

Franco Troiano
Jacques Permentiers ~ Erik Springael

TRANSLATION, ADAPTATION & MULTILINGUAL EDITING



A USER'S GUIDE TO LINGUISTIC AND MULTIMEDIA SERVICES
WITH A PROFESSIONAL GLOSSARY OF 314 WORDS

TCG EDITIONS

**TRANSLATION, ADAPTATION
AND
MULTILINGUAL EDITING**

**Second edition
revised and updated
in December 2002
by
Franco Troiano**

Jacques Permentiers

Franco Troiano

Erik Springael

Translation, Adaptation and Multilingual Editing

*A user's guide
to linguistic and multimedia services*

Foreword by Myriam Salama-Carr,
professor at Salford University, UK

T.C.G. Editions
Brussels

*Cover illustration:
Saint Jerome (patron saint of translators)
by Antonello da Messina (1430-1470).
National Gallery, London*

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□ *Eurologos Group. Translating and publishing where the languages are spoken.*

To the unknown and unsung translator

Translation, adaptation and multilingual editing

This book represents twenty years' experience in copywriting, translation and multilingual editing. It aims to question the meaning of linguistic quality in the professions of multimedia publishing. Having worked together for over ten years, the authors wished to offer a practical manual to answer the numerous problems and questions (often wrongly formulated) that arise when it comes to translating and printing words; what is more, in various languages.

The authors

In 1977, **Franco Troiano** founded Eurologos, linguistic services company. After creating a pre-press and multimedia subsidiary (Littera Graphis) in 1989, he built a network of a dozen Eurologos offices spread over four continents (“**glocal**” offices, he likes to point out, **global yet local**). And, under the motto “languages need to be produced where they are spoken”, it seems the network can only grow.

Jacques Permentiers holds a licentiate in German philology and a Master's in French translation (NL-DE-EN) acquired in 1981. Founding member of the Belgian Quality Translation, he is one of the most renowned and appreciated professionals on the Belgian market.

Erik Springael, after a stint as an advertising copywriter, was able to work at his passion: industrial editing. Trained as a translator (he fluently speaks five languages), he was able to master modern technologies in commercial and advertising editing thanks to his skills as a linguist and writer-designer.

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Foreword to the second edition

In which the fate of the first edition of 1994 and its favorable reception by several European universities is told. And in which the need to update the book in light of the very fast development of the multinationalization of translation services is presented.

A humble repeat

Instead of cultivating modesty, we were very humble following the publication of the first edition of this book in 1994. Furthermore we practiced no more no less, the particular humility of professional writers. This is based on the systematic doubt that a syntactic error is always possible and on the inevitably sorrowful mystery of translated composition. Even today, we continue to think that modesty is a mediocre if not suspect virtue. Especially for translators who are habitually judged as immodest and hypersensitive.

It has to be admitted that people who ink thousands of pages a year, even making sixty mistakes per line, cannot be modest. They can (must) be humble, deeply humble, but not modest. It could even be said that they are forced to be humble out of professional necessity and immodest out of intellectual virtue.

So, following our “ready for press” of the first edition, we forced ourselves to be discreetly faded out. There was also another, less structural and more anecdotal reason for this: to our knowledge, never had a book on the problems of applied translation theory been published by professionals in the private sector.

We consulted no fewer than three hundred works dealing with the problems of translation, all written by professors, terminologists, researchers and other distinguished civil servants. Not one of these works was written by a professional translator or manager of a private sector enterprise. Moreover, we were from then on attacked by the increasingly explicit accusation of acephalia, which tutors of university and translation schools directed (and still do) to professionals of multilingual services. We no longer tolerate this treacherous humiliation, albeit well founded and justified. It is thus with pride that we received the praise of our book, especially those from European universities. We have published an anthology in the appendix. We were also deeply touched by the compliments and appreciation of our fellow translators, especially since we know the reluctance with which our professions congratulate translators who attempt to distinguish themselves. The sometimes-surprising support of our peers, so habitually hypercritical, encouraged us to repeat. Here is the result, once again very humble, in this complete and updated edition.

The internationalization of linguistic services and the multinationalization of translation companies

A foreword to the second edition cannot fail to run the risk of becoming a sort of epilog to the first edition. A book still remains the place of a dialogic narrative with its readers. It must thus be pointed out that the stock of the first edition was rapidly exhausted by word of mouth (hardly any advertising and even less distribution). Our surprise has not been rare to hear that it had been read by a most disparate and attentive readership: the mystery of the “printed logos” always unpredictable (what Michel Tournier called the logosphere). It was a Chinaman in France, for example, who published a precise and impeccable summary of the book, chapter by chapter: a veritable Becherelle, which delighted us. And it was from England that we received the most radical critique of the book. We shall not linger on the preliminary praises, which were addressed to us for the style of writing and the basis of lines of argument. We consider here the justified attack against the whole of chapter seven, which, in no uncertain terms, “should not have been written”. The chapter - as you will read - deals with the inevitable and undeniable relationship between (linguistic) quality and the economic means that are really available to produce it. It is necessary, in other words, to speak of the sinews of war and what we still call the “economic crisis”. We, the poor professionals of the industry, dared to do it. Furthermore, we consider that the chapter is still - if you will pardon us for saying so - one of the most remarkable in the book. We have republished it without a single change, comforted, as it were, by the succession of events that have taken place during the past years in terms of the international economic evolution: our analysis has, alas, proved correct and we can but totally confirm it.

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But there are many things we have changed. Of the 314 words in the glossary, over one quarter are new. The latest linguistic engineering, telematics, computer graphics and Internet technologies are causing our profession to evolve, and with it the words (what we call the “metalanguage service”) at a surprising speed. Which leads one to think, therefore, of the importance of international networks. Large multinational translation groups will increasingly dominate the multilingualism market.

Even we, in the Eurologos Group, have had to accelerate the creation of international subsidiaries from our business centers. In a few years we have founded no fewer than thirteen new international offices. The inevitable economic globalization of the planet coincides, indeed, with the internationalization of linguistic services. For our greater pleasure in fact.

This new edition once again intends to illustrate the development of this process. Quite simply.

Franco Troiano

Managing Director
Eurologos Group

Brussels, 3 September 2002

Foreword to the English edition

I first discovered this book when its first edition was published (1994), under the title *Traduction, Adaptation et Editing multilingue*, and I then thought about writing a critique in the journal *The Translator*. In fact, a critique of the book was published in the November 1995 issue and it is a real pleasure to know that it is now made available to a larger audience thanks to the translation into seven languages of its second version. The original version gave way to an remarkable multilingual writing project, which in a way counter-balanced the contradicting nature of translation studies, domain in which language and meta-language are linked and in which relatively few books are ever translated.

Although it is practice-oriented, *Translation, Adaptation & Multilingual Editing* perfectly illustrates how theory and practice can combine informatively and entertainingly. This book perfectly renders the complexity of translation and accentuates the quality of the end product vis-à-vis the translation market. The authors run us through the different steps of the translation process – in its professional context where teamwork is a key factor. This book also discusses interpretation and its implications in terms of preparation and written support needed, as well as new technologies and the new perspectives they bring about for translators. Furthermore, the authors suggest their interpretation of the economic situation in the sense that it affects the translation market. It is essentially a very practical book that successfully deals with a few of the most practical and more important aspects of translation. *Translation, Adaptation and Multilingual editing* will make for a useful and innovative addition in all professional-intended bibliographies for translation courses.

The merit of the translators must be recognized for their translation of a parceled text whose authors apparently took pleasure in playing with language and where terminological correctness is embedded into a simple and colloquial style. Even if one takes into account “the (admirable) suppleness and tolerance of the English language”, mentioned by the English translators in their notes, the translation of this book could not have been an easy task! In all appearances, good workers never should blame their tools.

Myriam Salama-Carr

Professor at Salford University, UK

Note by the two translators of the English edition

Between the geo-styles of American and British English

Following the example of the transposition method used in the offices of the Eurologos Group, we have translated this book in tandem. One translates and the other revises, and vice-versa: that is our motto. The second translator therefore revises the first version and suggests corrections to her colleague so that she, after having checked their accuracy and relevance, can introduce them to the text. And one can be sure that the "critically checked" syntagm is, in this case, well justified: there is nothing more critical than the attitude of the translator whose text one has "had the audacity" to correct! Being used to simultaneously having one's texts revised and revising texts slightly eases this deliciously compulsive hypersensitivity, which is well known by all professionals in the field of multilingual writing.

However, the major problem that we had in translating this book was due to another question: the choice of geo-style. We even considered the initial alternative: publishing two editions of this book.

In fact, it is not unusual for our international clients to publish their catalogs and brochures both in "UK English" and in "US English". We could have - quite naturally - published two books: for the Anglo-European market and for the rest of the world. However, we have opted for a single edition.

Furthermore, even though one can observe an obvious tendency for American and British to diverge both morphologically and terminologically, we are noticing a homogenization process that could be defined as a "reunification", provoked by the interaction of numerous worldwide media: television, cinema, Internet, commercial trade, literature and the use of a common language in cosmopolitan relations – inevitably a "standardized" form of English.

The modesty that should necessarily be imposed on all English speakers for having won, de facto, the battle for leadership in worldwide communication, must not consequently hide the fact that almost half of all television programs, as well as two-thirds of databases, are prepared in the universal language that was used by Shakespeare. Not to mention scientific and commercial communication.

In fact, at the end of the British Empire era, we witnessed the quiet and spontaneous progression of an US English hegemony. It should nevertheless be pointed out that, luckily and paradoxically, globalization imposes a return to local idioms: in fact, international economic competition also occurs through languages and geo-styles of target markets from a marketing point of view: even Americans must now translate everything in order to be competitive on international markets.

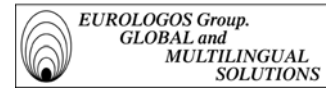
Besides, should we not praise the fine examples of (admirable) suppleness and tolerance of the English language, able to adapt to any latitude and longitude? Its mimetism, its ability to easily integrate into its structure all of the cultural and linguistic influences of extremely diverse nations are, already, proverbial. Let us consider the efforts made by the French language, which is traditionally impermeable (or at least intends to be!) to any "linguistic contamination".

The turbulent and rapid evolution of the English Language never fails to surprise us.

Furthermore, the different paths and destinies that a language is to follow only become clear after many years. In an introduction to our very dear Webster's dictionary, which was published in the early 19th century, the language advocated as that of the future was...Persian!

We should be amply rewarded if our efforts to translate these pages were able to slightly contribute to the

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development of our profession's translation culture, in spite of - and perhaps even thanks to - our single edition.

Mary Kennedy
Translation Quality Control
Eurologos-Brussels

Kate Lindsay
Translation Quality Control
Eurologos-Brussels

Foreword to the first edition

Studies on translation tend to fall into one of two categories. On the one hand, there is the theoretical study/practical manual binomial; on the other, as A. Berman said, direct experience can form the subject of reflection that constitutes a type of original research, sometimes called "active research" or "research with a direct influence on society", but is difficult to formalize in terms of terminology and method. The book by J. Permentiers, E. Springael and F. Troiano, *Translation, Adaptation and Multilingual Editing*, fits perfectly into this second group. Defined as a user's guide of professional culture, it is not only a functional tool (the inclusion of a glossary being proof of this) but also an attempt at descriptive analysis, which draws its relevance from a reflection on the critical issues of the translator's experience.

It is not surprising, therefore, that the underlying concept of reference on which the book is based is quality. It applies to the structuring of experience (translation quality, adaptation quality, editing quality), it backs up the textual analysis (definition of the text as a technical/commercial product) and appears as an integral part of the translator's culture. Finally, quality, which is apparent both prior to and subsequent to the transfer itself, is presented as a central theme running through the book, enabling the authors to clearly set out an analysis, which thus becomes essentially multi-disciplinary, multi-faceted and active.

Furthermore, reflection on specific critical points allows the authors to explain a number of essential characteristics of the "trade": translation vs. adaptation, translation and linguistic services, terminology and linguistics, multilingualism, culture and specialization, correction, revision and checking, the printed word and reading, technical "literature", the customer, **above-the-line vs. below-the-line**, value and ethics, etc. These are just some of the steps along a path strewn with pitfalls and traps.

Finally, the image of the translator that emerges from all this deliberation might come as a surprise to some: someone who is at once an editor, reader, philologist, in the sense of a lover and connoisseur of language, and a person of culture and stylistic awareness, who is versatile, "literary", open, generalist and, above all, concerned with the quality and fine-tuning of his work.

And it is precisely these characteristics that can be found in the style and approach of the authors of a book that is both innovative and original, whichever way you look at it.

Hugo Marquant

Scientific Advisor
to the Marie Haps Institute
for Translators and Interpreters in Brussels

Foreword to the second edition

Multiprocessor, multimedia, multitasking ... Terms that have become familiar because they are now part of everyday life for most of us.

What of multilingual editing? What exactly does this new expression mean? What reality does it aim to identify? How and where does it sit in relation to translation?

Is it about a heuristic process? In other words, a method that consists of choosing and sharpening one's own instruments of intervention after having defined one's own field of research. Or, with a veiled reference to marketing, does it refer to a method for presenting this still unfathomable reality, which separates a good translation from a bad one?

It was not without a certain skepticism that I began reading *Translation, Adaptation & Multilingual Editing*. However, I soon noticed that the authors speak in full knowledge of this subject. In fact, they even reach a level of effective conceptualization of notions that I discovered through years of practice and teaching of translation. These notions are all the more interesting as they are based on practical experience of translation but reappear in the manner of theory. For it is true that revision is the crucial part of a successful translation. In most cases the translator, who often works independently, is the only reviser of his work. In his battle against deadlines, he has to find time within the allotted time; invent strategies so that he is able to step back sufficiently from his work to allow him to re-read with a different eye. On this subject, Permentiers, Springael and Troiano have every good reason to affirm that, "...it is not the text that should lie idle, but its translator who should recover from it".

In the model of translation by abduction, Dinda L. Gorrée formulates the hypothesis of a relative accomplishment phase¹ during which the translator is more or less satisfied with his job. If he has enough time, in other words if the client is able to leave him some, he will reach a phase that is characterized by a greater editorial intervention in which the process "dynamic object - sign - interpreting" process breaks off because semiosis has brought him an optimal result.

It is with a love of writing going far above the anecdotal quotation ("*it is for this reason at least that the printed word has, and always will have, the last word*") that the authors make reference to Proust, who invested such an enormous amount of time polishing up and perfecting the *Recherche* to the point of obsession. I think that it would be almost immoral to not mention here the well thought-out, complex, always apt and certainly laborious choices made by Giovanni Raboni in his magnificent Italian translation of Proust.

We are all aware that these noble examples are limited by the financial possibilities of an enlightened editor. These days, which multinational company is able to hope that the translator has completed the semiotic process leading him to the most satisfying solution?

We are reaching the stage where the job of a translator is being transformed into a service activity bringing into play an external reviser, a terminologist - that the authors, with a certain cultural elegance, call a terminographer - as well as staff from the subsidiary in the country concerned to check the socio-style. This is when multilingual editing takes on its fullest meaning. In fact, the acceleration of production and communication processes imposes increasingly rapid choices, which must be shared between several people. Our era is characterized by the need for collective decision-making because the responsibility and capabilities of one single person can prove to be limited or inadequate.² With this in mind, the translator must abandon the idea that his text is definitive and unchangeable. Once the conditions for a constructive collaboration have been set up, he must accept that his work is to be reread and corrected by a marketing specialist. The latter, having a good understanding of his audience and their expectations, will apply a pre-defined glossary for the terminology (technical jargon) and will exert the right to intervene, which stems from his own professional experience.

Here lies the very essence of the translation quality, adaptation quality and editing quality succession

recommended and applied by the authors. It is about a collaboration in which everyone must recognize himself as being a link in a single chain in which it is to everyone's interest to avoid a weak point, whether this be at the copywriting, translation or revision stage. We thus implicitly manage to overcome the structural incompatibility that exists between the translator and the translation agency or between the translator and the client. An incompatibility that, over many years, has given a sometimes-folkloric touch to translation.

The authors appear perfectly at ease with this futuristic or perhaps already current vision of a company's external communication. They know its tools, methods and deontology. They open up a perspective in which the competence of each participant goes hand-in-hand with his sense of responsibility and awareness of the functions he is carrying out.

On this point I will permit myself to make an observation, which, though it may seem disturbing, appears necessary in order to moderate any excessive optimism. A passage in the book rightly claims that the translator is the ultimate reader. However, from a semiotic point of view, it can be affirmed that any form of reading is a translation. Therefore, even the reading of the reviser or the multilingual editing manager is subject to an interpretative co-operation. In other words, reading is based on the personal encyclopedia of the individual, thus escaping the objectivity criteria, which the term "zero-defect" seems to suggest (chapter 4.3).

