs English<=>French, English<=>German, English<=>Spanish, English<=>Italian, English<=>Greek, German<=>French and Spanish<=>French. It also provides one-way translation for English to Dutch, and Russian to English. *JL*

taboo language translation *n.* the translating or adaptation of terms from some source language that may give offence in another culture to readers or listeners, or to viewers of films or television when speech, writing or signing needs to be dubbed or subtitled. The appropriate adaptation of such terms is a particularly delicate task, with a balance having to be struck between the two extremes of fidelity to the source text and undue censorship. An added complication is that the population of the target culture may not take a uniform view of the 'taboo' terminology at issue, depending, for example, on the prior exposure of the individuals to broadcast or published material typically published by the source culture. *JL*

TAP *abbrev.* think-aloud protocol.

target language (TL) *n.* the language into which a given text is planned to be, is being or has been translated from a source text. => SOURCE LANGUAGE. *JL*

target text (TT) *n.* a text which is planned to be, is being or has been created by translation from one into another language (the source language). *syn.* **texte d'arrivée** (FRE), **texte cible** (FRE). => SOURCE TEXT, TRANSLAT. *JL*

target-language variables => TRANSLATION TYPOLOGIES.

target-oriented translation studies *n.* investigations of translation activity that treat target texts, their production, reception and influence on target-language cultures as the focus of study. => DESCRIPTIVE TRANSLATION STUDIES, POLYSYSTEM THEORY, SKOPOS THEORY, SOURCE-ORIENTED TRANSLATION STUDIES, SYSTEMS APPROACH. *IM*

tarjama => NON-WESTERN CONCEPTUALISATION OF TRANSLATION.

team-interpreting => EAR-VOICE SPAN.

technical translation *n.* any translation of specialised texts in commercial, scientific or technical domains. Sometimes referred to as non-literary translation as if it were in some way secondary, this kind of translation forms by far the largest part of today's translation industry. Whereas technical translation has been seen as the most promising area for applications of machine translation, currently translators rely on a whole range of **technology supporting translation** that has transformed the nature of the task: Translation Memory (TM) software, electronic multilingual dictionaries and term banks, search engines, access to large corpora and databases, translator networking, voice recognition and automatic formatting. => COMPUTER-AIDED HUMAN TRANSLATION, COMPUTER-ASSISTED TRANSLATION TOOLS, MACHINE TRANSLATION, PROJECT MANAGEMENT TOOLS. *IM*

technology supporting translation => TECHNICAL TRANSLATION.

telephone interpreting => OVER-THE-PHONE INTERPRETING.

temporality => NARRATIVE THEORY IN TRANSLATION.

tenor => REGISTER ANALYSIS.

term bank *n.* a database consisting of a subject-specific collection of technical terms and their equivalents in one or more other languages, typically for use by human translators or in machine translation systems. The terms may have been automatically extracted from a large corpus of relevant technical texts. Term banks can be important for establishing

consistency and translatability of technical vocabulary in different languages *syn.*

terminological data bank. => COMPUTER-ASSISTED TRANSLATION TOOLS. *JL*

term extraction => COMPUTER-ASSISTED TRANSLATION TOOLS.

terminological data bank => TERM BANK.

terminology management *n.* an important component of the translator's workbench that allows translators to manage their own term-bases in addition to using ready-made term banks. Translators can thus build their own systems with their own templates, keeping separate term-bases specific to a particular field of translation. => COMPUTER-ASSISTED TRANSLATION TOOLS. *IM*

terps *n.* a colloquial term used by US soldiers for translators and interpreters serving in military contexts. => CONFLICT AND TRANSLATION. *IM*

tertium comparationis *n.* in contrastive analysis, an underlying common element, serving as the basis of comparison between expressions in two languages. The Latin term literally means 'third element of comparison' and in translation studies it has been used in discussions of equivalence to refer to the invariant semantic, grammatical or other properties shared by source- and target-text expressions. The concept is however problematic in that, given the impossibility of devising a truly language-independent formulation of any meaning, all attempted formulations are to some extent subjective and tend to be closer to one of the two items being compared than to the other. => ARCHITRANSEME, COMPONENTIAL ANALYSIS, EQUIVALENCE, INVARIANCE. *IM*

text¹ *n.* any stretch of language output considered as complete in itself, as in the expressions 'source text', 'target text'. *IM*

text² *n.* the product derived from a discourse^{2, 3} process of communication, involving lexical and grammatical selections which are organised in such a way as to serve an overall rhetorical purpose in some context. => SOCIO-TEXTUAL PRACTICE, TEXT TYPE. *IM*

text analysis in translation *n.* investigation of the properties of texts in terms of their organisation and function as a guide to what is relevant to their translation. In the case of the model originally proposed by the German applied linguist and translation theorist Juliane House in 1977, this process is applied to both source and target texts, resulting in a textual profile for each to serve as the basis of judgments of translation quality. Later, the German translation pedagogy specialist and theorist Christiane Nord recommended a model of source-text analysis to be used as a basis for determining the functional priorities of the

translator in terms of the commission or ‘brief’ for the translation task. => DISCOURSE ANALYSIS IN TRANSLATION, TRANSLATION QUALITY ASSESSMENT. IM

text classification *n.* the product of various attempts to establish a taxonomy of kinds of texts for translation. Typically, such classifications are based on subject matter, register, genre or text type. They are often used as the basis for design of translator training courses. => TEXT TYPOLOGIES, TRAINING OF TRANSLATORS. IM

text (or textual) function *n.* the use to which a text is put or what it is intended to achieve. The actual function in some particular context of reception and the intended function may not, of course, be identical. For example, a government inter-departmental directive may be leaked to the press and appear as part of a news report. In translation, such shifts of function are common, as when, for example, a legally binding document is translated for information only. => COVERT TRANSLATION. IM

text linguistics *n.* the branch of linguistics that concerns itself with analysis beyond the level of the sentence. It has been influential in translation studies because of the insights it affords into cohesion, coherence, pragmatics, and text structure in relation to a text producer’s goal or purpose. Interest in text linguistics coincided with the move in the 1970s away from the sentence as the unit of translation towards the whole text. => DISCOURSE ANALYSIS IN TRANSLATION, TEXT ANALYSIS IN TRANSLATION. IM

textology *n.* the study and classification of different types of text, and their use in different cultures. *adj.* **textological.** => CONTRASTIVE TEXTOLOGY, TEXT TYPOLOGIES, TEXT TYPE. JL

text transfer *n.* the movement of textual material from one place and time to another place and time, in an account of translation offered in 1992 by the Australian-born Spain-based translation theorist Anthony Pym. He distinguishes **external transfer** (the actual physical movement of the text) from **internal transfer** (the set of semiotic procedures for adapting the text to a new interpretative environment). *IM*

text type *n.* the category (within a set of categories) of which a text has membership by virtue of its characteristics or function. => SOCIO-TEXTUAL PRACTICE, TEXT TYPOLOGIES. IM

text typologies *n.* Proposals for a classification of texts according to their function. The most well-known of these in translation studies is the three-fold classification of different types of texts to be translated, formulated in 1976 by the German translation theorist Katharina Reiss, partly modelled on the trio of functional types of linguistic communication published in 1934 by the German theoretician, early psycholinguist and cognitive psychologist of thought and language Karl Bühler (1879-1963). Bühler’s three types were **Darstellung**