In paraphrasing the phrase that was so well identified by Umberto Eco, it could be affirmed that translation is also an "idle machine". In fact, in terms of revision, it offers multiple possibilities and is devoted in part to an "unspoken" message that can prove to be highly effective for communication. The variations between different revisions will therefore not be limited to the choice of the idiolect - which the authors rightly condemn as "linguistic aggressiveness". No, for they will be able to bring into question a more widespread and more structured strategy on the basis of which, for example, the necessity to highlight certain logical nodes or certain key passages of the text will be evaluated. At this point one may ask, who can judge if it is really necessary to add or to eliminate certain explicative elements under the pretext of contributing to the intelligibility of communication? At what degree of intervention does it become a case of hypertranslation?

In spite of the attempts made by cultural colonialism and what I have defined elsewhere as "interlinguistic sememe", translation and writing alike remain extremely subjective phenomena. Being such, they evade normative categorization. It is in this light, at once stimulating and disturbing, that I shall conclude with an important citation of Jakobson, which goes far beyond aphorism. Moreover, the authors have successfully integrated it since it remains beneath the surface throughout the book: "Languages essentially differ by what they *must* express and not by what they *can* express".

Giancarlo Marchesini

Professor at The School of Translation and Interpretation
of the University of Geneva

Foreword to the German edition

The translator - a "dancer in chains"? An artist who in practicing his art enjoys no liberty but would be bound hand and foot in a manner of speaking? A linguistic acrobat accomplishing the splits between two cultures? An entrepreneur forced to use his economic skills to face the disparity between supply and demand? A media specialist gifted with the technical know-how allowing him to propel his product to the point of sale by his own means?

The authors of the present work create a rich portrait of the different aspects and perspectives of the tightrope walking act of the translator, shared between the art and pragmatic calculation, the aesthetic and profitable, the ethical principles linked to his profession and conditioned by tradition and technological innovation, the requirements of the client and the responsibility, the competition and the assurance of quality. Their intention was hardly to write a scientific manual, they like to reaffirm this again and again, but rather, as the subtitle indicates, *a user's guide to linguistic and multimedia services*. The fruit of a long-standing professional experience, the book offers the knowledge of principles and strategies needed to manage a translation company that has successfully adapted itself to the demands of a professional field undergoing profound changes as a result of multimedia.

The work will not only interest those primarily intended, such as those who use linguistic services, but also university graduates in translation and interpreting, who as a general rule, at best, have only had a training period to get an idea of what they can expect later in their professional lives. For this reason, let us welcome the arrival of a book that, in contrast to specialized scientific literature, places itself resolutely within the perspective of professional experience.

By guiding us through the different stages that pave the way to producing the text to translate – from the analysis of its translatability to its acceptance for printing or the recording studio – the authors enlighten us about the mechanisms of multilingual editing and the underlying logistics. Contact between the translator and the client, translation as a matter of principle only into the mother tongue, further checking by revisers of the same mother tongue, multilingualism through a multinational team within the company - all these criteria contribute to the quality of the final product and have already proven themselves in practice. The act of translating in itself, the transfer of text in the source language into the target language, only appears in the context of multilingual editing as a stage, certainly a determining one, in a complex production process which, at each of its different stages, is accompanied by a new specialist. In these conditions, it appears clear that a rigorous management of projects is just as important as cooperation amongst the interested parties.

In the last part of the book, the authors have put together a glossary in which the terms cast new light on a surprisingly diversified professional field, in which they believe the translator is immersed: beyond the terms of "the PostScript era", the reader will once again find ideas emanating from ancient rhetoric mixing with new marketing ideas and concepts relevant to the sciences of translation and interpretation. Despite all the market-orientated innovations, the authors are devoted to the traditional experience and to tradition, of which the qualities no longer need to be proven. With their book, they have undertaken, within the dialogue between texts and representatives of the science of translation and interpreting, to present the viewpoint and direction of a translation company that must respond in an appropriate way to the demands of "the communication sector".

What profile of the translator is this book trying to depict? What qualities and qualifications must it prove from a professional viewpoint? Come what may, the authors, who are well placed to know, see the translator as impervious to all technical influence. But not only that: despite all of today's specialization indispensable in the context of our rapidly developing knowledge, wanted in great part by the electronic media, the translator cannot be an idiot savant, a walking glossary of terms, "a language technocrat". The ideal translator possesses a broad general knowledge, perfect competence in his mother tongue and aesthetic awareness. He will be a "generalist", capable, by his overall education, to complete specific projects using specialized knowledge in his everyday work. This idea must be accepted without

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reservations. The education of interpreters and translators must follow this example closely.

Dr. Heidi Aschenberg

Privat-Dozentin at the University of Heidelberg

Note by the two translators of the German edition

Homage to an unfinished translation and to a young translator gone too soon

Our colleagues at the Eurologos office in Milan, who also worked on the translation of this book, described their work as a climb culminating in the conquest of Mont Blanc: from Chamonix to Courmayeur; a sort of polyglot transport across the Alps of a cargo full of words, endangered by the abrupt and rocky ridges of the Franco-Italian border.

As for our transposition, we had to quite simply cross the waves and strong currents of the Rhine. Those who know the (oh so mythic) tumultuous forces of this so very disputed river know that our task was no easier than that of the Milanese.

We confess, however, a debt to Joachim Quast³, the translator from the German department of our central Brussels Head Office. He left us prematurely before being able to finish perfecting his German translation. This seasoned linguist, passionate philologist and astonishing polyglot (he spoke impeccable French, Dutch, English and Italian and was, furthermore, acquainted with Arabic and Nepalese) left his translationally faithful mark on this very mischievous and abundant text. The passages that particularly spring to mind are those in which the translator-cook is cautioned to prepare his texts well, or risk that they will lose their flavor and their spice, or about the innkeeper who cooks only in his native language. The culinary metaphors, among others, of this original, well-informed text posed a considerable problem for us as German-language translators forced to translate into a mother tongue that is rather functional and analytical. We believe that we have nonetheless, cleverly surmounted this problem, but we shall leave it to the readers to judge for themselves.

Fortunately, if we dare say so, we had to add much to the text that Joachim Quast "bequeathed" to us. In fact, this translation was made based on the second French edition, recently modified and updated by our Managing Director Franco Troiano (for example more than a third of the three hundred words of the glossary have been changed). The new entries come mainly from the field of modern communications and the Internet, for example "website publishing", "Translation Memory System" and "provider". The rapidly progressing technological evolution imposes constant revision. It is now for you to judge the success of our work. We will only evoke our main concern throughout the translation of these two hundred pages: following the guiding principles of the Eurologos translation method, we have favored the semantic faithfulness that is characteristic of stylistic literality.

And you will read it many times: literality does not mean word for word translation. You have our word

Marleen Pfaff
Translation Quality Control
Eurologos – Cologne

Claudia Schneider
Translation Quality Control
Eurologos - Cologne

Foreword to the Spanish edition by Joaquin Garcia Palacios

At the beginning there was the verb, which nobody doubts. No more than from the meeting of two divine punishments, the work and confusion on languages; was born one of the finest profession, that of translator. Work of treason, they said, impossible chore, discouraging task and silent effort, never rewarded and just about recognized But who are the masters of word, of these words that forever try to outbound themselves day after day, preferring to figure freely in a multilingual midst, next to their more or less exotic-sounding fellows? Who are the beneficiaries of a world that, commercially at least, has decided to do away with frontiers.

It is only in this world of permanent exchange, and in our times, that one can understand the vision that F. Troiano, J. Permentiers and E. Springael have of this profession, but also on the art and passion of the translator, pages after pages in their book, which now, in its new edition, ventures on the tracks of Spanish. It is a vast field that of Spanish, in which recommendations take on a special significance, not because of their relentless reiteration, but from the encyclopedic knowledge that translators must prove over the complex interlaces of the language, where the identification of its inherent geographic and social variants play an important role. In this way only will it be possible to locate oneself in an appropriate perspective aiming to successfully accomplish a work, which at each stage must retain as a fundamental rule the conquest of equilibrium.

The book that we hold suggests a path under different perspectives (critical, realist or recommending) in order to reach this necessary equilibrium, which must determinate in the end the acceptability of the text produced, whichever the perspective from which it is evaluated.

It is a user guide, as indicates the subtitle, whose aim is definitely practical (although it being clearly stated that it is not the account of a success story), that consciously rejects the escape from a reality eased by excessively theoretical approaches, but that holds a whole conception of translation, as a proceeding and product, which bluntly gives an advantage to the learning and teaching of this discipline.

We are faced with a theoretical conception, which does not stem from simple speculation, but rather that is reinforced by the authors' long experience.

It is comforting to see how, from this experience, arises the importance of the translator's generalist training, how the value of collaboration between people of different intellectual horizons is accentuated and how it must be insisted upon that the text produced by the translator be in a language perceived by him as mother tongue.

We must rejoice at the bitterness of everyday work's inherent reality, but also, in a contradictive-feeling union, at the presence of love and language, as a dorsal spine, of this book as much as of the translator's work, at this feeling that makes a text look one's own, which, to paraphrase the song, *goes from hands to hands and that no one looks at*, at this feeling that makes the toughest part shine and encourages to obstinately search for freshness as an ultimate goal, an elusive ensemble of features that will allow to formulate come the precise moment the compliment "it doesn't look like a translation". Blessed be this profession.

Joaquin Garcia Palacios

Professor in the Translation Department of the University of Salamanca, Spain

Note by the translator of the Spanish edition

The privilege of the direct relationship with the author and the faithful translation methodology

I must admit that I was privileged in translating this book. First of all, to have closely followed the birth (and success) of the first French edition: Franco Troiano, its main author, was speaking of it as early as 1985 when I began working in the Spanish translation department of Eurologos Brussels. I was then able to directly witness the concept and drafting - chapter by chapter - of its two hundred and fifty pages, which succeeded in combining our common knowledge of the process of translation and multilingual editing. Finally, I was privileged to follow its evolution through the years until its second, more comprehensive edition, was completed in 1997 by the founder and Managing Director of Eurologos, the same Franco Troiano.

All translators are well aware that excellence can only be achieved through direct contact with the author (or authors) of the text to translate: I myself have benefited from this advantage and shared it with two trainees from the University of Salamanca, who, by helping me with the preparation of this edition, were able to profit a great deal from close contact on an almost daily basis with Franco Troiano, not only the main author of the book, but also the editor for each of its seven editions in several languages.

Regarding the translation methodology used, I will limit myself to three examples, which I believe give an adequate indication.

First of all, we had to decide on the geo-style of the target language: there are - as is commonly known - several styles of Spanish (such as those of Latin America), which diverge, to a greater or lesser extent, from "Madrilenian".

We decided to translate into Castilian, the standard Spanish language of Spain.

We did not retranslate the quotations ourselves, but we used the original text in Spanish (as for the quotation from Ortega y Gasset taken from his book *Miseria y esplendor de la traducción*, which appeared in our Italian edition published by our colleagues at the Eurologos subsidiary in Milan).

When necessary, we did not hesitate to adapt the texts to the point of adding phrases, paragraphs, references or new quotations that were more appropriate. In view of the lack of words starting with Z in the glossary section, we even took the liberty of adding the term "zeugma", a trope that all good translators know very well for that matter.

As you will note, this has involved an entirely classic translation and adaptation methodology. We can be innovative in the writing style, but not at the expense of fidelity to the translation.

María Isabel Casenave
Head of the Spanish Department
Eurologos Brussels

Foreword to the first Italian edition

Both through its title and subtitle, *Translation, Adaptation and Multilingual Editing. A user's guide to linguistic and multimedia services*, it is already possible to see this book's great originality, which constitutes its principal trait both in terms of its content - an exploration of the relationships existing between the quality of translation and the reality of the world of work - and in the expressive method used: and within the editorial panorama of studies conducted on translation that have the general tendency to repeat the same thing, originality is not without its merits! Thanks to their model differentiating the four stages of quality of the final translation product, Franco Troiano and his colleagues indeed establish a link between the theory and the practice of translation, thanks to which the concept of quality in translation is put back into the context of the socio-economic reality in which translators currently work. An operation of this type, which could only be achieved by entrepreneurs of this sector like the authors of this book, should also figure amongst the final objectives of every university faculty for translators and interpreters who are worthy of their name.

I said that even the style in which the book is written reflects this uniqueness: the terminological rigor to which the appendix "Glossary of translation, adaptation and multilingual editing" bears witness, contrasts with the vaguely offhand tone to be found right from the titles and subtitles and throughout the text of the book. A tone that is also maintained in the Italian translation: the result is translated into high readability, a characteristic that is not always a distinguishing feature of the publications in this language in the sector of translation. Here are several particularly subtle examples: "The sorrowful mysteries of translation", "The translator-reviser couple and the voluptuousness of the red Biro", "When the cicada makes the ant dance", "The delights of creative sloth", and many others. This graciously humorous tone is then transformed into ferocious satire when considering the ghostly translation agencies in name only, given that their role is confined to the arranging of translations that are sub-contracted to freelancers (see the chapter "Two lines, a fax and a mailbox"). As well as being destined to become a sad relic of the past in a translation market that is becoming inevitably (with just cause) increasingly demanding, it still continues to offer unfair competition to translation agencies that can rely on their own internal translators.

In addition, it is agreeable to be able to discover the existence of a book of truths, which at first sight would appear to be against the interests of a translation agency: the categorical imperative according to which translators must exclusively work into their native language, the value of alternating between the roles of translator and reviser as concerns teamwork, the explosion of the myth of the highly specialized translator in favor of the translator who has a more classic training, the need to rewrite a badly written text in order to translate it (what else is the process of translation if not the rewriting of a source text to adapt it to the socio-cultural reality of the target language?) All things considered, it is however a matter of paradox, which is only apparent since the application of this truth, even if it is more expensive at the outset, inevitably ends by setting the company at an advantage (see the chapter "Quality editing as an economic necessity") of which the aim, very legitimately, is to produce profit.

The final lesson is thus that quality "pays", a statement that could only come from "enlightened" entrepreneurs whose openness of spirit is a merit. Aside from it being comforting, for those who like myself teach in one of the university faculties of interpreters and translators, to find in the world of work a striking confirmation of what we have always been trying to teach our students. A book like this one should thus find its place on the library shelves of all schools of translation.

Federica Scarpa
Professor at the University of Trieste

Trieste, 15 May 1996

Note by the two translators of the Italian edition

Homage to the Poet and the Translator by two polyglot packers from an international word removal firm

Faithful to the translation principle and habitual practice of our international translation company (the Eurologos Group), we have translated and revised this book as a pair. We have adapted it to the Italian context and market, benefiting also from the close collaboration of its main author, Franco Troiano, a true Italian even after having lived in Brussels for around twenty years.

Our proofreading and revisions have been so entangled and overlapped that it would be extremely difficult to follow back the stylistic, syntactic and terminological authorship of the final text.

But we only use this translation method (in tandem) for pragmatic texts: technical, professional and commercial. More precisely, those concerning multilingual editing and multimedia publishing.

On the other hand, for the poetic and literary translations, the stylistic signature of the translator and his personal idiolect must, with the implacability of unique interpretation, “sign” the total recreation, in the other language, of the original version. In reality, the identity of a literary text can only be rendered in its translation by the “unconfused” spirit of the translator. It is this incomparable uniqueness; this declared particularization, which gives way to the rich multiplicity of artistic translations.

It is thus with humility that we publish these pragmatic pages of “A user’s guide to linguistic services”.

But this is not all. To this habitual and prudently calculated modesty of professional translators is added, quite deliberately, the meditative doubt created by the reading of poetry written by the translator poet, Valerio Magrelli. We found it in one of the publications of the School of Translators and Interpreters of the University of Trieste. The metaphor that he uses, that of movers packing words with extreme care, seemed to us to be very expressive and well adapted to our hard work as translators. The fatigue always hidden, caused by the *trans ducere*, and the carrying of boxes of words to foreign destinations is clearly apparent right from the first reading of the verse.

As polyglot packers of an international company specializing in the removal of words, we could not resist the temptation to fully translate this brief work of the Poet.

*The stooping packer
emptying my room
has the same profession as me.
I too remove
words, words
which are not my own
and I touch
all that I do not know without understanding
what I am moving.
I move my whole being
Translating the past and the present
which travel sealed
bound within the pages
or in the boxes marked
“fragile” whose contents I know not.
There is the future, the shuttle, the metaphor,
labor and hither time
transfer and trope
the removals company.*

Even in 1991, the SSLMIT (College of modern languages for interpreters and translators) in Trieste organized a congress called “In defense of word movers”: the organizers thus adopted Magrelli’s poetic metaphor of packers and movers as an epigraph for the exhibition. John Dodds, the head of the school was the president. Here is what he wrote on the subject: “The poetry of Valerio Magrelli undoubtedly wanted to communicate, through this resemblance, the opinion of numerous translators, as to what is expected of them, indeed even the manner in which they believe they are treated.”

As habitually “stooping” translators, we declare our admiration and recognition in citing this poetry and remember the circumstances that made us discover it. We propose it as a foreword to the Italian edition of this book, written in French by our colleagues, at the Eurologos Brussels Head Office.

Now that this book is packed and ready to cross the Alps, we would also like to affix the word “fragile” on each page translated.