(‘depiction’), **Ausdruck** (‘expression’), and **Appell** (‘vocative’). Reiss’s text typology, paralleling three of the most common communicative situations, are an **informative** text type, an **expressive** text type, and an **operative** text type. Informative texts focus on communicating knowledge or information on a topic; expressive texts on giving voice to the creative and aesthetic expression of the author; operative texts on persuading the reader to think or act in a particular manner. Each type, by its nature, calls for a different translational approach. Reiss later also mentioned a fourth type, **audio-medial** (which she changed in 2000 to **multi-medial**), to encompass texts accompanied by images and sound. An alternative typology was proposed in 1990 by the UK translation scholars Basil Hatim and Ian Mason, following earlier work by the German text grammarian Egon Werlich. Their claim is that a text, even if hybrid in its composition, will always exhibit one dominant rhetorical purpose: **exposition** (description, narration, explanation), **argumentation** (making a case, with or without explicit concessions or recognition of alternative views) or **instruction** (with option, as in advertisements, or without option, as in contracts). In this theory, it is the way in which each structural move in a text contributes to the dominant purpose that guides the translator in his/her decision making. Several other typologies have been proposed, mostly based on the genre of the source text rather than on functional criteria. Examples of these are the UK-born Austria-based translation scholar Mary Snell-Hornby’s prototypes (literary translation, general language translation, special-language translation), the UK terminologist and translation specialist Juan Sager’s biblical, literary and non-literary translation, and the Canadian poet and translation theorist Barbara Folkart’s classification of translation types, distinguished on the principle of how far a *back translation* would produce the same or similar text: mathematical texts, technical texts, **constrained texts** (ones that include many fixed expressions with fixed translations, such as legal texts) and general and literary texts. => FUNCTIONAL THEORIES OF TRANSLATION, TEXT CLASSIFICATION, TRANSLATION TYPOLOGIES. IM

text world *n.* the representation of meaning or of reality in a text by its users. A text world is inferred by readers on the basis of their perception of references in the text, and of the coherence of the text, its implicatures, presuppositions, and so on. => PRAGMATICS OF TRANSLATION. IM

text-linguistic norms => NORMS¹.

texte cible => TARGET TEXT.

texte d’arrivée => TARGET TEXT.

texte de départ => SOURCE TEXT.

texte source => SOURCE TEXT.

texteme => REPertoireME, TOURY'S 'LAWS' OF TRANSLATION.

textual criteria (for equivalence) *n.* the requirement for source- and target-text items or expressions to match each other in terms of relations between actual text varieties in each language (as opposed to formal correspondence in the grammar and lexicon of each language). This distinction was made by the Swiss translation theorist Werner Koller. => ÄQUIVALENZ, KOLLER'S FIVE TYPES OF EQUIVALENCE. *IM*

textual equivalence *n.* the extent to which a translated text matches its source text in terms of its overall make-up. For the UK translation theorist, Mona Baker, writing in 1992, prominent tests of textual equivalence are thematic structure and information flow. Both of these are subject to shifts in translation on account of the conventions of different languages, but both also carry meanings that are to be preserved. A different criterion for textual equivalence might be the place each text occupies within the genres and text types of each language and culture. => KOLLER'S FIVE TYPES OF EQUIVALENCE, TEXTUAL CRITERIA, THEMATIC STRUCTURE. *IM*

textual practices => SOCIO-TEXTUAL PRACTICES.

textuality *n.* the defining properties of text as a phenomenon. In their theory of text linguistics, the Austrian-based US linguist Robert-Alain de Beaugrande (1946-2008) and the Austrian linguist Wolfgang Dressler identified seven standards of textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. It is the last of these concepts that, in the field¹ of literary translation, has led to re-assessment of many traditional ideas, including notions of 'authorship', 'faithfulness', and translations as somehow 'secondary' versions. Following the French literary theorist and semiotician Roland Barthes' (1915-1980) view of text as 'a tissue of quotations', many have suggested that the very notion of a 'source text' or 'original' becomes suspect. Indeed, as pointed out by the UK cultural and translation theorist Karin Littau, in the age of hypertext, the distinction between author, translator and reader is blurred and text becomes a collaborative undertaking. => DERRIDA'S RELEVANT TRANSLATION, TEXT LINGUISTICS. *IM*

texture *n.* the organisation of a text as reflected in choice of lexis, syntactic arrangement, and cohesion, in the service of a contextually determined goal or purpose. => TEXT LINGUISTICS, TEXTUALITY. *IM*

the foreign *n.* from the perspective of the translator and/or the target reader, whatever aspects of a source text present culturally unfamiliar forms, concepts, or entities. The treatment of

cultural difference in translation has been central to the work of the French literary historian and translation theorist, Antoine Berman (1942-1991) and the US translation theorist Lawrence Venuti, among many others. => DEFAMILIARISATION, DOMESTICATION, MINORITISING TRANSLATION, NATURALISING TRANSLATION. *IM*

thematic structure *n.* the pattern of theme-rheme arrangement in a sentence or text. Of relevance for translation in this respect are the facts that (1) languages differ in their theme-rheme arrangement preferences, and (2) departures in a text from the normal patterns of its language are marked and therefore significant. Beyond these considerations, it is what the writer (or speaker) chooses to present as ‘new’ rather than ‘given’ that most affects translators’ decision making in terms of their assumptions about what readers are able to infer. => FUNCTIONAL SENTENCE PERSPECTIVE, MARKEDNESS IN TRANSLATION, RHEME (IN TRANSLATION). *IM*

thème (FRE) *n.* a term for the practice of translating from a language of habitual use into another language. Traditionally, ‘thème’ has been widely used as a language-learning/teaching method. The term is not generally used to designate this direction of translation in to-day’s translation industry. => DIRECTION OF TRANSLATION, INVERSE TRANSLATION, VERSION¹. *IM*

theoretical translation studies => TRANSLATION STUDIES.

théorie du sens => INTERPRETIVE THEORY OF TRANSLATION.

theory of translatorial action *n.* an account of the translation process in terms of the theory that all human activity is goal-directed. In this account, translation (and related operations such as adaptation, text editing and paraphrasing) is seen as communicative action across cultural boundaries in order to produce a fully functional and cooperative target text that meets the needs of its users. The theory is owed to the Finland-based German theorist and translation trainer Justa Holz-Mänttari, who envisaged a **product specification**, determining all the requirements of the translation (including format, fee and deadline) agreed by negotiation among all agents involved (client, commissioner, publisher, etc.). Her theory has far-reaching implications for the training of professional translators, including professional ethics. *syn.* **translatorisches Handeln** (GER). => FUNCTIONAL THEORIES OF TRANSLATION, SKOPOS THEORY. *IM*

theory-practice cycle *n.* the basic principle of action research, according to which theoretical ideas are tested in practice, the results of which lead to modification of the theory and then further testing against practice in an iterative process of mutual improvement. In 2001, the