This transalpine move reminds us indeed of another powerful metaphor. Georges-Arthur Goldschmidt offered it in 1986 during the Colloquium Helveticum (What does impossible to translate mean?). The unity as well as the morphological diversity of a well-translated text as compared with the original is highlighted: “When one approaches Mont Blanc from Italy, it rises above Courmayeur abruptly, formidably, and is easily recognizable. The other face, seen from Chamonix, is calm, rounded, tranquil and yet it is the same mountain!”⁴

Even if to us Mont Blanc also remains unique, with its rocky massif, the metaphors of the “gentle” slopes of Chamonix seem to us to be inevitably rendered “fragile” when descending into the valley: The Gothic needles of ice on the houses of Courmayeur. We hope all the same that even far-off readers in the very sunny Baroque town of Brindisi can admire, in these pages, the naturally incomparable summit of the highest mountain in Europe.

If it were not the case, we would be sorry.

Davide De Leo and Matteo Fiorini
Head of the Milan subsidiary of EUROLOGOS

Milan, May 1996

Foreword to the Dutch edition

Following the first French edition of the work by J. Permentiers, E. Springael and F. Troiano, *Translation, Adaptation and Multilingual Editing* (1994), the Dutch translation of their book was awaited with great anticipation. It is finally here.

It is an adroitly written original work, which has been translated well and covers just about all the problems that confront the translator, who is indeed often “unsung”. These problems are discussed with gentle irony towards translators at times and then again with unabashedly scathing criticism of all that hinders their activity and development day to day. The authors have years of experience in the subject matter discussed and professionally active translators or interpreters will not be able to put it down, constantly recognizing their own experiences. In this way, the book can serve as a solid reference for our students at the colleges for translators and interpreters, to guide them through the jungle of the world of translation in this country, into which they may be cast.

The dominant theme of the entire book is concern for quality in the areas of copywriting, translation and revision, adaptation to both geo-style and socio-style, and editing. This can indeed only be achieved by translation agencies with numerous in-house translators, who can afford the luxury of only accepting work from clients who offer their texts in plenty of time to be translated. Experience shows, however, that most translation work should have been ready “yesterday”, so that rewriting the text, consulting terminologists, revision of the translation and the necessary adjustments are often not physically possible.

It is also repeatedly emphasized that, above all, a very thorough knowledge of the mother tongue takes precedence and also that one should translate and revise solely in that language, although this is often impracticable in Belgium as the judicial authorities, for example, frequently require sworn translators to translate from their mother tongue into a foreign language. Fortunately, at the colleges for translators and interpreters, the accent is increasingly being placed upon the command of the mother tongue. What also stands out is the great love for the “word”, the “logos”, so that one almost inevitably thinks of John I, 1 where he states “In the beginning was the Word, and the Word was with God, and the Word was God”.

In the final report of the commission for the educational outlines for translators and interpreters, established in 1997 at the request of the Flemish Advisory Council for Education, to which this author had the honor and the pleasure of contributing, the following is stated: “In general, the academic institutes for translators and interpreters seem to focus their attention on the following components in their curricula: acquisition and perfection of foreign languages; perfection of the mother tongue; instruction in specific translation and interpreting techniques; general education that can be divided into three main disciplines: general background knowledge; knowledge of linguistics and translation studies (including terminology/lexicology); knowledge of the socio-cultural context of the languages studied (in the broadest sense).

Well then, the importance of all these components in general and of each one separately is underscored throughout this entire work and thus the libraries of the five Flemish colleges for translators and interpreters should not be without it.

Hugo Ruysevelts

Professor at the Flemish College of Economics in Brussels

Note by the translators of the Dutch edition

Linguistic convergence, stylistic orthodoxy and the systematic doubt of two frontier workers

It is not without substantial restraint that we started the translation and adaptation of this book into Dutch. To dare edit a “linguistic and multimedia services user guide” in Belgium, by Flemish people moreover, had made us somewhat uneasy. Especially since, except for books published by (eminent) university professors or researchers in traductology, we have not found any written volume written by translation professionals in the Netherlands (nor in Belgium in fact). This fear, as Dutch-speaking Belgians, was very familiar. It is that same one that preoccupies each Flemish translator as soon as he starts to write or to transpose his text’s first words into Dutch. How, indeed, will they be judged by their Batavian lectors once it is known that it was not written by a Dutchman? “Insignificant Flemings pretending to teach a lesson on multilingual editing!”

First observation: Whilst we cannot deny a generally confirmed tendency towards geo-style divergences (for example US vs. UK English, Brazilian vs. Portuguese, Serbian vs. Croatian, Czech vs. Slovakian and others), Dutch incessantly homogenizes on both sides of the two kingdoms’ frail border, and this for ages. This convergence does not restrict itself to ortho-syntactic aspects (see 1995 reform), but also to terminology and stylistics.

Second observation: Speakers in bordering countries have a growing tendency to cultivate a rigorous linguistic orthodoxy, and this with a superior passion to those with geographically central populations. The phenomenon is also strongly felt in Flanders, at least in the upper classes.

Third observation: In bilingual or trilingual countries, one can almost always observe a higher density of linguistic schools and an exceptional concentration of linguists. This is true for Canada, Switzerland and naturally for Belgium. One can count, for example, the exceptionally high number of schools for translators and interpreters in the “Low Countries”, in Flanders as much as in Wallonia.

With much humility, which characterizes writing professionals that are fully aware of the complexity and fragility of a simple well written line, we had to settle the score, also in the name of other Dutch-speaking Belgian translators, with any disapproving Dutchmen.

Under the influence, thus, of a systematic doubt inherent to border workers, we have proceeded to this book’s translation in tandem, following the functional principle most characteristic of the Eurologos Group: translation and revision. In truth, we knew the book even before its first edition in French. As early as 1992 in fact, we contributed, being in charge of the terminology and Dutch translation departments, to the first phases of this book’s conception, which was to become the main depository and witness of our overall know-how.

And, since we do not stop progressing in the techniques of multilingual editing and publishing, we do not feel the translation work over: a new edition is already envisioned in two or three years.

Otherwise, the Eurologos Group’s globalization will certainly bring us to confirm or refute today’s statements, since there is nothing livelier than the use of language. Even, and foremost, a “minor” language like our beloved Dutch.

Jan Vanderplatten
Translation Quality Control
EUROLOGOS-Brussels

Marleen Dewitt
Language coordinator
EUROLOGOS-Antwerp

Foreword to the first edition, 1994

In which we beg the reader's forgiveness for having even dared to describe the negative and less glorious aspects of our professions. And in which the reader is informed of the possibility of reading the book quickly despite the numerous "repetita".

A guidebook to multilingual practice

These days, a book is duty bound to justify its publication, especially when the book in question is a manual of professional culture. And in order to be moderately readable, it must be humble: the National Library in Paris possesses more than ten million excellent works, many of them masterpieces, which the reader might wish to read in preference to our own.

A book on professional techniques such as ours must therefore at least contain a text with a high informative and critical return, bursting with thematic relevance and, above all, statements preferably distilled from direct experience.

These are the main beacons that we have tried to steer by when writing this guidebook to multilingual practice.

Specialist and pragmatic works, moreover, also have a duty not to be too theoretical, although there is a tendency to blame practitioners for having far too little interest in abstract problems.

In fact, we are grateful to you for choosing this book over more enriching and essential works than ours, and are happy to refer you to the great essayists who have focused on many of the problems we address here - especially those of linguistics and stylistics - and who constitute veritable references in this domain. We therefore mention fairly frequently a number of authors for whom we feel particular affection, authors such as Peter Newmark (*Approaches to Translation*), Edmond Cary (*Comment faut-il traduire?*), Friedman Apel (*Die literarische Übersetzung*), Danica Seleskovitch (*L'Interprète dans les conférences internationales*), Georges Mounin (*Les problèmes théoriques de la traduction*), and Henri Van Hoof (*Histoire de la traduction en Occident*), without forgetting the extraordinary and unclassifiable Valéry Larbaud (*Sous l'invocation de saint Jérôme*), to mention but a few of the most prominent specialists.

Instead of repeating their intelligent and accurate analyses, we have preferred to offer you fairly practical reflections on the procedures and methods followed in our professional fields.

From these critical issues, we can relevantly analyze the phenomenon.

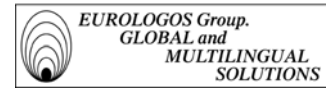
It should above all be stressed that we have not written a success story about our professions and the work we do. On the contrary, we have been keen to highlight its weaknesses and anachronisms. The most relevant and genuine descriptive analysis of a phenomenon always stems from the study of its contradictions. We have taken our bearings from such a critical standpoint and, on this basis, have tried to unveil our professions' most decisive operating mechanisms.

We did not want to write a manual on "how to translate". Our great master, George Steiner, reminds us of the impossibility of such a project by quoting Wittgenstein, who summed up the problem in a most succinct manner: "*Translation, like every branch of mathematics*", he said, "*admits solutions but not systematic methods for solutions*".

What is more, in order to win forgiveness for having often resorted to the principle of "repetita juvant", i.e., repeating points where this is deemed necessary or useful, we have included numerous titles, subtitles, summaries, abstracts and notes in order to facilitate (or abridge!) the reading process.

It is also with this in mind that we have devoted the eighth and final part to an inter-disciplinary glossary. And, still in the same perspective, the appendices present a number of documents that reflect some of the key

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moments of our direct experience and, more generally, of our lives as professionals in the field of editing.

Franco Troiano

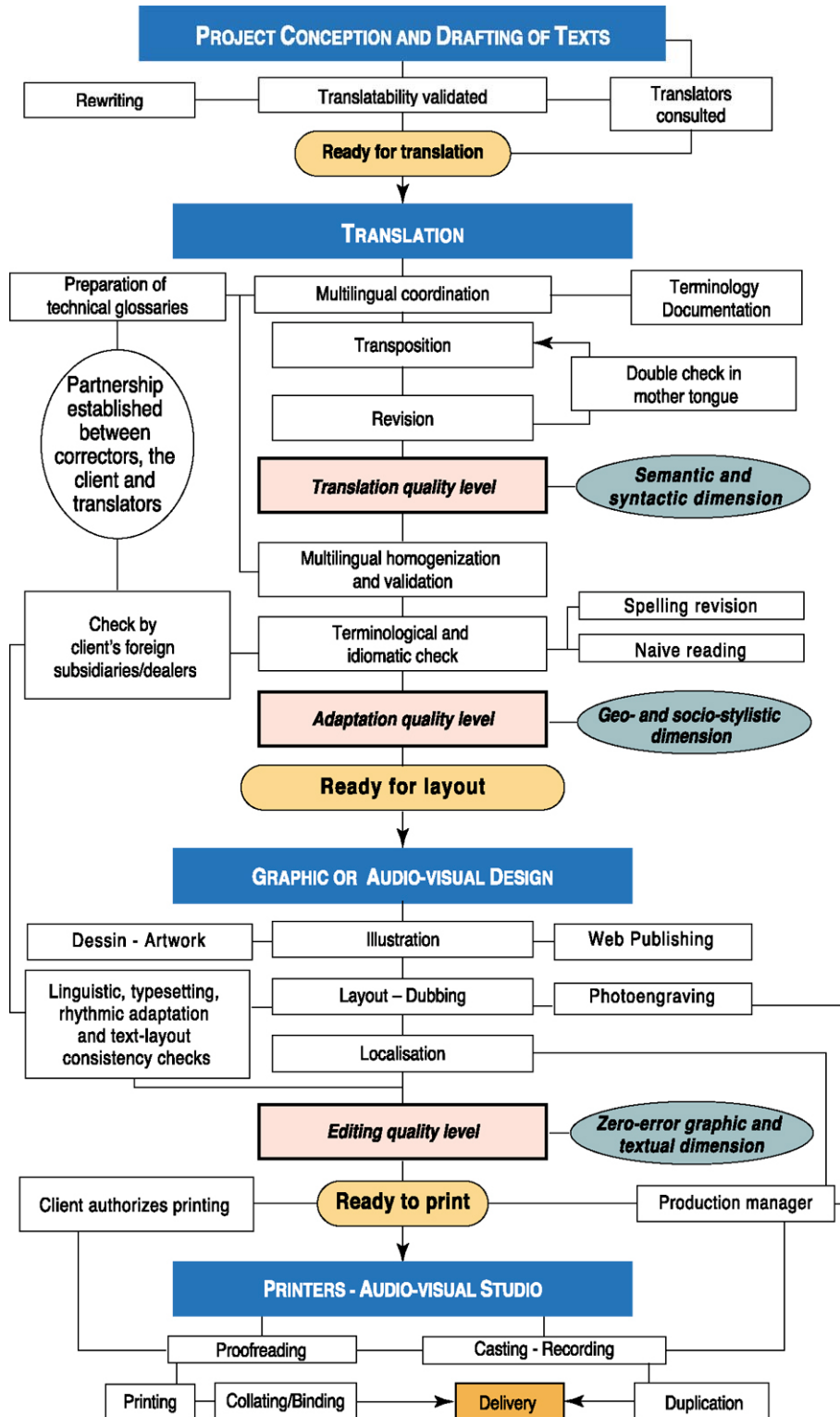
Erik Springael

Jacques Permentiers

Brussels, 4 April 1994

Part One

From conception and writing to translatability



Four phases in the procedure

Project design and copywriting
Translation
Graphic or audiovisual design
Publishing (Printer - Audiovisual studio)

Four quality levels

Copywriting quality (translatability level)
Translation quality (semantic and syntactic level)
Adaptation quality (geo- and socio-stylistic level)
Editing quality (zero-defect and graphic/text level)

Three approvals

Ready to translate (validation of translatability)
Ready for layout (validation of the quality of the text)
Ready to print (validation of zero-defect quality)

Note: The end result of a publishing assignment may take the form of printed or audiovisual matter.

1.1 Myth and reality in the concept of "linguistic quality"

In which we explain the difference between "proclaimed quality" and "proven quality" and in which the central thesis of this book is introduced: there is no quality without the means to produce it - particularly in the professions of the printed word.

1.1.1 When supply always exceeds demand

As the eighties gave way to the nineties, the word "quality" became the most hackneyed word in the marketing and advertising of products and services. It was perhaps inevitable that this should be so.

The eighties led us into the so-called post-industrial era, characterized by supply always exceeding demand, in all fields. In order to make their product or service stand out from those of their competitors, suppliers ended up vaunting the "quality" of their service. Thus the apparent flood of "quality" often only amounted to a profusion of "promises of quality".

Of course, there was no good reason for promising the opposite. After all, we are not likely to see a company proclaiming in its literature: "Our services are awful and quality is the least of our concerns". Whilst there is no such commercial sincerity, we are seeing the term "quality" becoming increasingly commonplace, proclaimed but not proven.

However, it is possible to recognize an offer of genuine quality if you take a good look at the company's sales arguments. You can be assured of the quality proclaimed if such arguments concentrate on demonstrating the means used to produce it. If you do not have the means to produce quality, there is no quality.

Professional technique, i.e., technology and know-how, is thus the best indicator of whether or not proclaimed "quality" is real.

1.1.2 The three levels of linguistic quality: translation quality, adaptation quality and editing quality

The field of linguistic services does not escape this overuse. For example, the concept of "linguistic quality" is on the lips of every translation agency manager and every editor. But it is very rare for such claims to be accompanied by assessment criteria by which the "content" of quality can be defined. If reference parameters have not been established, any "quality" affirmation becomes uncertain and mythical, if not illusory and deceptive - especially as regards commercial publishing.

But the reader may rest assured. We are not offering a manual here on "Translation without tears". In fact, this type of manual fortunately does not exist. Works that claim to teach writing by relying heavily on formulas - whilst sometimes being useful - have of course never led to anything but unlikely editorial laws. Writing, as we know, is an art, more than the result of simply applying a technique. Its mysterious nature, linked to infinite metamorphoses of the *logos*, can only be apprehended by a lengthy and difficult initiation.

This is not to mention talent, which of course always remains the key factor in writing, as it does in any other form of art. Be this as it may, we believe it is essential to strive to determine the technical/professional coordinates of linguistic services, in other words, to place the problem of defining the "linguistic quality" of commercial texts in a relevant framework, specifically with regard to translation and multilingual editing.

Our efforts in this book are largely oriented towards describing the means and procedures to achieve this.⁵

We have thus defined three basic quality levels:

- translation quality
- adaptation quality
- editing quality (zero-defect).

All our reflection revolves around these three professional benchmarks of the printed and multilingual word. First, however, we must attempt to pinpoint the most noteworthy characteristics determining the translatability of a copy text or, more generally, of a commercial/technical text.

1.2 The printed word will always have the last word

In which we recall that, despite the countless prophecies announcing its disappearance, printed matter is being produced in ever-greater quantities and in which we extol its precious silence and the freedom of choice it affords.

1.2.1 The personal computer revolution and the saturation of the Hertzian waves

Many false prophecies have been attributed to the great futurologists of the sixties and to experts in the field of telecommunications technology. The idea that we would arrive at a totalitarian audiovisual world to the detriment of the printed word is one such prophecy⁶. As we know, this apocalyptic forecast has proven to be totally erroneous. On the contrary, since that time, there has been an unprecedented surge in the production of printed matter.