UK translation theorist Basil Hatim made a plea for translation practitioner research in these terms, seeing it as a way of encouraging reflexivity among both trainee and professional translators. *IM*

thick glossing *n.* the process of providing copious annotations and glosses as a means of enhancing the appreciation of and respect for the culture of a source text in translation. => THICK TRANSLATION, THIN GLOSSING. *IM*

thick translation *n.* a translated text enhanced by explanatory comments about the cultural, linguistic or other characteristics of the source text. The term was suggested in 1993 by the London-born US philosopher, scholar of African literature and citizen of the United Kingdom, Ghana and the United States Kwame Anthony Appiah. He had been inspired by the earlier introduction in 1973 by the US anthropologist Clifford James Geertz (1926-2006) of the anthropological term ‘thick description’, meaning an ethnographic description that complements description with interpretation¹. *syn.* **ethnographic translation** (proposed in 1954 by Joseph Bartholomew Casagrande (1915-82), the US anthropologist and psycholinguist). *JL*

thin glossing *n.* by analogy with thick glossing, the process of providing minimal source-text cultural background information in, for example, a paraphrase translation. => THICK TRANSLATION. *IM*

think-aloud protocol => RECALL IN TRANSLATION RESEARCH.

third code => TRANSLATIONESE¹, TRANSLATIONESE².

third language => TRANSLATIONESE¹, TRANSLATIONESE².

third space *n.* a term used to denote the area of interculturality and, therefore, a space occupied by the translator. The notion that this space lies ‘in between’ two cultures and languages has been challenged by, inter alia, the US-based literary and cultural scholar and translation theorist Maria Tymoczko. However, the third space can also be conceptualised as an area in which (cultural) meaning, which is never stable, is negotiated by text producers, translators and receivers. => BETWEENNESS, INTERCULTURE. *IM*

time lag => TRANSLATIONAL DELAY.

TL *abbrev.* target language. A cross-reference

tone *n.* a somewhat nebulous term often used in traditional writing on literary translation to indicate a stylistic quality of the source text or of the author's voice^{1,2} that is to be preserved in translation. It is now largely obsolete. *IM*

top-down *adj.* a method of textual analysis that proceeds by applying all available contextual cues to the interpretation of the words on the page, as opposed to **bottom-up** processing, which proceeds from the words themselves and their arrangement towards higher-level contextual meanings. Much evidence suggests that readers operate simultaneously in both directions. *IM*

Torah translation => RELIGIOUS TRANSLATION.

Toury's 'laws' of translation *n.* a set of theoretical hypotheses seeking to state the relations between variables relevant to translational behaviour, originally proposed by the Israeli translation theorist Gideon Toury (1942-2016). He offered two examples, **the law of growing standardisation** ('source-text textemes tend to be converted into target-text repertoremes') and the **law of interference** ('phenomena pertaining to the make-up of the source text tend to be transferred to the target text'). For Toury, 'laws' thus represent tendencies that obtain under particular conditions and, ideally, would be stated as 'If X, then the greater/lesser the likelihood that Y'. => REPERTOREME, UNIVERSALS OF TRANSLATION. *IM*

Tower of Babel *n.* The biblical myth of a time when 'the whole earth was of one language' and of the tower men built to reach up to Heaven, an enterprise frustrated by God, who decided to 'confound their language, that they may not understand one another's speech' (*Genesis* 11, v.1, 7). In this myth, linguistic diversity is seen as a punishment for mankind's hubris. In its modern sense, the word 'Babel' has come to connote cacophony, confusion and lack of comprehension - the plight which the translator seeks to remedy. It is also evoked in the title of the FIT's translation journal, in the titles of influential books on translation by the French-born, Geneva-based literary critic, essayist and polymath, Francis George Steiner and by the Algerian-born French literary philosopher Jacques Derrida (1930-2004) and in the name of an association of activist translators. => BABELS, DERRIDA'S RELEVANT TRANSLATION, HERMENEUTIC MOTION. *IM*

Traduction Automatique de l'Université de Montréal (TAUM) (FRE) *n.* a Canadian French-English machine translation project and group, renamed in 1970 from the original *Centre de Traitement Automatisé des Données Linguistiques* (CETADOL) established at the University of Montreal in 1965. The group notably succeeded in 1977 in producing an early high-quality limited-domain machine translation system for the automatic generation of weather forecasts (TAUM-METEO). It was less successful in achieving cost-

effectiveness in a second limited-domain project for the automatic English-to-French translation of aircraft maintenance manuals (TAUM AVIATION), and Government funding was withdrawn in 1981. *JL*

traduction à vue => SIGHT TRANSLATION.

traductología => TRANSLATION STUDIES.

traductologie => TRANSLATION STUDIES.

traductology => TRANSLATION STUDIES.

training of translators *n.* all means deployed for the enhancement of translators' professional practice, including dedicated university degree courses, short courses, and specialised web-based seminars. Discussions of training include such issues as curriculum design, pedagogic methods and assessment of performance. Translator expertise was until the second half of the 20thC assumed to rely solely on knowledge of two languages while the use of translation as a language-teaching method in Europe and America influenced perceptions of translation. From the 1930s onward, translator training schools began to emerge in several European universities, including Heidelberg, Geneva, and Moscow. The Paris school ESIT advocated a particular, meaning-based approach to translator and interpreter education. A number of German theorists from the 1970s onward made important steps towards systematising the way translation is taught. Katharina Reiss established links between text type and translation method; Hans Josef Vermeer (1930-2010) adjusted the focus of training onto the purpose of translating while the Finland-based German theorist and translation trainer Justa Holz-Mänttari set translation in a professional framework that drew attention to the requirements of a translation contract. The German applied linguist and translation scholar Juliane House established principled methods of translation quality assessment. Among the more significant advances of recent years have been the collaborative, project-based approach recommended by the German-based theorist and translation trainer Don Kiraly in 2000 and the investigation of skills and aptitudes by the PACTE team based in Barcelona. => PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT, PARIS SCHOOL, PURPOSE OF TRANSLATION, SKOPOS THEORY, TEXT ANALYSIS IN TRANSLATION, THEORY OF TRANSLATORIAL ACTION. *IM*

transadaptation => AUDIO-VISUAL TRANSLATION.

transcodage => INTERPRETIVE THEORY OF TRANSLATION.

transcoding => INTERPRETIVE THEORY OF TRANSLATION.

transcreation¹ *n.* in the poetics of the Brazilian poet and translator Haroldo de Campos (1929-2003), a form of translation that ‘devours’ the source text and recreates it as a means of resisting colonial power. => CANNIBALISM¹, RECREATION. *IM*

transcreation² *n.* in the advertising and marketing industry, a term used to designate a form of localisation in which the intention and effect of a source text are preserved as far as possible, but the setting and idiom are adapted to whatever is most meaningful in the target context. => LOCALISATION. *IM*

transcription and translation *n.* in studies of translation, the representation of source- or target-text speech in written form. Two instances are transcribing the sound track of a film sequence in audio-visual translation studies and transcribing the speech of all participants in an interpreted encounter. In the latter case, a very detailed transcription may be required, including non-verbal elements and representation of dialectal or idiolectal speech habits. => DIALOGUE INTERPRETING. *IM*

transculturation *n.* the influence and infiltration of elements of one culture on/into another via translation and other forms of cultural exchange, with positive uptake of these by the receiving culture. Where cultures are in contact, transculturation is usually a two-way process. => TRANSCREATION². *IM*

transduction *n.* the translation of meaning-bearing material from one semiotic mode to another. In audio-visual translation, for example, there may be a shift of mode from speech to writing (subtitles) and in audio description from image to sound. => INTERLINGUAL TRANSLATION. *IM*

transeme => ARCHITRANSEME.

transfer => ANALYSIS.