Indeed, thirty years ago, in the age of the typewriter, nobody was able to predict the enormous quantities of written communication that the microcomputer revolution of the 1980s was to usher in. The personal computer had not even been conceived and Steve Jobs, one of Apple's founders, was still a kid when man took his first steps on the moon.

Audiovisual communication, moreover, has gradually become saturated despite its horizontal expansion. We only have a maximum of two eyes and two ears, in what is, when all is said and done, a fairly limited visual and auditory field. Therefore, protecting ourselves from the daily deluge of Hertzian waves, from the floods of advertising and informative messages with which we are bombarded, has become an ongoing activity of mental hygiene and survival.

Writing has even taken on the essential role of selective key influencer in the radio, television and multimedia invasion.

1.2.2 Targeted discretion of the printed word

The discretion and strict silence of the printed word establish themselves as the safest rampart against the indiscriminate bombardment by the increasingly chronophageous audiovisual sector. The printed word always retains the humility of the more or less reasonable and well thought out proposal. It does not surreptitiously steal our time. It never imposes its presence. By its very essence, the printed word tactfully accepts the possibility of not being read. It is diplomatic enough to let itself be chosen knowingly. It is modestly satisfied to address itself solely to a previously designated and interested target group. How, then, can we fail to be concerned at the drawing-up of "Robinson lists" of people who do not wish to receive written messages? Especially considering that we are enthusiastically preparing to receive over a hundred television channels!

But, despite everything, let us take solace in the glorious and increasingly victorious resistance of books, even if only as objects, the most beautiful ever invented. Everything is there: from the airy lightness of its pages, which invite us on the most extraordinary journeys, to the tireless monotony of what we call the eternal gray of words printed on the white page: the most polychrome palette the human mind ever dreamt up and described.

It is for this reason at least that the printed word has, and always will have, the last word.⁷

1.3 When technical literature becomes advertising

In which we attempt to highlight the fact that writing is absolutely essential to reveal the true characteristics of products and services. Hence the convergence between advertising and technical literature.

1.3.1 Writing as a decisive factor in value for money

As products tend to become increasingly alike, their differences - even the less obvious ones - become fundamental. The quality/price ratio is often hidden behind the layers of make-up. To see it, we have to "unfold" the contents of the products and services in order to explain their differences - including the less obvious but perhaps most decisive ones - in relation to other products.

This is why written communication, except that which concerns certain generalized products intended for mass consumption, has become factual and technical, in the most noble sense of these two adjectives.

These days consumers are well informed and increasingly skilled in technical matters, which means they require explanations before placing an order or filling their cart. They no longer make do with advertising "magic" as value added to the image of their product. They are becoming sensitive to the rational and concrete aspects; the consumerist movement, despite its excesses, also has something to do with it. Value for money, i.e., the intrinsic value of the product, has become the prime concern of buyers. But for this value to be justified, a demonstration of the product's advantages is necessary. This is why even the most prosaic types of product descriptions, previously drafted unceremoniously by technicians, are increasingly well prepared and carefully worded. They are taking on an advertising style. They are no longer conceived as exclusively addressing other technicians. They are considered from the outset as being sales "pitches". Whereas they were essentially functional before, today they represent a factor in marketing and image building.

Indeed, the most crucial economic problem of our age is not production, but marketing.

1.3.2 The commercial text that is both pragmatic and seductive

These, therefore, are the reasons for the convergence between technical and advertising literature.

Thus, both in copywriting and translation/adaptation, the profiles of the writer and the translator are converging and, in any case, are clearly moving away from previous typologies. We have seen the last of engineers knocking off instruction leaflets with the product in mind rather than the prospective user.

We have also seen the last of those copywriters who, even in technical descriptions, adopt the dubiously artistic vagueness of generic metaphors swollen with rhetoric.

Utilitarian or so-called pragmatic texts are henceforth integrated in products and form part of the added value constituted by the description of their marketing and advertising identity. "Figuratively speaking," said Quebec linguist Jean-Claude Corbeil, "buying a product means buying the terminology that goes with it (...): commercial texts are the means of diffusing neologism and specialist themes to the general public."⁸

When advertising literature becomes technical and technical literature becomes advertising, copywriters and translators are faced with the same task: making industrial documentation both intelligible and seductive⁹. Simplistic writing is definitely not on.

1.4 "Ready for translation" copywriting

In which we ask whether copywriters should limit themselves in their writing when they are drafting texts intended for translation - or can they write in the manner of novelists, without taking precautions against possible translating problems?

1.4.1 Complexity and stylistic success of the text before and after translation

Modesty suggests that we deal with copywriting exclusively from the point of view of texts intended to be translated.

Are there limits or precautions to be taken when writing texts that are to be translated?

In principle, no. The purpose of translation is to reproduce all the semantic and socio-stylistic elements of the source text in the target language.

Indeed, a translation worthy of this name comes very close to what we commonly call an "adaptation". Otherwise, we would have a calque, a mere word-for-word transposition. We shall come back to this subject in later chapters.

Therefore, the writer should not limit the conceptual complexity and the stylistic scope of his texts for fear that it may not be possible for them to be reproduced completely and aesthetically in another language.¹⁰

1.4.2 Better a very technical text which is well written than a poorly worded "easy" document

Any professional translator can tell you: the greatest difficulty in translation does not lie in complex texts, provided these are well written, but in poorly phrased sentences, full of illogicisms and unintentional ambiguities. It is the poorly conceived, rhetorical texts teeming with tautological expressions that cause the unfortunate translator - condemned by his calling to be true to the original and, at the same time, to produce something intelligible and stylistically adequate - to break out in a cold sweat.

A good translator will always prefer a highly technical text to one that relates to easy subject matter but is poorly written. He scarcely bats an eyelid at terminological difficulties and problems of neologism, but is always terrified of paralogisms, repetitions, unintentional anacolutha and poor, or even dreadful, lexical quality. Peter Newmark pays homage to the mastery of the translator who "...as craftsman has to know the foreign language so well that he can determine to what extent the text deviates from the language norms usually used in that topic on that occasion. He has to determine with an intuition backed by empirical knowledge the extent of the text's grammatical and semantic oddness, which he can account for in a well-written "expressive" text. Moreover, he requires a degree of creative tension between fantasy and common sense." *Approaches to Translation* (Pergamon Press, 1981).

1.4.3 Precautions in copywriting

Copywriters can thus calmly let themselves drift into the fluidity and boldness of their imaginative pens. A good and faithful translation is always possible. Any language, whatever you might say about it, always allows for the miracle of a total translation. It has even been possible - in spite of everything - to reproduce in all languages the ineffable emotions evoked by the great poets. Goethe himself was surprised and fascinated by this mysterious universality specific to languages - both living and dead. A man who spoke many languages, the great German writer reflected at length on the intercultural unity of the "word" and on the extraordinary possibilities for producing what he termed the "supreme translation".¹¹

Nevertheless, whilst novelists can count on the formidable protean faculties of translation, the writer of a commercial text intended from the outset for translation should be mindful of certain predispositions or one may even say certain constraints. Indeed, it is the lot of commercial activities to impose limits.

1.5 The constraints of copywriting for multilingual purposes

In which we introduce the concept of translatability as applied to texts and documentation intended for international use, and in which we present the problem of squaring the circle between writing and translation.

1.5.1 The artistic "gratuitousness" of writers and the functional writing of copywriters

A good commercial translation begins before the first key on the keyboard is struck.

Whilst novelists generally do not know, as they are writing, whether their text will be translated or not, copywriters, who by definition produce commercial documents, almost always know the number of languages in which their text will be published. Their respective products are situated - in theory - at opposite ends of the spectrum of the printed word: on the one hand, the esthetically-motivated, "gratuitous" fiction of writers and, on the other, the necessarily functional, pragmatic writing of copywriters.

The latter, as we have just seen, can also write without imposing limits on themselves in their texts intended for multilingual production. It is worth noting that, as late as the 1970s, this question was still only rarely being raised. Nowadays, however, multilingual editing is the norm. It is essential for any firm to be competitive on export markets. Consequently, a good copywriter who concentrates on the highly targeted wording of his text cannot refuse to take into account its "translatability".

He should be aware of this whilst still complying, in terms of concepts and style, with the requirements of the primary market segment targeted - that of his own language.

In other words, the copywriter should write without overly "pre-cooking" the text with a view to subsequent translation. Otherwise, the dish he creates will take on a somewhat pasteurized taste. Inevitably dreary, the text would be translated easily, but would then risk being insipid in the other languages too.

1.5.2 Impossible translatability

However, writing in a particular socio-style for a specific target readership does not mean that you cannot write with a global or even polyglot linguistic perspective, using, if possible, concepts and metaphors, which are fairly universal and thus easily translatable.¹²

In a way, we find ourselves having to square a circle. We must avoid the probable banality of the all-purpose text, whilst allowing for easy and homogenous transposition into other languages.

And, of course, we must remain relevant and always "indigenous".

No easy task. But, after all, did Joubert not say that "to write well, you need a natural facility and an acquired difficulty"?

It goes without saying that wordplay and puns, which can very rarely be translated, should be used with great care. At all events, their use should, if possible, be avoided in titles, where it is often unlikely that an accurate or equivalent translation can be made. By contrast, in the body of the text, it will always be possible to find an adequate translation, by circumlocution, for example.

The same considerations could be advanced for certain idiomatic expressions and figures of speech likely to involve cultural polysemies.

Another striking example of the need for anticipated consideration of the translatability of texts can be found in the audiovisual world. In some cartoons, wordplay or the rhymes of songs refer to certain objects that appear on screen and to which the pun or rhyme bears a phonetic or orthographic relation. During the translation or adaptation of these texts, one notes how impossible it is to keep the same references and yet one is nonetheless forced to do so because of the visual constraint. If, in an English-language cartoon, you see on the screen a door

to illustrate the letter "d", in French you will have *porte* and in German *Tür*; the corresponding letters can only be "p" and "t". Hence the intranslatability of the text.

1.5.3 The temptation of the *traduttori traditore* or "transtraitor" and the "ready to translate" text

Copywriters therefore have to make an effort not to use very local concepts too often, if they want the adaptations to retain their desired impact and freshness readily in other languages. It might be better, for example, not to use a syntagm such as "chez moi" in French, the full psychological and affective value of which cannot be reproduced even in a language as culturally similar as Italian.

The creator/copywriter would thus do well to first consult the translators to ensure the translatability or adaptability of the slogans and headlines he intends to use.¹³

This is fairly common practice anyway in multilingual countries (particularly in Belgium, Switzerland and Canada) when designing advertising material or drafting multilingual texts.

As for the socio-cultural differences of the target segments and corresponding segments of different languages, we are still far from being able to deal with these in a truly systematic way. After the fashion of copywriters, translators/adapters muddle their way through - often brilliantly.

Finally, the copywriter stands or falls on whether he is understood and pleases from the word go. Even in other languages. Clearly, copywriters are not entitled to new editions. The intrinsic utilitarian character of their texts means copywriters have to guarantee the prerequisites of a good univocal translation from the outset. They must therefore make sure they do not lead the translator into temptation, since the latter is always supposed, by definition, to be close, ever so close, to treachery - if not already prepared to betray.

This is the meaning therefore of the "ready for translation" stamp, which can often not be affixed to the original text until it has undergone a careful rewriting.

1.6 Rewriting: having the courage to say it

In which we decide to address the translation business' taboo discussion and that which strikes fear into the heart of translators: poorly written texts that lack a multilingual perspective and need polishing up - if not complete rewriting - before translation. All the more so if the text is to be translated into various languages.

1.6.1 The kitsch style of the makeshift copywriter

How do you go about telling your client that the text he has sent for translation into various languages is poorly written and, therefore, difficult to translate? Where do you find the courage to explain that, apart from spelling and syntax, there is also a socio-stylistic rhetoric appropriate to the target group you are aiming at? And how do you convince him that the text would at the very least need some stylistic polishing, a reordering of its formal, logical structure or some touching up of its basic layout?

It is not unusual for advertising copywriters to complain about the tendency of their clients to interfere in the writing of copy or headlines: "Given that they can read (up to a point!), the clients think they can write as well", copywriters repeatedly complain in the professional press.

Unfortunately, every company has one would-be former-egghead, who can use the high-flown language of the variety he produced in his heyday and is utterly unaware of how kitsch his style is.

Someone ready to "rapidly" put down in writing the most commonplace ideas, which he has been nurturing for so long.

1.6.2 The feat of enhanced translation rewriting

When texts of this type land on the desks of translators, the invocations to Saint Jerome¹⁴ never fail to multiply. Many consider changing profession at the first opportunity, others remind themselves of the need for frequent, if not definitive, resignation. Not without having repeatedly cursed the great historical movement that sociologists call "illiteracy revisited".

Once their habitual calm has been restored, translators will switch over to one of the stoical practices to which they hold the exclusive key. They will not limit themselves to the simple (so to speak) translation of these unfinished and clumsy texts. They will actually rewrite the text in the target language. A genuine achievement carried out behind closed doors. And, what is more, for free.¹⁵

This always turns out to be less costly to them than attempting to convince clients to rewrite the original text. Moreover, in this way they will have avoided falling out with them or losing them forever.

1.6.3 The crafty humility of far-sighted clients

In truth, there are also clients (often large companies) humble enough to accept comprehensive services from start to finish, thus ensuring the total quality of the multilingual editing service from the outset. These people are already aware of the crucial importance of communication at all levels and are ready to pay an honest price for it. Often, they are the first to ask for any text intended for translation to be checked beforehand - particularly if it is to be translated into several languages. It is not rare for a complete rewriting to be necessary. But more often, all that is needed is a bit of retouching and the odd surgical operation involving the ablation or grafting of a paragraph or a few sentences, whilst at the same time removing any redundancies and solecisms that the copywriter may unwittingly have left in the text. It is better to rewrite the original text than to force each translator to carry out an enhanced rewriting of the text in the target language.¹⁶

1.6.4 Validation of industrial and multilingual neologism

The copywriter has just as much cause to consult translators when it comes to creating a new word or brand name.

The problem of translatability and unambiguous intelligibility can arise even in the case of a syntagma or a single word.

Previously, it was enough, as it were, to make a reputation for yourself in order to establish what we would today term an ad hoc name. It was not necessary to give yourself a name to make yourself known. Messrs. Hoover and Biro were fairly unknown as mere citizens. Their patronymics have become famous almost in spite of them, one might say. Nor does anybody really know Mr. Cliquot, who became famous largely thanks to his bubbly widow.

It was the period of the "name of the reputation". Today, on the other hand, we are at the stage of the "reputation of the name", which cannot go without a linguistic and marketing validation.

Today, to gain recognition, you need a name that can elbow its way through the cluttered, very cluttered world of brand names, denominations and labels - a market of names where, once again, supply far exceeds demand.

We have therefore seen an end to the conception of new brands on the basis of the loves between families, where one with a name as common as Rossi merged with another with a name as unremarkable as Martini. The question that arises today is rather more of the sort: "Will we call our new cheese *gorgombert* or *camenzola*? Or perhaps *cambozola*?"

Evidently it is not enough to mix camembert with gorgonzola, or to mix their two denominations.

□ *Eurologos Group. Translating and publishing where the languages are spoken.*

It is not uncommon for multinational companies selling products for a wide public (for example Nestlé) to be required to manage hundreds of brand names in every latitude and longitude of the planet. And for each denomination actually used, they often have to create - and submit to international registers - several denominations that are both phonetically and orthographically similar. One reason for this is the need to prevent possible attempts at falsification or unfair competition.

As for neologisms for new products or new technological processes, the creation of new denominations calls for the expertise of philologist-translators. Especially when denominations in several languages are concerned (which is increasingly the case).

In the section and the chapters devoted to adaptation of advertising materials, we shall see how the intervention of translators may prove necessary right from the first phase of writing through to the last editing just as much for printed matter as for audiovisual and multimedia work.

What is more, some international agencies have even found in the specific niche of multilingual marketing consultancy their own highly specialized and original position on the market.

Part Two

**From
translation quality
to
technical translations**

2.1 The "mother tongue" factor: the integrated international network

In which we look at the first quality factor in translation: the "mother tongue" - the translator's "own" language, which he masters in both speech and writing. In the country where the language is spoken, naturally.

2.1.1 The sorrowful mysteries of translation

"To translate is to write" said Marguerite Yourcenar. The feat of "*transducere*", or taking a phrase or text "beyond", into another language, is in many ways a process of integral rewriting, a complete recasting of the original, sentence by sentence, letter by letter. The fact that this operation is free of the concerns of the initial creation does not relieve it of the sorrowful mysteries of writing that the translator fully shares with the copywriter. The advantage of already knowing what he is going to write is more than offset by the difficulty of having to remain faithful to the source text. For this process to be achieved, the translator naturally must have a complete command of the value of each word and each syntagma, within the harmony of the sentence and its context.

Everything must be reconstituted. The accuracy of the words and, at the same time, the stylistic value of the original text - its tonality and tempo, its strengths and hesitations. For example, a translation must also take into account calculated ambiguities or intentional naiveté in the original.¹⁷

A text is never innocent and the translation must be officiated like a stylized sacrifice that, in spite of everything, is dedicated to faithfulness. Even morphological differences compared to the source text should be justified in terms of the accuracy of the translation. This is particularly true of commercial and technical texts. It should be possible to discern the texture of the original in the fiber of the translated text, whilst, of course, maintaining a style of writing and a morphology that are appropriate for the target language.

2.1.2 The language in which you can brush against error

In order to practice this form of devotion, the translator should work only into his mother tongue. This is the language (usually the only one) through which the translator is able to express his entire cultural essence. It is the language that enables him to play host to the soul of the original text.

Command of the target language must be "perfect", i.e., "unique". Cioran¹⁸ speaks of it as the language in which one can allow oneself the supreme luxury of "brushing against error".

Another born and bred French writer - rather than French by adoption like Cioran, who is of Romanian origin - remarks that a successful writer's command of the language and grammar is that of a "code breaker". Though somewhat far-fetched in appearance, his comparison is very appropriate.

Unfortunately, translation schools are still not insisting enough on the extremely important factor that is the mother tongue, in spite of the fact that it constitutes an essential basis for any meaningful study of translation.

2.1.3 Following the evolution of language

A translator is not only required to work into his "mother tongue", but also to ensure that his command of the language is constantly nourished and renewed. Languages are in a state of constant transformation. In fact, they change more than we might think: you could say that every ten or fifteen years, almost one-tenth of a language changes from a terminological, idiomatic and even stylistic point of view.¹⁹ To get an idea of this, it is enough to count the number of words being included for the first time in new editions of dictionaries or being removed from them.²⁰

At any rate, how can anybody be expected to master translation into a language that he or she has only learned and been in touch with intermittently or without a long - very long - social and cultural continuity?

Of course, polyglots do exist. They speak several languages, even "without an accent".

Writing, however, demands much more. It is extremely rare - exceptional, even - for someone to be able to write in two or three languages without any lexical and morphological interference. Anglicisms and Germanisms, for example, lie in wait for the bilingual person in every line, snaking around blurred linguistic frontiers, which can be readily and unwittingly crossed.

This is to say nothing of the cultural and conceptual viewpoint.

2.1.4 The language of money, anger and love

Even "perfectly bilingual" translators are forced, at least for long periods of time, to write and translate solely into one language - the one the person develops intellectually and uses every day. This is the language in which he counts money, expresses anger and makes love; the language, in short, used to convey one's innermost feelings.²¹

The frequency of mixed marriages and of family and individual migrations as well as the development of multicultural societies mean that the notion of "mother tongue", previously a simple and relevant concept, is becoming inadequate to define the nature of a person's "first" language.

Our social, media-ruled environment is already exceedingly complex and multilingual. It calls for a level of cultural and emotional identification that is both high and dominant in relation to the language of the heart.

Otherwise a person's mother tongue risks being assimilated to the language of his mother.

This is why we have entered an era of multilingual production and publishing companies, operating on an international scale. It is the era of true, multinational translation and multilingual services groups. We shall return to this key subject in later chapters.

2.2 The translator-reviser duo - the exquisite pleasure of wielding a red pen

In which we discuss the second quality factor in translation: revision, and in which we show how essential it is - in multilingual and commercial publishing - for a second translator-reviser to check the translation.

2.2.1 The inability to let sleeping translations lie

Translators of industrial texts often work frantically in the anxiety of not meeting deadlines. On the other hand, the great literary translators generally have plenty of time; their work is slow. They revise their text several times after letting it lie idle in a drawer. They do this to detach themselves psychologically from the text and to be able to reread it later afresh. It is amazing how long writing can retain its ties to the deepest and innermost roots of our intellect. The hypnotic effect it has on the mind of its author is deep-seated.²²

The same applies to translation, particularly to the translation of marketing texts, but with the difference that, in addition to the orthographic, syntactic and socio-stylistic checks and revisions that have to be carried out, it is also essential to ensure the perfection of the translation as regards semantics and terminological accuracy - even for the rarest technical words. All this has to be done in time-scales that are almost always impossible. Usually, the translation is ordered with the handicap that it is already late: caused by delays accumulated during the previous stages. How often have we heard, "After that, it's only a matter of translation and printing"?

2.2.2 The reviser's mirror image

Despite the miracles performed by translators on a daily basis, accompanied by an appalling number of hours spent on terminological research, corrections and ensuring lexical consistency (hours that are generally not counted and not remunerated),²³ there nonetheless remains the problem of the time that a translated text needs to rest.

To revise the text in complete freedom, the translator must have the time to be able to put it in a drawer and forget about it. He needs at least a "double lead time" to be able to return to the text and root out any errors or unidiomatic expressions induced by the source language. This time is necessary to develop detachment necessary to return to the translation at a later stage and revise it meticulously as if it had been done by another translator.

It is precisely this comparison that has led some translation agencies, although still far too few, to have texts revised by a second translator, of the same caliber as the first.

This requirement obviously calls for at least two translators - professional twins - being available, to ensure that one can start revising a text the other has translated the moment the first version is finished. In fact, it is not the text that should rest, but its translator who should recover from it.

In this way, whilst one translator buckles down to the task of revising the text translated by his "partner", the other translator, acting like a "linguistic double", settles down to rereading another text which has just been translated, red pen at the ready to deal with any errors.

2.2.3 The jealousy of rivals and the double check

But who revises the reviser's work?

The solution to this problem - another crucial one - is not far away, for it is none other than the first translator who will introduce his colleague's corrections on screen. It is acknowledged that the jealousy provoked by the corrections in red ink made on his translation by a translating "rival" makes the translator passionately critical. He will only introduce his colleague's handwritten corrections when it is clear that these render the text more accurate or enhance its quality.

Nevertheless, being accustomed to the process of writing, the translator will have been immunized against the virulent and sterile pride of sometime editors and "translators". Intolerance to criticism is tamed by the many occasions on which he will have noted how fallible the writer and translator can be.

Furthermore, in their parallel and regular role as revisers, translators will have learned to control the exquisite pleasure of policing a colleague's text, using red pen tactics. The passionate competition - if we may take this metaphor a little further - reaches its productive peak when both translators consider themselves as loving companions of the source text.²⁴ As we know, nothing beautiful is produced without the fruitfulness of an act of love.

2.3 The faithful beauty of the "ethical" and "sworn" revision

In which we show that the main quality of a good translation is fidelity to the source text, and in which we discuss how to identify stylistic beauty - even in a "sworn" translation.

2.3.1 As many as ten linguistic checks

It is mainly the speed of execution and the habitually "outrageous" deadline that demand that a translator and reviser work in tandem in bilingual or multilingual document production. There are often very many players involved in producing a text - be it in the drafting phase or in the translation phase. Indeed, once the text is drafted, it is usual for it to be reread several times by colleagues, managers and correctors from other departments. When it comes to publishing a book, members of the family, friends and pupils may all suggest corrections, underscore hesitations, or recommend structural changes. The author takes careful note of these suggestions. Thus the text is rewritten over and over again, and the process of revision becomes almost unending.

Revision can also be pushed to these kinds of extremes in translation, especially in multilingual translation. For high-risk texts, such as, for example, the instructions for pharmaceutical products, a text can undergo as many as ten revisions, comprising semantic, technical and morphological aspects, terminological validation, and uniformity and layout checks.

But by the way, what is the purpose of so many checks and corrections?

2.3.2 Fidelity: not satisfactory, but necessary

Whilst an author or a writer can "content himself" with creating a text with an exclusively esthetic objective, the translator will only be able to consider being satisfied when he has also succeeded in respect of another purpose, which could, by analogy, be regarded as "ethical": his translation must also be faithful. In this respect, it is interesting to note the distinction that Antoine Berman highlights between "literal translation" and "word-for-word translation".²⁵ Whilst the latter is not, properly speaking, a translation (since it is only a calque), a literal translation may be a very good translation. Indeed, literalness can even be considered a criterion of excellence. Otherwise, we are entering the field of adaptation - we shall return to this subject later.

The "ethical" nature of a translation consists of not deviating from the sense of the original text. If, in order to do this, the translator is forced to join forces with other professionals, he will not hesitate to do so. Condemned to the shadowy obscurity of their profession, translators nurture humility as their leading virtue. Their absolute devotion to the original text verges on self-denial. From the first revision, their approach must be one of humility and professionalism. So, whilst amateur revisers inevitably give free rein to their all-conquering ego by rampaging across the pages wielding a sword dripping bloody red ink, good translators will only touch the text to be revised where it is absolutely necessary. They accept the genuine parity between themselves and their "alter ego" colleagues - the latter also being both translators and revisers - in a continuous attempt to take a fair view of the latter's work.²⁶

Indeed, both in the transposition phase and the revision phase, good translators always concern themselves more with fidelity to the source text than with themselves or their linguistic "doubles".

Obviously, we refer here to semantic errors, errors of fidelity, and misunderstandings of meaning. Translation cannot permit these, under penalty of no longer being a translation.²⁷

2.3.3 The intrinsically fallible nature of writing

Unless a beginner translated the text being reviewed, a page daubed with red ink is almost certainly a sign that the reviser is a makeshift corrector (often one of the customer's technicians wishing to make a fool of experienced and highly productive linguists). Or it is a civil servant correcting the text of a translator subordinate to him in the hierarchy. In the public services, and in major international organizations, a kind of caste system operates, whereby translators are categorized on one side, and revisers on the other.

Of course, because of their seniority, the latter do not agree to have their work revised. Moreover, their position is such that they do not do any translating at all. All of which means that the work of those often young

translators who write better than certain revisers is torn apart by the latter, without any possibility of the translator stepping in to correct the errors they introduce - and this does happen! - before printing. The intrinsically fallible nature of writing laughs at the hierarchical rules of bureaucracy. Even in translations.

A striking example of this argument can be found in the title of the second part of this book. On reading it, a young translator made the remark that "technical translation", strictly speaking, does not exist. It would be more appropriate to speak of "translation of technical texts"! Although we were already familiar with the rationale of this statement - it is, for example, at the heart of our discourse on the endemic technicality of advertising - we continued to use the expression "technical translation" out of inertia.

The fact that professionals working in the field of multilingual services demonstrate continuing laziness in using this erroneous expression does not, in our view, constitute a genuine extenuating circumstance.

2.3.4 Sworn translations, linguistic quality and legal value

Producing sworn translations involves calling upon the services of translators who have taken the oath before the courts. These translators stamp and sign the translations as well as the original texts, thus according them the legal value of translation conformity. It should be noted, however, that this legal value does not in any way guarantee the intrinsic quality of the translation *stricto sensu*. These are translations signed by sworn translators whose oath does not bind them, strictly speaking, other than at a moral level.

And it could not be otherwise, for the fallibility of writing, as we have seen, makes it impossible for an oath, however official or solemn, to guarantee that a translation is perfect.

In reality, sworn translations only apply to legal documents and certificates. Quite often, they are even of a rather mediocre linguistic quality because they have not been revised or double-checked. For international contracts or important legal publications, the usual procedures for validation are followed and, finally, a sworn translator authenticates them. After a last check by the latter, of course.

Although it does occur, it is unusual for a client to request a sworn translation not for reasons of "authentication", but out of a concern to ensure that it is "well translated". Here, we find ourselves in the same situation as when a client requests an adaptation rather than a translation, out of fear that the final result will be inadequate. In this case, too, the client has to be reassured as regards the quality level required, and should be made to understand that it is not worth spending the extra money for a sworn translation, when, in the case in point, it is of no use.

As with sworn translations, sworn interpretation requires persons who have taken the oath before the courts.

In addition, of course, to criminal lawsuits, sworn interpretation is required for civil deeds (marriages, expert assessments, etc.).

It should be stressed that sworn translators and interpreters of a high caliber are becoming increasingly hard to find due to the ridiculously low prices paid by the courts.

2.4 Terminological validation and multilingual homogenization

In which we show the vital importance of terminological work upstream (compilation of glossaries) and downstream (lexical check) from the production line of a multilingual text.

2.4.1 The word boom and technical terminology

So-called technical translations, as we have seen, have also become advertising texts. However, the problems associated with terminological difficulties remain critical. In Europe, only a small number of translation companies have been able to take the first steps towards solving them. Terminological accuracy, in fact, constitutes the essential characteristic of this type of translation, of which neologisms are the main ingredients. The French language, for example, has experienced the addition of almost 15,000 new words over the last twenty years. Most of these neologisms are rather technical, and represent a genuine "word boom" that is not likely to subside given the ever-increasing number of technological fields that are opening up.²⁸

The person appointed to resolve problems of terminology is of course the terminologist. With the aid of the translators, it is his job to create and update the highly technical multilingual glossaries. The practical support of a documentalist responsible, upstream, for providing the relevant general technical documentation, enables terminologists to avoid the dubious and incestuous practices of makeshift neologism in their glossaries. Of course, like translators, terminologists also have numerous translation aids²⁹ at their disposal. Recent translation software includes such programs as IBM Translation Manager (USA), Translator's Workbench and MultiTerm by Trados (USA) and Eurolang-Site Optimizer (France).

2.4.2 Hi-tech glossaries upstream

The terminographer's main function is to build up multilingual technical glossaries specific to each client company or company department. The translators and revisers can then refer to such glossaries in their various languages. At this stage, the client's document production managers have usually already approved the list of technical terms and key lexical expressions. The launch of new - often hi-tech - machines and products requires that these glossaries be constantly updated with new words and expressions. Of course, this can also be done in the languages of markets not initially envisaged.

In reality, there are few companies or translation agencies that can afford to employ a terminologist. Faced with the problems posed by the translation of technical terms or problems of neologism, often the answer is to merrily cobble together makeshift solutions. And yet, it is not enough to style oneself as a philologist. To create new words, there are often complex etymological rules to be followed.

2.4.3 After mother-tongue translators, the era of terminographers

Sadly, the problem to be squared is, as always, an economic one. One still finds communication managers who would not bat an eyelid at paying the earth for very expensive and sometimes dubious billboard advertising or media plans. But when it comes to translation and multilingual editing, they become singularly thrifty, if not irrationally stingy. Failing to tackle the problem of effectiveness in the other languages (i.e., other markets!), they allow themselves to be misled by the shortsighted prospect of short-term savings, which in the end turns out to be a non-economical approach. Thus, there is a tendency to put off indefinitely the problem of perfecting the technical terminology of multilingual texts.

The leading professionals in the translation and multilingual editing sector were expecting the 1990s to usher in an era in which it would be possible to make the qualitative leap of introducing the terminographer and documentalist as regular players in the translation business.

It was hoped that after the recognition, in the 1980s, of the essential need for texts to be revised and translators to work exclusively into their mother tongue, the time had come for terminologists, documentalists and multilingual coordinators to be acknowledged as irreplaceable figures in the chain of functions comprising the production of a multilingual text.

The economic crisis, which had such devastating effects during the first half of the 1990s, slowed down this process, to the extent that even today only large translation companies can afford (to the detriment of their own profitability!) a genuine terminological validation by means of glossaries that are constantly and relevantly updated.³⁰

The correctness of the language and its multilingual uniformity do not cost so very much (in terms of the results), but they do a lot nonetheless.

On this subject it is interesting to quote a professional translator who has extensive experience in both technical and multilingual translation. In his book, “A Practical Guide for Translators”, Geoffrey Samuelsson-Brown highlights the need for the harmonization of a text translated by several persons simultaneously. “There are times when a translation project is so large that it is beyond the capacity of a single translator. It then becomes necessary to appoint one person who has overall responsibility for harmonization.” (Multilingua Matters Ltd, Cleveon, 1995)

2.5 The myth of the technical translator

In which we show the lack of foundation of the concept of "professional technical translator" in a technological world in which the number of specialist areas is constantly increasing, and in which we recall the need for translators to be philologists and socio-stylists.

2.5.1 The ever-increasing number of technologies confronting translators

Even in international institutions, which employ huge numbers of staff and still operate pharaonic organizational charts, civil servant translators still cannot be wholly pigeonholed into specializations. This is despite a relatively limited number of technical fields, compared with the number that private-sector translation agencies have to deal with.

Furthermore, how can you claim to have specialist translators when you know that technologies are constantly developing and multiplying?

Of course, the versatility of Renaissance men, which enabled Leonardo da Vinci to juggle the arts of painting and architecture with those of mechanical engineering, disappeared a very long time ago. Such versatility was possible to the extent that the scientific and technical world - although already polyhedral - remained altogether relatively simple and limited.

It would be absurd to demand of the translator something not even demanded of the writer: an in-depth knowledge of the most wide-ranging and divergent technological fields!

2.5.2 The madness of the pigeon-holed specialism

However, translation schools have done well to resist the calls from those who, particularly at the beginning of the 1980s, were advocating the teaching of what was termed technical translation. The madness of specialization could have led to a particularly obnoxious form of scientism and (false) technicalism.

In fact, there are no specific translation principles relating to the translation of technical texts. All that you can do, if you want, is to adopt a teaching approach oriented towards technical translation by making students translate this type of text rather more often.