Transfer-Based Machine Translation => MACHINE TRANSLATION.

transference *n.* a borrowing of a term from a source language in a text translated from that language, because of the unavailability of a suitable word or phrase in the target language. An example is the phrase borrowed from French as ‘a certain je ne sais quoi’. ‘Transference’ was proposed in this sense in 1965 by the British-born US phonetician and applied linguist John C. (‘Ian’) Catford (1917-2009). The term has not been much used and should not be confused with ‘transfer’ in the sense of ‘translation as text transfer’ promoted by the Australian-born Spain-based translation theorist Anthony Pym in 1992. *JL*

transformation by translation => TRANSLATION AS TRANSFORMATION.

translanguaging *n.* a conception of multilingual interaction that sees language not as an entity but as an activity or set of processes (multilingual, multisensory, multimodal) and rejects the code model of communication (cf. ‘code-switching’) in favour of a more dynamic conception of meaning making. The term is originally owed to the Welsh educationalist Cen Williams, from the Welsh ‘trawsieithu’, but was developed into an entire theory of language by the UK-based Chinese sociolinguist and theorist Li Wei in 2018. => CONDUIT MODEL. *IM*

Translat (GER) *n.* a translated text as the product of translation. The term was proposed in 1968 by the East German translation theorist Otto Kade (1927-1980) to avoid the ambiguity between the process and the product of ‘translation’. *syn.* **translated text, translatum** (LAT). => SKOPOS THEORY. *JL*

translatability *n.* the degree to which it is possible to achieve accurate or acceptable translations of a source text in a target language. It may be applied to any level of linguistic material from individual words to whole texts. => UNTRANSLATABILITY. *JL*

translate *v.* to convert a text in one language into as nearly as possible a functionally or linguistically equivalent text in another. The term has prompted very extensive debate, for example on questions such as ‘does adaptation, or interpreting, count as translation?’ The term is nowadays used in a general sense covering all modes. The form that the action of translating will take will inevitably depend on many contextual, cultural and other factors (such as purpose, function, participants), so that there is no one definitive way to translate. *n.* **translation**. => EQUIVALENCE, MACHINE TRANSLATION. *JL*

translated text => TRANSLAT.

translatese *n.* a kind of universal (Westernised) language of translation that tends to erase the distinctiveness and identity of writers in dominated languages. The term is used by the Indian literary critic and postcolonial theorist, Gayatri Chakravorty Spivak, as part of her critique of Western feminist translating. => HEGEMONIC LANGUAGES, TRANSLATIONESE¹. *IM*

translatio (LAT) *n.* the Latin word from which the English word ‘translation’ originates, meaning ‘carrying across’. This metaphor is seen by many scholars, including the US-based literary and cultural scholar and translation theorist Maria Tymoczko, as having shaped Western conceptualisations of translation. => NON-WESTERN CONCEPTUALISATION OF TRANSLATION. *IM*

translation¹ *n.* the process and the product of all forms of transfer of written, spoken or signed texts originating in one language (the source language) into texts that resemble them

in some way in another (the target language). For many authorities, equivalence between source and target texts embraces both semantic and pragmatic meaning, and style. The nature and degree of the resemblance may vary widely with the purpose of the translation and the intended audience. Indeed, for the Israeli translation theorist Gideon Toury (1942-2016), writing in 1982, translations are ‘any target language text, which is presented or regarded as such within the target system itself’. Translated texts may be created by humans alone -- human translation (HT); or by machine alone -- machine translation or mechanical translation (MT); or by one assisting the other – human-aided/assisted translation (HAT), machine aided/assisted human translation (MAHT) or computer-aided/assisted translation (CAT). *adj.* **translational**. *spclst.* **translator**. => TRANSLATION STUDIES, INTERPRETING. *JL*

translation² *n.* the theoretical, descriptive and applied discipline concerned with the analysis and history of the process, products and uses of texts transferred from one language into another. *spclst.* **translator**. *syn.* **translation studies**. => INTERPRETING STUDIES. *JL*

translation³ *n.* an all-encompassing term for processes of transfer, change of form or even of location. This would include intralingual and intersemiotic translation, as proposed by Roman Osipovich Jakobson (1896-1982), the Russian-born US linguist and literary scholar, as well as the insight of the French-born, Geneva-based literary critic, essayist and polymath, Francis George Steiner that all acts of reading are interpretations¹, i.e. translations. In more recent times, postcolonial theorists have suggested that processes of colonisation and migration are themselves acts of translation, a position criticised by the Indian cultural studies and translation theorist Harish Trivedi, who pleads for the preservation of the interlingual sense of the term, given the overwhelming need, in the face of the global hegemony of English, to preserve and protect translation from and into dominated languages and cultures. To cope with the multiple conceptions of what constitutes translation, the UK-born Austria-based translation scholar Mary Snell-Hornby and the Norwegian-based cognitive translation theorist Sandra Louise Halverson have each suggested **prototype theory**, that is, the notion that for any given concept, there are exemplars that are considered as more typical representatives of the category than other exemplars. The US-based literary and cultural scholar and translation theorist Maria Tymoczko, however, prefers to consider translation as a ‘**cluster concept**’ – an open category, membership of which is not defined by necessary common properties but rather by interrelations of partial and overlapping similarities. The cluster concept thus avoids any notion of hierarchy or typicality and caters for a truly cross-cultural view. => INTERLINGUAL TRANSLATION, NON-WESTERN CONCEPTUALISATION OF TRANSLATION, TRANSLATION³. *IM*

translation as intervention => INTERVENTIONIST APPROACH.

translation as transformation *n.* the act of translating seen as the replacement of one text by another text. The Algerian-born French literary philosopher Jacques Derrida (1930-2004) substitutes the term ‘regulated transformation’ for ‘translation’ in order to reflect the impossibility of carrying over ‘pure signifieds’ from one language to another. =>

DERRIDA’S RELEVANT TRANSLATION. IM

translation brief => BRIEF.

translation competence *n.* the knowledge, skills and aptitude needed to generate target language versions from a source text and to select from these the one that best fits the brief for the task. This definition was proposed in 1992 by the Australian-born Spain-based translation theorist Anthony Pym. He contrasted it with **linguistic competence**, the ability to generate well-formed texts for a particular purpose. Since then, the Barcelona-based PACTE research group has suggested five ‘sub-competences’, including (bi-)linguistic competence, that together make up translation competence. =>