In reality, most leading members of the profession are requesting the universities and translation schools to give their students an increasingly "classical" training. Enrico Arcaini, in his work, *Analisi linguistica e traduzioni*, Pàtron ed. Bologna, 1986, even went so far as asserting that "...the translator must be a linguist, who is in the best theoretic position to be a translator, because he holds the tools to analyze the code and is able to convey the phenomena he deals with". He then demands of the translator a high level of professionalism: "the task of the translator (inevitable third party) is precisely to recognize the intention behind the text. Translation is becoming a complex operation." (abide)

The result is a graduate translator who is more literary and philological, has a greater mastery of his mother tongue and is increasingly able to juggle with socio-styles.³¹ Even when this is to the detriment of his always-laughable so-called specialization in engineering and electronics, for example.

The cultural profile of the translator should bear a closer resemblance to that of the general philosopher (lover of meaning) than to that of the "jack-of-all-trades" specialist (lover of concepts).

Whilst the former is prepared to tackle any text (even the most technical), the latter runs the risk of already being obsolete before starting the job (even the most simple). A love for meaning, and fidelity in rendering are the very cornerstones of the translator's profession.³²

2.5.3 The translator as an insane lover of meaning

The meaning, the whole meaning, and nothing but the meaning - that is the desire of the translator. Marie Csolány refers to the translator as a "dancer in chains", dancing in his own mother tongue, but chained by the fidelity to the meaning and nothing but the meaning.

But then, what of the translation of technical texts?

It should be said that in the production of industrial and commercial documents, every text is technical. The only relevant problem, at this level, concerns determining the degree of technicality and the terminological rarity, in other words assessing how well known the terminology is.

A technical text is nothing more nor less than the description of a technological (i.e., logico-technical) operation by means of suitable and specific terminology. Once the terminology problem has been solved, as we have just seen, with technical dictionaries and the prior compilation of phraseological glossaries, there remains the problem of being in a position to translate the description competently.

The solution to this problem lies in two factors: the degree of technicality and, above all, the degree of internal intelligibility of the text.

We shall see in the following chapters how these two levels relate to the specialization of the translator, the reviser, the terminologist and the technical corrector - all of whom share the task of reproducing the meaning and nothing but the meaning, in the target languages.³³

2.6 The fantastic deception of the "specialist" translator

In which we continue to explode the fairyland myth of the specialist translator, with which some "mailbox" translation agencies entice their prospective clients.

2.6.1 The phantom army of "specialist" translators

Before further clarifying the procedures and conditions necessary for carrying out technical translations, it is necessary to wring the neck of a deception that we still find much too often in the advertising of so-called translation agencies.

This concerns the fantastical offer of "technical translations" that certain agencies make to their prospective clients. They present themselves as the middleman in contact with an impressive number of "technical translators" ready to solve any problem concerning specialized translation. These "all risk" agencies readily boast about how their files contain the details of several hundred translators, each "specialized" in a particular field, thus trying to give substance to the chimerical idea of a secret army of translators, all linked to their telephone switchboards and devoted to one, minutely defined specialist field.³⁴

Of course, reality is quite different. The same translators can be found in the files of other translation agencies, which are sadly similar and just as boastful. Here, they may even be classified under different "specialisms".

2.6.2 Two lines, a fax and a box of index cards

In actual fact, the supposed specializations offered by these translators are no more than the result of a fairly arbitrary and random classification effected by these agencies. To back up their desperate marketing attempts, they simply classify the CVs they receive in the mail in response to advertisements or by way of spontaneous applications, and the criteria they use as a basis for these categorizations are the claims made by the candidate translators themselves!

These outfits are almost certainly so-called "mailbox" agencies, whose operation is limited to subcontracting translations to the freelance translators presented in their advertisements as "specialists".

In fact, the number of "specialisms" is usually inversely proportional to the size of the agency's in-house staff. In many cases, this consists simply of one "manager" and a secretary who is responsible for the two telephone lines and the fax, and keeps the box of index cards up to date.

Dictionaries at the ready, the thus "classified" translators translate, as well as can be expected, everything they are given: of course, they also work for other agencies and - often unknowingly - under the umbrella of other "specializations".³⁵

As soon as the phantom intermediary agency receives a completed translation, it limits itself to simply changing the envelope and enclosing its own invoice addressed to the client. After all, it has no in-house translators capable of checking and revising the work before dispatch.

2.6.3 The overclaim of mailbox agencies

It is therefore easy to understand how all manner of freelance translators can become highly regarded "specialists" in the imagination of needy agencies.

In fact, their true specialty lies in being able to save the bacon of agencies in distress that use the so-called "overclaim" method: too many promises made to the prospective client about services they can neither provide nor check from within their company.

Furthermore, it is not exceptional for these translators to be good and professionally conscientious, to the point where they provide excellent translations, over which they have spent many a long evening heroically working at their desks.³⁶

Good translators can perform miracles, even in fields in which they act as improvised "specialists".

The problem is that it is not possible to systematize and program "miraculous" activities.

Of course, there are enough technicians who, whilst presenting themselves as technical translators, should be more appropriately considered correctors of technical terminology or technical consultants. It is in these roles that they can be used most profitably³⁷. Such people are basically top-level technicians who translate as a supplementary activity.

2.6.4 Technical consultants and non-technical translators

There are also self-employed consultants attached to engineering firms who, among other things, fulfill a technical consulting role by working as correctors or terminologists, on behalf of one or more fairly large translation agencies. They work in close cooperation with the translators and revisers of the texts, or, still more relevantly, with the terminologists. Often all that is necessary is to contact them at their office, laboratory, workshop or medical practice, or at their home, and you will receive the corrected text or checked terms by return fax or by modem. At the end of each month, they draw up their account for the various services provided - services that may often have been minimal but are always highly valued.³⁸

Asking them for entire translations is therefore nonsensical for two reasons.

Firstly, they are not translators, i.e., professional writers. To be honest, it is actually quite rare to find one who can write well and is a good linguist to boot. Sometimes they are called "translators", as we have seen.³⁹

Secondly, their price would not be competitive or - and this boils down to much the same thing - their level of profitability would not be acceptable. Since these are professionals who are well paid in their sector, producing long, perfectly translated and typed texts would not be a profitable undertaking for them. Each to his own trade.

2.7 Intelligent technicality and translatability

In which we define the level of translatability of a text and in which we stress that its acceptability is proportional to its logico-formal intelligibility. Particularly if it is a purely technical text.

2.7.1 The linguistic quality level of the technical text

A well-written text - be it about molecular biology or the maintenance of a laser printer - can be translated perfectly well by a good "generalist" translator, even if - however ridiculous it may sound - he knows nothing at all about chemistry or electronics. The only condition required is that the translator has ad hoc glossaries at his disposal, and, as we have just seen in the case of highly technical texts, can call upon the assistance of a technical consultant when required.

However, the level of linguistic quality of an original text defined as "well-written" is still to be determined.

Obviously, the only parameters that concern us in this definition are those that determine its degree of acceptability, in particular that which makes it possible for the text to be accepted for translation. Indeed, when one talks about the acceptability of a translation, one should also define the acceptability of the source text, since the former, as we have seen, is always proportional to the latter, if only for the difficulties involved in translating it.

One can say, therefore, that a "well-written" text - a technical text in the case in point - is one that is perfectly intelligible from a logico-formal, semantic and syntactic point of view. Contrary to what one might think, these are not abstract observations. Badly written or barely intelligible technical texts are more common than one imagines.

2.7.2 The "ignorant" translator and the intelligible text

A well-written text is a text that has a perfect overall meaning, even if the meaning of certain words may, at least at the outset, not be familiar to the diligent translator who is a consummate professional despite knowing nothing, or next to nothing, about the field in question.

Hyperbolically, it is as though he/she had to translate a dialogue from the Smurfs where, instead of technical terms, the word "smurf" and the verb "to smurf", with all its derivatives, were used.⁴⁰

In this connection, it is worth noting, once again, the extent to which the active principle of translation is based on so-called universal categories - those that are common to all languages, even the most culturally disparate. It could be said that, practically, all one needs to do is to find the precise term, locution or lexical expression to indicate the technical and unusual "thingamajig" in the source language.

Obviously, we are referring here to a functional and fairly factual text with a simple morphology, but comprising terms and lexical expressions for specialists. Technical texts are very often (and should always be) of this variety.⁴¹ It goes without saying that "generalist" translators and revisers often call upon specialists in the field. The latter may include technicians made available by the client to help with the terminology and to ensure perfect understanding of the logico-technical operation described in the text.

2.7.3 The intervention of the terminologist and the technical consultant

The degree of this assistance will be proportional to the degree of technicality of the text, and - as we will repeat *ad infinitum* - will also depend on the clarity of the source text!

Any professional translator is supposed to be capable of translating a business letter or a manufacturing contract containing fairly usual vocabulary and style, without the aid of a technical specialist. If necessary, he may consult specialist dictionaries or any available documentation and glossaries. Moreover, the level of average technical knowledge has increased appreciably over the last 15 years.⁴²

If, on the other hand, the text deals with technical arguments, which are not very widely known or even quite uncommon, other situations may arise.

Firstly, a terminologist or technical consultant may be called in. This may occur - as we have already seen - both before and after the translation, as in the case of technical correctors.

In the case of large multilingual translation projects, such procedures are almost always implemented in advance. The drawing up of glossaries constitutes an essential part of them.⁴³

2.7.4 The technical test of the client as corrector

However, it is not uncommon for the client - often a multinational company - to entrust its subsidiaries or its dealers abroad with carrying out a linguistic check of the translated documents.

In this case, it is worth establishing a sound relationship with the final correctors beforehand, in order to neutralize any "linguistic aggressiveness" on their part - a factor with which one always has to reckon when exporting a translated text to the country of the target language. A visit to the premises of these correctors might even be envisaged for this purpose.

The reciprocal knowledge between the translator and the technical corrector appointed by the client makes it possible to establish a climate of esteem and above all tolerance as regards the language and its umpteen styles of expression, all of which are entirely acceptable.⁴⁴

It should be noted that most of the differences of opinion between the translator and the client's corrector paradoxically stem from stylistic considerations rather than terminological ones. Furthermore, the paradox described here is not entirely unfounded, as even the most technical texts are basically descriptive and contain

implications that are to some extent culture-specific. Federica Scarpa, in her book “*Studi sulla traduzione tecnica e letteraria*”, Edizioni Lint, Trieste, 1990, mentions this aspect when referring to, amongst others, Peter Newmark. “The uniqueness of the referent, in the source language as in the target language, facilitates translation from a terminological point of view if exists a special glossary in which each word of the source language corresponds to an equivalent term in the target language. As Newmark remarks, terminology only accounts for 5-10% of an informative text, which implies that at least 90% of the text consists of its morphosyntactic structure, in other words its style.

In this case, the client's technical corrector, like any other reviser, must arm himself with humility in respect of the text received, whilst checking it meticulously from the point of view of terminology and technical clarity. In these areas, however, he/she must be uncompromising.

On the other hand, these technical experts, generally blessed with very little of the know-how specific to the writing professions, may be tempted to abuse their position of occasional revisers able to have the last word. At last elevated to the position of supreme judges, they run the risk of indulging themselves in the little linguistic game called "Thank goodness I was there": a bombardment of synonymous corrections in red pen is to be feared in such cases, not to mention the usual procession of repetitions, redundancies, spelling mistakes and other delights typical of novices in the field of translation and writing.

So, each to his own specialism: it is the job of those who draft the texts to write well to ensure translatability. It is the translators' job to translate well.

It is the revisers' job to revise carefully.

It is the technicians' job to correct the technical terms and phraseology or to establish the glossaries for this in consultation with the terminologists.

And above all, it is the clients' job to ensure that the correcting job entrusted to the foreign engineers is carefully prepared - and limited.⁴⁵

Part Three

**From
direct translation
to
adaptation quality level**

3.1 The "Somebody" Syndrome and direct translation

In which we discuss the client's anxiety faced with the non-transparency of the translation process adopted by "mailbox" agencies, and in which we describe how meeting the translators can dispel any doubts the client may have concerning their competence or the terminology used in the text.

3.1.1 The legitimate fear of the unknown translator

Let us put ourselves in the shoes of the client - typically a businessman or a manufacturer who has ordered a translation, which of course is about his product. The product often represents his professional career, the bread and butter, not to mention several years' efforts. He has spent a very long time painstakingly fine-tuning it, to the point where he has a lovingly perfect knowledge of it. This knowledge has been expressed in a technical advertising text he has had rewritten and reworked several times in his own language. He knows all the terms used in it - every subtlety of description and argument, every metaphor and litotes - by heart.

In short, he feels that this text is as one with the product, and rightly so. Thus, from the moment when this text lands on the translator's desk between the dictionaries and the keyboard, our client begins to suffer the anxieties associated with the difficult process of taking off again, and the fact that for him the end result is always uncertain particularly since he is no longer in the position to check it personally.⁴⁶

Who will be translating the cherished text? The task of restituting its semantic and stylistic elements is entrusted to a faceless "Somebody" - somebody or someone he has never met. Someone who "may well not understand a thing" about the product or who, in any case, will probably go and "spoil its brand image" by producing an approximate translation or even a text amounting to nothing more than laughable gibberish. Indeed, the spouse has just shown an instruction leaflet for a deep fryer, which brightened up the mealtime conversation by causing considerable mirth at the expense of some merciful anonymous translator.⁴⁷

3.1.2 The personal meeting and follow-up with the "ex-Somebody"

The only solution to the problem we have termed the "Somebody Syndrome" is to enable direct reciprocal contact between the client and the translator/reviser. The mere fact that he can meet the latter, assess their cultural level and confirm that they are indeed native speakers, helps put the client's mind at ease.

The Somebody has a name. The client has spoken to him on the phone, and they have even met during the client's visit to the multilingual document production office where he also had the opportunity to speak to other translators. He has made sure to "entrust" them with certain technical terms concerning the product - even in Danish (the only Viking words he can write!). The ex-Somebody in person has contacted the product manager to ask for clarification of the ambiguous meaning of a sentence or certain terms.

In this way the ex-Somebody has become a real partner. Together with other ex-Somebodies, he makes up a team, which the client can invite to visit his factory. He even provides confidential documentation for them. From this moment on, he has a team of linguistic specialists whom he can proudly introduce to foreign partners. That is a linguistic service he did not dare dream of. Especially if the provider of this service has an international structure with subsidiaries abroad.

At this stage, the Somebody Syndrome has of course long since disappeared.

3.1.3 The in-house translators of large translation and publishing companies

The client has even seen his position strengthened in terms of the relationship with his international partners. Previously, he had been totally subordinate to them from the point of view of the language of their specific markets.

He has even freed himself from the linguistic dictates of the marketing manager of his French subsidiary, who had obliged him to have all translations carried out in Paris, at a high price and a snail's pace (by an advertising agency in which his *spouse* was, coincidentally, a partner).

But there you have it. To effectively combat the very real "Somebody Syndrome", the translation agency must have in-house translators: translators, revisers and terminologists whom the client can meet, and whom he can telephone at any time for advice or a recommendation, or to discuss a sentence that needs modifying or inserting.

Only an in-house team gives the client the opportunity of contacting the translators and harnessing their skills with those of his technical experts to have them contribute - usually to their great pleasure - to the preparation of glossaries, and solve a multitude of minor translation problems revolving around technical terms and neologisms.⁴⁸ The ideal situation, as we have seen, is where the translation company has branches abroad, which are responsible for contacting the client's international offices.

"Mailbox" translation agencies, on the other hand, which subcontract all or most of their work to freelance operators, have to shield their translators from their clients and their clients from their translators.

Obviously, they depend on it for their survival. As does the harmful persistence of the Somebody Syndrome.

3.2 The acceptability of translations and why they are criticized

In which we begin to discuss the criteria that make a translation acceptable and the admissibility of the criticisms made by clients/correctors.

3.2.1 Supplying words in unknown languages

Supplying a translation is a commercial delivery. It is therefore subject to the contract drawn up between the client and the provider of the linguistic services. But, as with any service provided, a translation must attain a certain threshold of acceptability.

As we have seen, this threshold is determined by the complete restitution of the content of the source text in the target text, with regard to meaning, syntax and terminology.

Unlike most industrial and commercial products, a "translation" is by definition difficult for the client to verify. Indeed, it is precisely because our hypothetical businessman does not have any specific specialists in his company that he calls upon the services of a translation agency.⁴⁹

When he receives the texts translated into different languages, which his staff for the most part either do not know at all or - and this amounts to the same thing - scarcely know, he finds himself in the unfortunate situation of not having sufficient guarantees as to the quality or admissibility of the delivered product.

Despite having chosen the most reputable agency offering the most complex and rigorous translation processes, he will nonetheless be forced to ask his subsidiaries or distributors abroad to check the text, each in their own target language, as we have already seen.

3.2.2 The uncomfortable position of the client and the translation quality level

If everything goes according to plan - as in most cases when you choose a translation agency that looks the part - everyone is happy.

If, on the other hand, a "corrector" puts forward objections, the client does not really know whom to believe.