PROCESS OF ACQUISITION OF TRANSLATION COMPETENCE AND ASSESSMENT. IM

translation didactics => TRAINING OF TRANSLATORS.

translation ecology *n.* a term coined by the Irish author, cultural studies and translation theorist Michael Cronin to represent a translation policy that puts speakers and translators of minority languages in control of what texts are translated (and how) from and into their languages. This would require translators to assume a consciousness-raising role in order to assert the importance of translation in society. =>

ACTIVISM IN TRANSLATION. IM

translation errors *n.* choices made by translators that are seen as unacceptable, either in terms of representation of the source text, or of fitness for target-text purpose. Traditional categories used in translation teaching are largely source-text oriented: incorrect meaning, inversion of meaning, addition, omission, deviation. Use of these terms, however, implies a focus on translation at word level in a relatively context-free environment. In order to address this shortcoming, Juliane House distinguished between **dimensional mismatches** (pragmatic errors that have to do with language users and language use) and **non-dimensional mismatches** (errors of denotative meaning and breaches of target-language norms). Further, the Australian-born Spain-based translation theorist Anthony Pym distinguishes between **binary errors** (selection of the ‘incorrect’ option instead of the ‘correct’ one) and **non-binary errors** (selection of an option that can be compared and graded within a range of more or less acceptable options). For Pym, true translation errors are of the latter kind. =>

TRANSLATION COMPETENCE. IM

translation fidelity *n.* the degree of closeness and fairness of a translated text to the linguistic message and/or communicative purpose of the original source text. *JL*

translation into the second language => INVERSE TRANSLATION.

translation loan word *n.* a term referring to the translation, wholly or in part, of a compound word or phrase from the source text directly into their target text equivalents, as in (wholly) translating English ‘skyscraper’ into French ‘gratte-ciel’, or in (partly) translating French into English ‘café society’. A synonym for the wholly-translated phrase is **loan translation**, and for the part-translated phrase **loan blend**. *syn.* **calque, loan translation**. => TRANSLATION PROCEDURE. *JL*

translation procedure *n.* a general typology of methods of translating items or sets of items in a source text into a target text, broadly divided into literal (or direct) translation versus oblique translation. The typology is based largely on the linguistic relationship between items in the source text and the corresponding ones chosen by the translator for the target text. An overall typology of seven methods (borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation) was suggested in 1958 by the French-Canadian linguists and specialists in stylistics and translation studies Jean-Paul Vinay (1910-99) and Jean Darbelnet (1904-90). In their scheme, three literal methods include: Literal translation (simplistic word-for-word translation); **borrowing** (simply repeating a given source text word or phrase, as in ‘a sense of Angst’); **calque** (translating the parts of a compound word or phrase from the source text directly into their target text equivalents, as in English ‘skyscraper’ for French ‘gratte-ciel’). Four oblique methods include adaptation¹ (where fidelity to the original text has been jettisoned in favour of linguistic devices culturally and otherwise suitable for readers of the particular target language); **équivalence (FRE)** (translating units in the source text, especially idiomatic expressions, into different but functionally more or less equivalent expressions in the target text, as in translating French ‘je m’en fous’ by English ‘I don’t give a damn’); **modulation** (a change of linguistic perspective, as in translating English ‘dandelion’ into French ‘pissenlit’, moving from its physical description to its imputed effect); and **transposition** (changes of grammatical status, such as translating the singular English forms ‘nonsense, twaddle’ into the plural French forms ‘sornettes’ or ‘balivernes’). To these may be added omission, addition, compensation¹, explicitation (making explicit what a target-language reader may not be able to infer), implicitation (removing superfluous explication), generalisation (selecting a superordinate term for an item for which no equivalent can be identified), and **specification** (moving from a general to a particular reference). From the

perspective of descriptive translation studies, all these are referred to as 'shifts'. *syn.*

translation technique. => SHIFTS IN TRANSLATION, TRANSLATION STRATEGIES. *JL*

translation process *n.* a cognitive activity undertaken by the translator that may be (artificially) sub-divided into the analytic skills of source-text processing, the problem-solving and decision-making skills of meaning transfer, and the synthetic skills of target-text composition. The translation process requires the translator to draw on mental resources (assumptions, reasoning) and external resources (dictionaries, databases), in a goal-directed manner, as well as to make ethical, moral and ideological choices in a social context. => PROCESS RESEARCH. *IM*

translation profession *n.* those responsible for the practical transfer of written, spoken or signed texts originated in one language into texts of equivalent meaning in another, considered as a whole. *spclst.* **translator.** *syn.* **translating.** => TRANSLATION STUDIES, INTERPRETING. *JL*

translation quality *n.* the degree of acceptability of a translated text, either to professional analysts (in terms of transfer of meaning) or to native readers or listeners, as appropriately meaningful and authentically native. The quality of a translated text is hence conventionally judged on two main criteria: the transparency of access to what is assumed to be the original author's communicative intention; and the apparent authenticity of the text as native to the target language (except of course in the case of those translations that seek to foreignise, to unsettle the reader, or otherwise to be 'abusive'). => ABUSIVE TRANSLATION. *JL*

translation quality assessment *n.* an area of applied translation studies that deals with the testing of translators' performance, the evaluation of translations and the criteria for such evaluation. Despite the progress made in translation studies, the language used in many sets of criteria for translation tests or 'good' translation remains surprisingly traditional, as documented in 2001 by the UK translation theorist Jeremy Munday. Undefined terms such as 'accuracy', 'equivalence', and 'authenticity' are frequently used, for example. The first thorough and principled treatment of translation quality assessment was offered in 1977 by the German applied linguist and translation scholar Juliane House, who distinguished between **overt errors** (mismatches of denotational meaning and/or breaches of the target-language system) and **covert errors** (all context-related shortcomings). To assess these, she proposed drawing up a functional textual profile of the source and target texts, based on register analysis and other contextual parameters. The extent to which the two profiles match each other would then be the measure of translation quality. House's model is thus an equivalence-based model, with the added proviso that it applies to cases where no special

purpose for the translation has been specified. She later (1997) added a cultural filter to her model. On the other hand, for the Finland-based German theorist and translation trainer Justa Holz-Mänttari and the German linguist and translation theorist Hans Josef Vermeer (1930-2010), among others, the quality of a translation is to be judged in terms of fitness-for-purpose, the extent to which it meets its agreed product specification. This notion of a common understanding among stakeholders on what a particular translation is intended to achieve has been taken up in more recent approaches that seek to include, for example, the translator's strategy. In the view of the Austrian translator and translation assessment theorist Susanne Lauscher, writing in 2000, translation quality assessment is 'a matter of communication, co-operation and consent'. => CULTURAL FILTER, FUNCTIONAL THEORIES OF TRANSLATION, MISMATCHES, PURPOSE OF TRANSLATION, THEORY OF TRANSLATORIAL ACTION. *IM*

translation rules => PRINCIPLES OF TRANSLATION.

translation science => TRANSLATION STUDIES.

translation shifts => SHIFTS IN TRANSLATION.