In the meantime his prestige and, above all, his political position may be in jeopardy.

Even if he wanted to believe his translation agency, how can he not bow to the wishes of his dealer who asserts so conclusively that "the whole thing's got to be rewritten"? How can he hold out against the salesman on the Italian market who "assures" that the translation was not carried out by a native Italian speaker? How can he defend the text when the Portuguese product manager "swears" that the translation is a word-for-word rendering and that the style is so ponderous that the translation should be thrown in the bin?⁵⁰

We exaggerate, of course, but it can happen.

One of the subsequent chapters is devoted to the legitimate contesting of a poor translation. But first of all we shall deal with cases where the objection is more or less unfounded.

A few preliminary considerations may prevent serious errors of judgment.

First of all, what are we talking about? What is the quality level by reference to which acceptability is being contested?

At this initial stage, we are talking of translation quality. This is determined by the semantic restitution of the source text in a target text that is syntactically correct.

There is therefore no question of talking about the adaptation quality level or even of the editing quality level. Secondly, although it is generally agreed that we live in a world in which people who can write properly are scarce, conversely it is often found that critics, particularly of the "literary" variety, are superabundant. But specialists in the writing professions know that just as often, criticism is not only unfounded but also unreasonable.

3.2.3 It is by his critical tools that a good corrector is recognized

Would-be critics often betray their illiteracy by the wretchedness of their tools of analysis.⁵¹

In this case, they rarely go further than the banal expressions indicated above. On the other hand a professional corrector can be recognized by his critical tools, and by the quality of his tradesman's metalanguage, i.e., the precision and suitability of his language of analysis. When one finds sententious approximations, lazy clichés or generic truisms instead of stylistically detailed observations, pointed annotations or pertinent and well-founded remarks, one can be sure that the "corrector" is an uneducated person playing at being a professional intellectual.

And when, on top of his constant striving to show off, this character is a frustrated technocrat or a minor civil servant, there is the risk that his approach will border on a pathological reaction.⁵²

3.2.4 Overzealous correctors and linguistic demons

The good corrector can therefore be distinguished by the humility of his approach (a humility characteristic of those who put their writing at the service of industrial communication, and communication in general), by the sometimes restrained if not hesitant modesty of his remarks, and by the rigorous tolerance of his deliberations which he knows are intended for colleagues to whom at any event they owe the honor in arms. But above all, a good corrector is someone who, even if he makes corrections left, right and center, is aware that the client only pays for the level of quality, in this case the level of translation quality. Otherwise, we find ourselves faced with cases of unfounded criticism. And the acceptability of the translation can never really be questioned.

The client however, could not wholly banish his reservations concerning the text, which was to a certain extent disputed. He remains stuck with the problems stemming from his relationship with overzealous staff, whom he "hailed" as critical partners.⁵³

As we know, something always sticks after calumny or slander. Thus, the temptation to arouse the demons of the regrettable and sterile linguistic debates is too great. The objective that we are aiming for, it should be remembered, is that of ensuring the acceptability of the texts and the quality of the editing.

But other harmful elements must also be resolved before one can seriously establish the acceptability of a translation.

3.3 In-depth reading by the translator and the uneven criticisms leveled at him

In which we look at in-depth reading, the first stage in the translation process. And in which we present the problem of textuality of the criticisms and translators' sensibilities.

3.3.1 Close reading by the translator

Translators are first and foremost readers. In fact, they are readers *par excellence*, and for a good reason. In order to rewrite the text in its target language, they must first have read it with a level of intensity that could hardly be more penetrating.

They approach this reading both from an overall view as well as being "pernickety". The purpose is to gain both a general idea of the text and to analyze each detail, each syntagmatic unit. He has both the capacity to record the most allusive and unexpressed resonances in it and can decipher the codes and micrologics that breathe meaning into all its locutions.

The translator's reading is conscious - wholly conscious. Even the most enjoyable text does not distract him from his ruthless analytical activity. Thus, he loves (or loathes) with his eyes open. He knows that the fidelity of his translation depends on the alertness of his "optical sweeping". The possibility of his translation accurately reconstructing the entire semantic and morphological content of the text he has read depends on his capacity for observation.⁵⁴

But the translator, after the fashion of a very futuristic intelligent scanner, also records socio-styles, figures of speech and the most original phraseologies. And often, during this reading, he has to start by weeding out the redundancies and unintentional ambiguities, conceptual illogicalities and the ever-trying terminological repetitions.

3.3.2 Textual analysis by scanner

In short, the translator's reading constitutes the most open and tolerant reception of linguistic and cultural otherness into his own language and culture.

Linguists have called this type of reading "in-depth reading". Translators are therefore some of the few people who practice in-depth reading, ranking in turn among the rare genuine readers of our time. They are among the very few people who - albeit by professional obligation - analyze the text and the discourse.⁵⁵ In fact, translators focus on the critical reading of the texts and not the psychological comments on the cultural life of their authors.

And perhaps this is where the stumbling block lies between translators and those who make superficial criticisms of their translated texts. The fact that the latter express themselves by generic locutions or clichés, make their statements unverifiable, and therefore irrelevant. These even become ipso facto disagreeable declarations in the eyes of the translators who detest commonplaces and omnibus words (particularly, of course,

when they refer to the analysis of their translations). It is difficult to accuse them: as we know, they only accept criticisms from their equals.

3.3.3 A linguistic rearguard battle

Since we know that a good translation is one which does not sound like a translation, any amateur reviser feels he is obliged to observe that the text he has in front of him has been translated "word for word" or that it has been written by a "non-native speaker".

Given that the practices of the mailbox agencies are by no means on their way out, it is not uncommon for some of these observations to be well founded. The fact that the text is not subject to revision, and that very often translations are still carried out by non-native speakers, means that these agencies of the lowest order are succeeding in giving the profession a dismal (and obsolete) image, or are fostering this image.

In actual fact, even original texts sometimes resemble translations, with many "intrusions" from foreign languages creeping in.⁵⁶

And a good thing too, many linguists would say, since a closeted language becomes incestuous and rapidly archaic. French, one has to admit, is an especially sensitive language. The ultra-conservative purists are intransigent, if not numerous, but fortunately they are losing. They are pursuing a rearguard action when all is said and done.⁵⁷ The linguist Claude Hagège even delighted in gently mocking these defenders of a cause that must be lost at all costs. In one of his books he even quoted a very significant remark on the subject dating from the... sixteenth (!) century: "It is not at all incorrect, but highly commendable: borrowing maxims and words from a foreign language and adapting them to one's own".⁵⁸ Naturally, one should not advocate writing texts that are artificially filled with barbarisms. Far from it. If one subjects three texts written by leading journalists or essayists in their native language to the analysis of these overly expeditious "criticisms", it is by no means certain that they will not be judged as being "translated literally" or "by non-native translators". It is nonetheless true that the temptation to declare that the text has been translated "word for word" or "by a foreigner" is all too easy. Caution!⁵⁹

3.3.4 Unwitting author's corrections

However, the thing that makes translators particularly angry is the unfair accusation that there are "mistakes" in their translation, which in actual fact are merely the result of poorly drafted and poorly written original texts. The client's correctors do not look at the original texts, and thus happily indulge in author's corrections, heaping the blame for their correcting work on the poor translators. Sometimes, whilst doing so, they even attempt to cast the latter in the role of whipping boy. Clients should recall more often that accounts are sometimes settled through the agency of a professional translator.⁶⁰ However, these author's corrections are in most cases none other than what Jean-René Ladmiral called the quest for "quasi-perfection": the asymptotic effort to improve - always presumed to be possible - the state of a translation, which thereby constantly finds its way back to the translator's desk.⁶¹ It is also possible for this search for "quasi-perfection" to be carried out by correctors who may be very far from the communication strategy set, for example, by a multinational.

Indeed, it is by no means guaranteed that a corrector in a subsidiary is always on the same wavelength as that defined by the parent company in the Corporate Identity Handbook. As we shall see in the following chapters, marketing often meddles with translating. During the International Conference in Paris, *La liberté en traduction*, held in 1990 "in honor of Danica Seleskovitch and the interpretative theory of translation she founded", the Director of the Publications Department of Digital Equipment France made the following remark: "Translation strategies should therefore arrive at a difficult compromise between this standardization constraint [*house style, ed.*] and the essential flexibility, which the adaptation of a product to the cultural requirements of the targeted countries necessitates".⁶²

3.4 The price of style and the pen: marketing meddles with writing

In which we describe the temptations facing clients' correctors - particularly abroad - when they are entrusted with revising translated texts. And in which we discover that at times the Peter Principle also applies to those responsible for complaints.

3.4.1 Cross-border linguistic orthodoxy and offices abroad

Anybody who barely knows how to write always wants to rewrite a text given to him to read, provided he is paid for doing it and knows that the text is a translation. If, moreover, it has been translated abroad (or if one believes it to have been translated abroad), the "local" reader may be seized by a feverish urge to rectify matters, and will suddenly feel that he has been entrusted with the highly patriotic mission of "purifying the stylistic and territorial violation" to which the text has been subjected.

The reflex of some Dutch and French (and not just Parisian) revisers when they have to revise a text, which they know has been translated in Belgium, is well known. Prejudices are the order of the day, despite it being quite well known that little Belgium, especially the French-speaking part, has a long tradition of grammarians of the highest caliber, such as Goosse, Doppagne, Hanse or Grevisse.⁶³

Moreover, it is widely acknowledged that cross-border populations defend the linguistic orthodoxy of the culture to which they belong with unequalled determination and vigor.

Despite this, the integralist suspicion continues to lie in wait for any sedentary editing operator. Thus, faced with an imported text, the prejudices risk raining down. One can once again bring out the whole collection of "xenophobic" howlers, even if - as is the case - the translators in question are expatriate compatriots. And even if this expatriation is culturally privileged and fruitful: in Belgium, for example, foreign translators have major homophonic linguistic communities, native language schools, television channels from their countries of origin (some thirty channels available on cable per household!)⁶⁴, international reference bodies, and daily newspapers from many countries in the newspaper stands the same morning. They also continue to keep contact with their families residing in their country of origin, whom they may even visit very frequently.⁶⁵

But as we know, the "polemos" potential for linguistic questions, in this case the critical over-sensitivity as regards problems in the mother tongue, is always very high. Therefore, best avoid this pitfall by going straight around it. In fact the best solution is to use local mother tongue translators to neutralize all linguistic prejudices. Linguistic services and multilingual publishing companies with international subsidiaries provide the radical solution.

3.4.2 Guarding against the chauvinism of dealers who correct: the international translation agency

Of course, here we are talking of "mother-tongue" translators - and they are legion! - who have followed studies in their language and countries of origin. We have long since seen the end of the "immigrants" of yore and their isolation upon losing all contact with their base language.

The client who calls upon correctors in the target countries to check the translated texts must be very careful in the way he chooses and prepares his staff. He should also carefully delimit the field of understanding for a mission that could prove fairly delicate, in order to avoid his correctors taking themselves for members of the Goncourt Academy promoted to the grade of marshal, armed with a pen of ratification. The Peter Principle, according to which everyone is "naturally" led into crossing the threshold of incompetence during his career, also lies in wait, and especially for those entrusted with temporary assignments.⁶⁶

Of course, it is possible that, in order to get round the matter, the client will make concessions to his correctors, even in respect of stylistic rather than technical remarks. An agreement with the managers of his sales force

abroad is worth more than a pen. By the same token, he will have rapped the knuckles of his translation agency, which, moreover, is well accustomed to being stabbed in the back.

The optimal solution is, as we have already seen, to have an international translation agency equipped with a network and subsidiaries abroad.

3.4.3 Tactics against the rational centralization of multilingual projects

Certain scheming tactics used by the local corrector must, however, be treated with intransigence by the client. The first is undoubtedly the implicit or even explicit demand to be able to have the translations carried out himself, on site, by a translator, or a translation agency who "enjoys" his trust.

This is an example of the bold and classic attack for the purpose of sabotage or secession of the rational project organized by the client, for the centralized multilingual document production of his company or multinational.

Unity of communication for multi-market and international products is increasingly an essential requirement, as well as being cost effective.

Multinationals began to centralize their multilingual document production from the 1970s onwards. This new orientation was not imposed without fairly open resistance. Conflicts of interests at the political and economic level were not uncommon.⁶⁷

At times, they still exist. It is not uncommon to come across recalcitrant subsidiaries today. One often finds that they - or just one of their managers - are seeking to ensure that the entire budget for document production is entrusted to their local suppliers. Whilst one should stop oneself, in these cases, from thinking that personal advantages could be involved more or less directly, interests in terms of career and power - even legitimate ones, of course - are quite often at stake.⁶⁸

Why, then, might the local manager not be influenced in his judgments by extra-linguistic factors?

In an attempt to solve all these problems, clients are duty bound to choose linguistic services companies that are truly international. Their international organizations already possesses, in itself, a deterrent power faced with the inflated and arbitrary power of subsidiaries abroad.

3.5 Who has the final word: translator or client-corrector?

In which we examine the contractual and ethical problem of the responsibility of the contracting authority (the client) and of the linguistic consultant (the translation agency), when finalizing translated and press-ready texts.

3.5.1 The three categories of comments

It goes without saying, although it is always better to say it, that despite the complexity of the procedure, the involvement of the correctors (national or international) entrusted by the client to revise the documents after they have been translated, does not usually give rise to any insurmountable difficulties.⁶⁹

But who will have the final say? The client of course! The client remains, as always, the contracting authority.

However, having received the texts corrected by the client's international subsidiaries, the translation agency must point out to the latter its comments on the work done by the local correctors. In particular, it should classify the corrections in three categories.

Firstly there are the necessary corrections, basically linked to the terminology (errors of meaning, more relevant synonyms or more pertinent idiomatic and professional expressions).

Secondly, he must inform the client that the stylistic corrections are equivalents, corresponding more or less to the translator's text (these are subjective corrections, which are not really necessary, or generally due to the excess self-esteem of the over-zealous corrector).⁷⁰

And finally, the translation agency must point out all the errors of spelling, meaning, lexical suitability and style introduced (inevitably and unintentionally) by the reviser in his (ultra-) corrective ardor.

It should also be borne in mind that, as we have already seen, the professional corrector is not usually a professional in the field of writing.⁷¹

3.5.2 The last ethical duty of the translation agency

One of the ethical duties of the translation agency is therefore to provide the client with this final service before he gives his signature of approval for the documents to be printed.

Just as the architect always has the duty to inform his client of the inadvisability, for reasons of kitsch, of placing a garden gnome or fitting a rococo window next to the main door of his house, so the writing professional should always be given the final word - or to be more precise, the penultimate word - regarding a service based on words, even if this is only in the form of advice. Moreover, this is even in the client's best interest, since it is he, let us not forget, who remains legally and economically responsible for the production of his documents.

For its part, the translation agency must fulfill its partnership-consultant contract to the end, i.e., to the moment when the document is passed for press.

In other words, it should behave like the supplier of a modern builder and assembler who provides his assistance on a "just-in-time" basis and from start to finish.

It will never leave its client to carry out the final judgment of its second-hand corrections.

Furthermore, for the multilingual agency, this is the only way of defending the quality of its own services. Not without having courageously and humbly admitted any actual errors (which are always possible and admissible) made by its translators. In this respect, we shall discuss adaptation-quality translation and editing-quality translation in the following chapters.

After the rigorous analysis of the corrections made all over the place by the international subsidiaries, the climate of panic and inevitable denigration of the translator is blurred. And one is normally brought back to balanced judgments and judgments that take account of the ever-difficult challenge of writing a fine line which is acceptable in several languages.⁷²

3.6 "Mailbox" agencies: the commercial function of intermediary despite illiteracy

In which we return to mailbox agencies incapable of handling a dispute because of their relative illiteracy. But in which we also note their real function of commercial middleman.

3.6.1 The surreal prayer of certain translation agencies

When one does not know how to read or write – it is well known - one is illiterate. And, let it be said, illiterate is how one can term all those translation agencies claiming to be able to translate into "all languages" whilst not having the in-house translators able to guarantee the reading and writing of these same languages.

Therefore, every time a translation agency subcontracts a text for translation into a language for which it does not have at least one in-house translator of the mother tongue in question, that agency is illiterate.

Most translation agencies flounder in this lamentable surrealist situation. These are generally very small agencies comprising a few people responsible for administrative tasks, namely prospecting for clients and, above all, dispatching the texts to sub-contracted freelance translators. When these agencies send the translated texts to the clients, one assumes that they have supposedly prayed to the heaven and St. Jerome, patron saint of translation, that the translators whom they have used have done a good job. And what is more, they have prayed for the protection of Hermes that their clients do not question the translations, since they would not know how to reply to them due to their illiteracy in respect of the language(s) in question.

3.6.2 Double check of rare languages

Moreover, even very large translation agencies sometimes find themselves in situations that, whilst not comparable, are at least analogous, since they have to provide their clients with translations into rare languages. These are languages for which they, too, do not have any mother-tongue translators in house able to revise and check the translation with ease.⁷³

But, contrary to languages such as English, French, German, Spanish, Italian, and - especially for Belgium and the Netherlands - Dutch, the so-called rare languages are in fact rarely used in Western Europe.