translation strategies *n.* any of a number of overall approaches to the translator's task, involving ethical, moral and ideological beliefs and/or adherence to norms¹ and norms². Translation strategy is to be distinguished from translation procedure, which operates at a more local level. => ABUSIVE TRANSLATION, ACTIVISM, COMMUNICATIVE TRANSLATION, COMPENSATION¹, DERRIDA'S RELEVANT TRANSLATION, DOMESTICATION, DYNAMIC EQUIVALENCE, FORMAL EQUIVALENCE, FUNCTIONAL THEORIES OF TRANSLATION, MINIMAX STRATEGY, MINORITISING TRANSLATION, NATURALISING TRANSLATION, POETRY IN TRANSLATION, RECREATION, SKOPOS THEORY, SEMANTIC TRANSLATION, SUPPLEMENTING. *IM*

translation studies (TS) *n.* the subject that focuses its professional attention on all forms of transfer of written, spoken or signed texts in one language (the source language) into texts of related meaning or effect in another (the target language). The term 'translation studies' was suggested by the US-born Dutch-based linguist and translation theorist James S. Holmes (1924-86) in his essay of 1972 'The Name and Nature of Translation Studies', published in 1988. **Theoretical translation studies** distinguishes semiotic and other principles of different types and methodologies of translation, drawing on other relevant disciplines such as linguistics, poetics, stylistics and literary studies. Descriptive translation studies feeds theoretical studies by providing analytic critiques of works of translation, including their particular methods, motives, functions, efficacy, aesthetic aspects and history. **Applied translation studies** is concerned with the training of translators and the

policy and regulation of their qualifications, standards, norms and working conditions; with the evaluation of translations; and with the development and use of all types of translation aids, including bilingual or multilingual reference works, term banks and other language corpora relevant to translation, descriptive grammars, and aids for translators provided in computer-aided human translation. Translation studies grew to recognition as an independent academic discipline in the 1970s and 1980s and has very substantially expanded into an interdisciplinary subject since then, driven in part by the enlargement of its perspective to include cultural, historical and ideological studies (the ‘cultural turn’) and, especially since 2000, sociological investigation of translation, translators and interpreters. *syn.* **translation²**, **translation theory**, **translation science (Übersetzungswissenschaft)** (GER), **translatology**, **traductology**, **traductologie** (FRE), **traductología** (SPAN). => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING, COGNITIVE TRANSLATION STUDIES, CORPUS-BASED TRANSLATION STUDIES, INTERPRETING STUDIES. *JL*

translation technique => TRANSLATION PROCEDURE.

translation theory => TRANSLATION STUDIES.

translation typologies *n.* classifications of different styles, methods or strategies of written translating. Many of these are binary, based on types of equivalence (formal and dynamic equivalence, semantic and communicative translation), or function (overt and covert translation, documentary and instrumental), or overall approach (foreignising or domesticating). Others are based on source-text type (e.g. informative, expressive, operative). In 2000, the UK-born Finland-based translation theorist Andrew Chesterman proposed a far more elaborate classification, based on four sets of parameters: **equivalence variables** (relation between source and target text; for example, are they to have equal function and status?), **target-language variables** (style of target text, whether it is to be localised or to match certain conventions, etc.), **translator variables** (professional, visible, individual, team translator?) and **special situational variables** (medium, layout, time available?) For each variable, there might be a default value (e.g. same function) that is assumed to obtain unless stipulated otherwise. The entire framework is seen as having value both in hypothesis formation in translation research and in increasing client awareness in professional translation. => TEXT TYPOLOGIES. *IM*

translation unit => UNIT OF TRANSLATION.

translation universals => UNIVERSALS OF TRANSLATION.

translational delay *n.* the interval between a simultaneous interpreter's hearing a speaker's phrase to be interpreted and providing the listener with a translation. *syn.* **lag, time lag, décalage** (FRE). => EAR-VOICE SPAN. *JL*

Translational English Corpus (TEC) => CORPUS-BASED TRANSLATION STUDIES.

translational norms => NORMS¹.

translational repair => REPAIR (IN INTERPRETING).

translationality *n.* signs revealing the nature of a text as having been translated. The term was suggested by Anton Popovic (1933-84), the Slovak semiotician and translation theorist. => TRANSLATIONESE¹, METATEXT. *JL*

translationese¹ *n.* a style of language that, although acceptable, contains linguistic hallmarks of a text that has been translated. In 1984, the US translation theorist William Frawley noted that these hallmarks often included the use of linguistic devices such as explicitation and simplification. Two particular cases are those of hybrid texts such as documents of the Pan-American Health Organisation or the European Union, both addressing members of different language communities. In these texts it may be unclear which source language underlies the translated text, or where multiple languages may have been used in the drafting. Such translations tend to prefer a certain form of wording, for example using a slightly modified English deemed to be suitable for a non-native audience, omitting idioms, proverbs and colloquial terms. In these instances, the language used in a translation is fully native to no user, and thus forms a **third language** or **third code**, terms proposed in 1981 by the British translation methodologist Alan Duff. *syn.* **translatese, translatorese**. => TRANSLATIONESE², TRANSLATIONALITY. *JL*

translationese² *n.* a negative term for the linguistic properties of a translation that fails to achieve plausible authenticity as a text native to the target language. Such translations tend to be too literal, or to echo the syntax of the source text too closely. They may also be stilted, stylistically incoherent, or contain collocations unlikely to have been chosen by a native writer or speaker, or resort too frequently to the adoption of vocabulary from the source language. *syn.* **translatese, translatorese**. *JL*

translatology => TRANSLATION STUDIES.

translator *n.* the person who accepts and carries out a translation commission. Given the very wide variety of acceptations of the term translation³ and its corresponding terms in other languages and cultures, a translator may in fact undertake a wide range of activities:

editing, summarising, localising, adapting, re-writing, intervening, coordinating and negotiating within a team, and so on. *IM*

translator as negotiator *n.* a term used to refer to the agency of the translator as a subjective re-interpreter of texts, intervening in the process of communication. The negotiation also includes accepting the terms of a translation commission, any ethical considerations, and the extent of the translator's mediation¹. => AGENCY. *IM*

translator variables => TEXT TYPOLOGIES.

translator visibility => VISIBILITY OF THE TRANSLATOR.

translator-centred strategies *n.* One of three broad approaches to translating a text, the others being **author-centred** and **reader-centred strategies**, the choice of which depends on translators' perception of their primary orientation: to the producer of the source text, to the reader of the target text, or to themselves as re-creators or makers of meaning. Translator-centred strategies have been recommended, for example, by feminist translators. => GENDER AND TRANSLATION, SKOPOS THEORY. *IM*

translator's 'ear' *n.* a term used by some literary translators to refer to their intuition when engaging with a source text and to their ability to 'hear' the 'voice' of the author. => VOICE² IN TRANSLATION. *IM*

translatorese => TRANSLATIONESE¹, TRANSLATIONESE².

translatorial action => THEORY OF TRANSLATORIAL ACTION.

translatorisches Handeln => THEORY OF TRANSLATORIAL ACTION.

translators' forum *n.* an online network on which translators can post questions (e.g. about terminology) and receive solutions suggested by other translators. *IM*

translator's voice *n.* the discursive presence of the translator in a target text, as evidenced by the choices he/she makes. In the process of re-enunciation, as envisaged by the UK-based Belgian translation theorist Theo Hermans, translators inevitably intervene, leaving traces of their own subject position. => RE-ENUNCIATION, VOICE¹, VOICE². *IM*

translator's workstation => COMPUTER-ASSISTED TRANSLATION TOOLS.

Traducteurs sans Frontières *n.* An organisation of volunteer translators, established in 1993 by Lori Thicke and Ros Smith-Thomas, initially in order to provide high-quality translation

services for the volunteer medical organisation, Médecins sans Frontières but now working with a range of voluntary sector organisations including Amnesty International. *IM*

Translators without Borders *n* an organisation of volunteer translators established in 2011 on the model of *Traducteurs sans Frontières*, itself established in 1993, in order to provide high-quality translation services for humanitarian organisations and facilitate access to local languages in any crisis situation. *IM*

translatum => TRANSLAT.

transliteration *n*. transcription of words or texts from one writing system into another. In ancient times, in China and the Arab world, for example, transliteration appears to have been widely used as a translation procedure in cases where source culture-specific concepts were involved. *IM*

transmutation *n*. a synonym for intersemiotic translation, i.e. the representation of verbal signs by signs from a non-verbal sign system. An example might be the use of icons to replace text in washing instructions on clothing. => INTERLINGUAL TRANSLATION. *IM*

transnationalism *n*. a concomitant of globalisation that, via the migration of people (refugees, immigrants, migrant workers), creates networks of relations among people (as distinct from governments) that cross national boundaries. Interpreters and translators stand at the centre of such networks and, by their agency, have an effect on them. => DETERRITORIALITY, HYBRIDITY. *IM*

transparency *n*. the quality of a translated text that erases evidence of its status as a translation so that the reader has the illusion of reading an original text. => DOMESTICATION. *IM*

transposition => TRANSLATION PROCEDURE.

triadic exchange *n*. a term characterising an interpreter-mediated encounter in which the interpreter is a full participant and not merely a bilingual echo of others' words. => COORDINATION, ROLE. *IM*

triangulation *n*. a research method that seeks corroboration or falsification of preliminary findings by using different methods. Quantitative evidence may be compared with qualitative evidence, for example, and experimentation may supplement observation. In translating and interpreting, evidence of translator attitudes obtained via interviews, for example, may be compared with actual translation decisions made by the same persons. => PROCESS RESEARCH. *IM*

triggers *n.* any stimulus in a source text, in its environment or in that of the translator that can be said to be responsible for a particular decision or move on the part of the translator. In interpreting studies, the French conference interpreter, researcher and theorist Daniel Gile has used the term to designate sources of problems which increase the demands on the interpreter's real-time processing capacity (for example, noise or lack of redundancy). => EFFORT MODELS. *IM*

truth in translation *n.* a term used by some early, especially religious translators to refer either to the authenticity of the source text or to the fidelity of the translation to its source. => RELIGIOUS TRANSLATION. *IM*

TS *abbrev.* Translation Studies.

TT *abbrev.* target text.

turn taking (in interpreting) *n.* the negotiation of turns at talk by all participants in a triadic interpreter-mediated exchange. In face-to-face interpreting, there is a default order of turns from speaker 1 to interpreter to speaker 2 to interpreter and so on. Each party may signal, by verbal and/or nonverbal means, their intention to relinquish their turn, or to disrupt the default sequence. Above all, the interpreter plays a role as coordinator of this process and thus acts as a gate-keeper. => COORDINATION, TRIADIC EXCHANGE. *IM*

Übersetzen => DOLMETSCHEN.

Übersetzungswissenschaft => TRANSLATION STUDIES.

unbounded translation => RANK-BOUND TRANSLATION.

underdeterminacy *n.* a characteristic of communication whereby what is meant is nearly always more than what is actually said. This is so because communicators typically calculate what hearers/readers already know or are able to infer in the interests of improving efficiency of communication (i.e. not wasting time). => INDETERMINACY. *IM*

undertranslation *n.* an attribute of a target text that, compared with its source text, is less detailed or oversimplified. The term was suggested in 1988 by the UK translation theorist Peter Newmark (1916-2011). => OVERTRANSLATION. *JL*

uniformity *n.* a result of standardisation that ensures consistency (for example in terminology and style) among various translations commissioned by a given institution => STANDARDISATION. *IM*

unique items *n.* words or phrases that are under-represented in translated texts compared with texts that have not been translated, perhaps because they fail to occur to translators as possible translation equivalents. The phrase ‘unique items’ in this context was suggested in 2004 by the Finnish translation researcher Sonja Tirkkonen-Condit. *JL*

unit of translation *n.* the portion of text deemed to be the focus of the translator’s attention and decision-making at any given point in the translation process. This may range from the individual word to the phrase, clause, sentence or, indeed, the whole text. => PROCESS RESEARCH. *IM*

unit shift => SHIFTS IN TRANSLATION.

universalist view of translation *n.* a perspective on translation that assumes that anything that can be said in one language can be said in another (with the exception of cases where meaning depends on form, e.g. puns). This view was suggested by the Russian-born US linguist and literary scholar Roman Osipovich Jakobson (1896-1982) and by the US translation theorist and Bible translator Eugene Albert Nida (1914-2011), among others. While valid in principle, the view is challenged by later translation scholarship that points to the indeterminacy and contingency of communication. => INDETERMINACY, MEANING IN TRANSLATION. *IM*

universals of translation *n.* translational phenomena that tend to occur irrespective of the languages involved or direction of translation. Examples are the ‘Laws’ of translation proposed by the Israeli translation theorist Gideon Toury (1942-2016), for example the explicitation hypothesis and simplification. Such presumed universals await large-scale verification or falsification by means of corpus-based research. => TOURY’S ‘LAWS’ OF TRANSLATION. *IM*

universe of discourse *n.* the ‘objects, concepts, customs belonging to the world that was familiar to the writer of the original’ text that are subject to manipulation, according to the theory of translation-as-rewriting, expounded by the Belgian translation theorist, André Alphons Lefevere (1945-1996). => REFRACTION, REWRITING. *IM*

untranslatability *n.* the impossibility of achieving an accurate translation of a particular word, phrase or passage of source text into a given target language. Culture-specific items may often fall into this category, or they may require more interventionist forms of translation such as explicitation, the use of an approximate cultural equivalent, footnotes etc. => HONORIFICS, TRANSLATABILITY. *JL*

ventriloquising voice => VOICE².

verbal consistency => CONTEXTUAL CONSISTENCY.

verbal report procedures *n.* a general term for techniques of translation process research, including think-aloud protocols, introspection and immediate retrospection. => RECALL IN TRANSLATION RESEARCH. *IM*

verbalisation *n.* in translation process research, the production by informants of verbal reports on their acts of translating, either simultaneously (as in think-aloud protocols) or after the event (as in immediate retrospection). => RECALL IN TRANSLATION RESEARCH. *IM*

vernacularisation *n.* the use as a literary language (and therefore language of translation) of an indigenous variety of language instead of a prestige language. In the case of medieval Europe, this took place in the transition from Latin to indigenous languages. In Japan, vernacularisation took place first in reaction to the hegemony of Chinese written forms and then in the creation of *genbun-itchi* (JAPAN, literally, ‘reconciliation of spoken and written languages’) by the Japanese translator and novelist Futabei Shimei (1864-1909). This latter process and the influence on it of Western literary styles were documented in 2006 by the US-based scholar of Japanese literature Indra Levy. *IM*

version¹ (FRE) *n.* a term traditionally used in France for the activity of translating from another language into one’s language of habitual use. => THÈME. *IM*

version² *n.* a target text that has been produced by adapting – rather than directly translating – a source text. The term is frequently used in the field¹ of drama translation, in which adaptations of plays are made for the purpose of performance. The final text may be the result of a collaboration between translator and playwright and is often designated ‘a new version by...’ => DRAMA TRANSLATION. *IM*

version³ *n.* a term used as a substitute for ‘translation’ where there is a desire or requirement to avoid designating a source language and text. Thus, for example, the European Union refers only to ‘different language versions’ and not to ‘translations’, a term that suggests some source text that could be considered as the ‘original’. *IM*

vertical translation => DIAGONAL TRANSLATION.

visibility of the translator *n.* obtrusive signs of a translator’s activity, either technically or editorially. The phrase is due to the US translation theorist Lawrence Venuti, who has used dialectal variation, archaisms, anachronisms, calques and colloquialisms in his own translations as ways of destroying the illusion of transparency. Visibility has also been a theme in the work of many feminist and postcolonialist translation scholars. => ABUSIVE

TRANSLATION, INTERVENTIONIST APPROACH, INVISIBILITY OF THE TRANSLATOR, MINORITISING TRANSLATION. JL

vocative text *n.* the term used by the Netherlands-based US translator, translation and literary theorist James S. Holmes (1924-1986) to refer to a text whose primary function is to affect reader behaviour or thinking (as in advertising texts or electoral speeches). It is more or less synonymous with the category of ‘operative text’ proposed by the German translation theorist Katharina Reiss. => TEXT TYPOLOGIES. IM

voice interpreting => SIGN-LANGUAGE INTERPRETING.

voice-over *n.* a type of audio-visual translation in which the on-screen voice of someone speaking a foreign language for the soundtrack of a film, advertisement or news broadcast is slightly masked, and overlaid by a translated text spoken in the native language of the audience. => AUDIO-VISUAL TRANSLATION. JL

voice¹ *n.* the representation in translation of source-text styles, discourses or ideologies. Occasionally used by literary translators in a fairly general way to mean the views or style of the writer of a source text, the term is increasingly used in a more precise sense, akin to that offered in 2005 by the Belgian sociolinguist Jan Blommaert: the ability to make oneself heard or understood. In this sense translators and interpreters stand as gatekeepers of others’ voices, with the power either to erase them, to relay them in a detached manner, or to make adjustments to ensure their impact. => GATEKEEPING, TRANSLATOR’S VOICE, VOICE². *IM*

voice² *n.* a term used by the Canadian translator and translation theorist Brian Mossop to refer to distinct styles of writing, that are reflected in lexico-syntactic choices in translations. He identifies three distinct translator styles: **neutralising** (the translator uses the lexical and syntactic choices of any of his/her own styles or ‘voices’), **ventriloquising** (adopting the voice of the reader or user of the translation, e.g. a medical style when addressing doctors), and **distancing** (adopting the voice of the source-text producer, e.g. using the equivalents of technical terms, even though the reader is known to be non-technical). => DISPLAY, FOURTH VOICE, TRANSLATOR’S VOICE, VOICE¹. *IM*

voice recognition *n.* software that transfers speech to text, allowing translators to dictate their translations and thus achieve faster output rates. A training phase enables the program to become accustomed to a particular voice and accent. Some post-editing will always be necessary but voice recognition generally achieves impressive results. => COMPUTER-ASSISTED TRANSLATION TOOLS, PROJECT MANAGEMENT TOOLS. IM

void => LACUNA. JL

voluntary servitude (of translators) *n.* a characterisation of the translator's habitus as involving a willing subservience, as proposed in an early application to translation of the theories of the French social theorist Pierre Bourdieu (1930-2002) by the French-born Canada-based translation theorist Daniel Simeoni (1948-2007). => BOURDIEUSIAN THEORY OF TRANSLATION AND INTERPRETING. *IM*

volunteer interpreting => VOLUNTEER TRANSLATION.

volunteer translation *n.* a form of unpaid work, undertaken by translators and interpreters who share the principles and ideology of the institution that commissions their translations. By its very nature, this form of translating rests on the assumption that translators and interpreters cannot (indeed, should not claim to) be neutral. **Volunteer interpreting** is increasingly taking place in situations where interpreting would otherwise simply not happen because authorities cannot or will not pay for it. *syn.* **crowdsourcing**. => ACTIVISM IN TRANSLATION, BABELS, ECOS. *IM*

whispered interpreting *n.* a type of simultaneous interpreting in which the interpreter whispers to the adjacent listener or a small group, in settings where it is essential that the non-native listener follow the conversation but where fully audible interpreting might interfere with the proceedings. Such settings include court trials and many business meetings. *syn.* **chuchotage interpreting**, **chuchotage** (FRE). *JL*

word-for-word translation => LITERAL TRANSLATION.

word-order in translation *n.* the treatment by the translator of the syntactic arrangement of the source text. Word-order is only ever fully preserved in interlinear translations that serve purely as a guide to source-language form. In formal equivalence translations, only those changes to word order required by the structural norms of each language will be made. In most translating, however, it is the significance of departures from normal word-order, i.e. marked word-order, and how to represent it, that constitutes a translation problem. => MARKEDNESS IN TRANSLATION. *IM*

word-play in translation *n.* the way in which the translator deals with puns or other uses of language to draw attention to itself (e.g. a feminist text referring to 'herstory' instead of 'history'). The formal differences between languages often make direct transfer impossible. Word-play is in many cases ideologically motivated and it is this motivation, rather than the actual phonological similarity between words, that needs to be preserved. A frequent translation procedure in these cases is compensation¹. *IM*

working memory => MEMORY (IN INTERPRETING).

world-knowledge *n.* the experience of the real and social world that is the basis for suppositions about semantic and pragmatic meaning. Humans use this knowledge, built up from early infancy, very extensively and successfully. Machines that exploit artificial intelligence to understand sentences generated by natural language processing of human input (or even input from text-generating computer programs) can so far make only limited use of world-knowledge. Equipping computers to understand natural language through the use of relevant world-knowledge remains the most profound of the challenges facing computational linguistics and speech technology. *JL*

world view *n.* the ideological outlook of a text producer as embodied in the text by such means as lexical choice, defamiliarisation, salience, implicature, and presupposition. => IDEOLOGY IN TRANSLATION, PRAGMATICS OF TRANSLATION. *IM*

zero translation *n.* the intentional omission from the target text of any representation of an item or segment of the source text. Reasons for such omissions include linguistic and cultural redundancy, or a particular translation skopos. => SKOPOS THEORY. *IM*

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