For these languages, large agencies usually have at their disposal professional freelancers or foreign correspondents - especially through their subsidiaries - with whom they maintain constant and ongoing working relations - two very important characteristics in respect of the quality of work. And deadlines.

But, in that case, how can the large translation and multilingual editing agencies guarantee the quality of service in rare languages, if they do not have any Japanese, Chinese or Russian staff in their in-house teams? By the rule of double-checking, which is still valid.

Thus, two different translators are used, one for the translation and the other for the revision, under the direct control of the agency's terminologist or coordinator. Of course, the level of quality control inevitably does not reach that guaranteed at the summit (adaptation quality and editing quality) for the usual languages, but it constitutes a high, and more than acceptable, standard. Except in the case of editing - we shall come back to this in the following chapters - the clients can be satisfied with this level of linguistic validation.

3.6.3 The charm of small bilingual agencies

The fact that one should be highly critical as regards mailbox agencies in no way means that small agencies should be rejected outright, provided that they advertise themselves as suppliers of linguistic services corresponding to the number of languages - generally one or two - into which their in-house copywriters or translators work.

Indeed, there are many small agencies, managed by excellent translators, which would become more popular if they did not present themselves as all-powerful, "all languages" translation agencies.

But even in these cases, it is in the client's interest to visit the small agency he wants to choose at least once, in order to check personally that it does have translators and revisers on site. The client has no other solution if he is to assure himself that the conditions for a good translation have thus been brought together. Otherwise, he will inevitably run the risk of receiving supplies that are dubious to say the least. And, above all he risks making bogus savings.

Moreover, we know only too well the disastrous and ridiculous end results of illiterate small-fry who consider themselves to be multilingual big fish.

3.6.4 When the intermediary is in demand

However, can it be said that mailbox agencies do not fulfill any useful function?

From a strictly linguistic point of view, they bring no added value to the translation product. They are generally limited to the translation quality level (the semantic and syntactic restitution of the text), which is nonetheless uncertain because a freelance translator provides it without any double check having been carried out.

On the other hand, from a commercial point of view, their operation is nonetheless remarkable. The number of them is proof of that. Clients for whom the quality factor is not (considered as) essential and who do not have in-house staff, in sufficient numbers or of sufficient quality, in a position to coordinate a multilingual project, find them worth using.

Moreover, when you come across companies on the market, it should always be remembered that their existence is quite simply the result of market demand. Otherwise, they would disappear very rapidly.

Viewed from this perspective, economically essential, one cannot begrudge them too much. It is better to look after the causes than tackle the effects. After all, this book is devoted to such an effort.

Part Four

From adaptation quality to editing quality

4.1 Multilingual advertising adaptation and the targeted segments

In which we discuss the adaptation of above- and below-the-line advertising texts and in which we deal with the copywriter/translator relationship to pinpoint the socio-styles of the targeted markets.

4.1.1 The return of copywriters

Above-the-line advertising texts are short. Even the longest are short, rarely exceeding a few short lines. It could be said that the 1980s, when the "above" reigned almost supreme, often relegated copywriters to inventing slogans or thinking up plays on words. Their phraseological horizon was limited to the few seconds supposed to be available for the reading of a three-by-four poster or a four-color double-page spread in a magazine, combined with a bus shelter campaign. This advertisement would contain a headline, a "claim" below the obligatory pack-shot and next to a mini-copy. The latter was often replaced by a "baseline", which in turn was often considered too long.

It is true that the public did not think too much and read even less. The race to consumption was still carefree and very fast.

The model reference advertisement had even become that produced by Benetton: a photo plus a logo and lots of media space (more or less inferred). Anyone would have thought that we were heading towards the fateful era of agraphia, with copywriters on unemployment and translators/adapters little more than museum pieces. An end had come to the opulent body copies after the style of Bernbach or Ogilvy.

One could even wonder whether advertising leaders, by turning their backs on a huge scale on the eternal and irreplaceable power of the word, the *logos*, were not digging their own grave, to the delight of the sellers of advertising space and photographers. Oliviero Toscani, the most famous advertising photographer, is still cynically convinced of this.

But the word, especially the printed word, (fortunately) always has the last word.

For some years now, copywriters have been making a comeback, behind their well-typeset texts. Especially behind a tidal wave of below-the-line where writing is more than ever king. Phew!

4.1.2 No translations, but adaptations!

The flood of activities based on business to business since the 1980s means that printed words have never performed better (taking account of the current and very long economic recession, of course).

Mailshots, sales talk, user's manuals, product presentations, company descriptions, production descriptions, catalogs, leaflets, annual reports, websites, brochures and any number of corporate newspapers and periodicals make up the daily bread of translators in terms of adaptation work.

Their clients are advertising, direct marketing and promotion agencies, public relations firms, and of course the marketing and communications departments of more or less multinational companies - all wanting to defend their brand images and win new markets.

For this, multilingual documents are their ammunition, which is always passable and never effective enough. Their efficiency depends on their ability to adapt to the targeted markets. Hence the pressing demand for adaptations. In theory, the word translation could suffice since it already contains the most usual connotations of adaptation. But out of fear of receiving word-for-word translations, poor translations or dictionary-based translations, clients use this word, which has now become accepted in usage.⁷⁴

When one remains in the language of writing and one talks of adaptation, one finds translators who consider that the value of the word "translation" is in this way depreciated. They regard it as being quite noble and perfectly capable of adapting any original text towards the target language.⁷⁵

4.1.3. Before the socio-style, the geo-style: adaptation quality

However, in advertising adaptation there still remain some problems to be clarified concerning the target market. An adaptation always depends on the socio-style and economic and cultural characteristics of the targeted market segments - those specific to the target language.

The first specific feature of socio-style is geo-style. Is the text to be in the Spanish of Chile or that of the Costa del Sol? Should we be aiming at the Flemish or the Dutch market? And, for the English version, will the choice be US or UK English? As for Portuguese, "this time no hesitation: the paper will only be read by the staff, most of them laborers, of the factory in Sao Paulo".

Once this initial problem of geo-style has been solved, by, generally, calling upon a translator or reviser whose mother tongue is that of the targeted country or region, there remains that of the socio-stylistic constants and variations between homologous segments of readership in the various markets.

If the idea of the source text is well conceived, and therefore well formulated, the translator will most certainly manage to adapt it, even by resorting to the appropriate idioms. The copywriter, however, must follow the advice that we have just recalled in the chapter on the constraints of multilingual translation. And, above all, to attain the adaptation quality level, he will have to follow the single or double return of the text to the translator/adapter closely before it is produced definitively.⁷⁶

4.1.4. The "toing-and-froing" of advertising adaptation

The admirable translations/adaptations of the world's greatest world bestseller of the 1980s, *The Name of the Rose*, were produced very slowly. The book's Italian author, Umberto Eco, a great semiologist and polyglot, wanted to check the various versions personally. And for the main languages, such as English, French, German and Spanish, he spent almost a year revising and consulting with each translator. It was only after several alterations, rewrites, and validations, that he passed each edition as ready for press.

An advertising adaptation can only be made by adopting the same method and then applying it in record time. The "toing-and-froing" of texts between copywriter, translator, reviser, client corrector and project manager should be both comprehensive and rapid. Very rapid, as is usual in the production of commercial documents.

This same "toing-and-froing" process is also valid when texts are adapted for cartoons or for songs (especially for children). The translation must be checked by the national distributors in order for a whole host of details, ranging from names to legal licenses, to be verified (apart from the linguistic relevance). The texts must be adapted to the timing and the rhythm of the characters' elocution, which results in the obligation to translate very freely: the formal faithfulness to the source text now becomes fairly secondary, especially when the liping has to be synchronized. From the translation quality, after a check by the client and two or three rewrites and alterations, we have now reached the adaptation level. When it comes to writing, nothing is easy.

4.2. The value and price of quality

In which we tell the reader how to avoid the very high price of falling into the trap of the mailbox agencies. And in which we assess price in relation to the value of the services incorporated in the end product, be it the product of a large agency or of a freelance translator operating from home.

4.2.1. Better the cheaper, low end of the range than the "phantom average"

If you open the yellow pages of the phone book in any of the biggest cities in Europe, you will be quoted a range of prices (for the translation of the same text and market per market) - some as much as, or even more than, four times others.

Thinking he is acting judiciously, the client who is ignorant of the translation product will often rule out those agencies charging the highest prices and those operators advertising the lowest prices, and will find himself walking right into the trap of the "mailbox" agencies: the worst thing that could befall him, as we have just seen. It would be better to choose isolated freelance translators who are at the bottom of the range, but who do at least work exclusively into their mother tongue!

Indeed, these ghost agencies ensure that the difference between their prices and those of freelance translators disappears through the trapdoor of their papier-mâché structures, without adding any value to the translated texts except - as has been seen - as regards the purely commercial mediation.

Choosing neither the expensive nor the cheap is in this case precisely the approach to avoid.

Renowned gourmets always recommend that you frequent certain small bistros (to try the superb - and one and only - dish of the day) or the large top-of-the-range restaurants.

A simple, wholesome casserole made by the manageress - only cooking... in her "mother tongue" - is better than the international dishes nuked in the microwave in the "average" restaurant offering pre-cooked specialties from all over the world.

Behind the pretentious facade of these mailbox agencies claiming to be able to juggle with all languages, one catches a glimpse of a kitchen full of canned foods and of frozen dishes more in the mold of imitation than import. And, in the place of a team of well-qualified cooks from the world over, each specialized in the cuisine of his country, you are dealing with only one worker whose task it is to decorate re-heated dishes of dubious origin. Bon appétit!

4.2.2. No major translation agencies without numerous in-house translators

Whilst an advertising agency, even a small one, can always claim to have one or two geniuses who enable it to pull up to the level of the very large creative agencies, this possibility simply does not exist in the translation business.

A major translation agency must have a large number of translators/revisers (at least two per language), terminologists, project managers and coordinators, all in-house and working side by side at all times. The translators, however intelligent they may be can only work into their mother tongue. Since they cannot be regarded as geniuses, it is thus essential that there be many of them and that they work in a team.⁷⁷

Consequently, when you see a translation agency's advertising vaunting the exceptional intelligence or voluntarism of "its" translators, it is because there are too few of these translators in relation to the number of languages that the agency claims to offer. A large translation agency, a genuine one with a large number of in-house translators, is expensive - very expensive. That is why they are few and far between and those that have foreign subsidiaries are even more rare.

At first sight, nothing distinguishes a line of text that has been well written, revised and carefully thought over, from one that was rapidly typed in and not revised. Therefore, for a client trying to choose a supplier of

linguistic services, it is worth finding out as much as possible, and above all visiting several agencies. If he does not find on the premises the translators and revisers he needs, he should not entrust that operator with any translations. Regardless of the price.

4.2.3. The modest price by the line

It is better to place an order - to repeat what we have already said - with isolated, well-chosen freelance operators, and thereby save money at the same time. At least clients will know what they're dealing with: no texts revised by a second translator, no multilingual translations, no homogenization with the other languages, no relations with international technical correctors as regards terminology, no availability if the translators are already occupied, ill or on holiday.

They will also not have partners at international level or in the field of pre-press, as shall be seen in the following chapters.

As regards the prices applied by the major translation agencies, clients can rest assured. The "sell-off" action that more than 95% of the translation market imposes upon them (the clients being voluntarily, if not consciously, complicit) results in their prices certainly offering the best value for money. Not to mention the complexity, speed and permanent guarantee of the service.

Indeed, the relative ignorance of clients as regards what the delivery of translations actually involves and the added value that these agencies incorporate in the text before and after delivery thereof, means that their prices are situated around the cost price. If they manage to get by, it is by working a great deal free of charge. However strange that may sound, it is the truth.

Any client or prospective client can easily obtain proof of this assertion by carefully analyzing the value of the services - all the services - involved in the production of a multilingual translation, and comparing this with the rates applied by these large agencies.

Furthermore, one only has to consider the fact that the major agencies charge, for the most part, by the line. An extremely complex service, quantified by the line!

4.3. A price for each quality level

In which we highlight, after having made the distinction between translation quality and adaptation quality, the path to take to reach editing quality. And in which we discuss the partner relationship between the translation agency and the client's subsidiaries abroad.

4.3.1. Control, the fundamental quality factor

Novices to the writing professions do not suspect that writers' manuscripts are subjected to several editing operations before being printed. These can be very far-reaching and even established authors bow to this willingly. They know it is for their own good. Top fashion models do the same by preparing themselves at length in their dressing rooms before each fashion show, despite their beauty.

Specialists in editing prepare and supervise the manuscripts to transform them into printed material suitable to be paraded before the eyes of the much-coveted readers. The controls and the stages involved in this process may be numerous. Basically, as we have seen, four levels should be distinguished:

- the copywriting level that makes the text suitable for translation (validation of translatability, often after the opinion of the translators has been sought and the text has been rewritten);
- the translation quality level in which a complete transposition of the meaning and a syntactically correct text are assured (as a minimum)

- the adaptation quality level in which a fine-tuning exercise is carried out until a total equivalence, both textual and contextual, is achieved for advertising appropriateness in terms of geo-style and socio-style of the targeted readership;⁷⁸
- and, finally, the editing quality level, that corresponding to the well-matched and coordinated piecing together of texts, pictures, photos and diagrams. In other words, zero defects passed for press (or for recording, for audio-video productions).

This four-stage process involves reading and re-reading the texts from the point of view of spelling (even the great authors make mistakes) and from the point of view of syntax (the agreements, verb tenses, mischievous anacolutha and other little rascals of the ink-well).

In the meantime, a purge will have been made of superfluous expressions, stylistic rough edges will have been smoothed down, syllogisms will have been linked, lines of thought interrupted by simple absent-mindedness will have been rectified, unintentional ambiguities will have been clarified, and idiomatic phrases, statements of the obvious and heterodox morphologies will have been removed. Then comes the rewriting of unclear or partly repetitive passages written when the author was tired. Repetitions and the homogenization of residual stylistic devices are also tackled.

Then, one must be assured of the translatability of all the texts - by vaccinating them, as it were, for the long journeys they are to make into foreign languages. If necessary, they must even be rewritten here and there.

At the same time, a verification is made of the accuracy of the translations in terms of their being provided with crucial sources, bibliographical references, and correspondence of the notes to the cross-references.

4.3.2. Purging errors through to the final corrected proof

And, finally, having carried out what is referred to as naive reading for control purposes, the first proofs are in the hand... and we start again!

Firstly, a check is made to ensure that there are no outs, i.e., passages of text or titles that have disappeared during the photocomposition process (swallowed by the memory after an incorrect command on screen, when an assembly is being made, for example). And then, it is open season in the search for misprints, widows and orphans, headline continuity, poorly proportioned letter spacing, wrong overturns, overuse of bold type for the introductory paragraphs, and incorrect word breaks at the end of a line.

Thus, by checking the typographical range of the texts, there is still the possibility of unearthing other errors that had escaped previous verifications, despite these having been numerous and painstaking.

Pity those poor souls who, by the very nature of their chosen profession, are victims of the hypnotic power of the printed word!

It should be noted that at the final phase, for example in a recording studio, the semantic and stylistic value of a sentence may change considerably in relation to the specific interpretation that a speaker or an actor may give it. Hence the need for a translator to be present in the studio to monitor the "spelling" of the interpretation (the actor may make errors of pronunciation) and possibly to add the final touches to the text whilst ensuring that it complies with the interpretation the speaker gives it. This is also editing quality.

The same considerations apply to a printed editing job. The graphic base, the titling, the illustrations and the captions can appreciably modify the value of the texts and words. The copywriter and translators must therefore remain alert through to the end of the fateful "final corrected proof".

4.3.3. Quality as a direct corollary of economic investment

This is why we are always on our guard against the arrogance of intolerant and inexperienced critics. Genuine critics of the printed word are first and foremost book lovers - people who are familiar with all the procedures

involved in document production. They are thus in a position to give an accurate and balanced assessment of the hierarchy and responsibility of the objects of their remarks in relation to the organization of the editing in question.

The size and perfection of Proust's *In Search of Lost Time* are also the fruit of an incredible number of rereads and re-workings to which the author subjected his text. He would spend night after interminable night in his room sticking his famous strips of paper with his corrections onto his texts. For years and years.

The perfection of a multilingual editing project, its quality, therefore results from the economic investment devoted to it.⁷⁹

Almost all the checks required for copywriting are also applicable after translations and adaptations. At times, they even merge together.

4.3.4. Editing quality factors

The client should therefore envision taking almost the same care and attention for those texts that have just been translated or adapted as were accorded the original text after the first "hand-written" version of it was produced.

We have said "almost the same care and attention" since these depend on the level of perfection and translatability of the text used as the source text for the translations.

The greater the degree to which the source text is "prepared" for translation, as we have seen, the less editing control will have to be carried out after it has been transposed into the various versions.

But even the most polished text equipped with a well validated passport for all languages must be processed after its best translation in order to arrive at the fateful "final corrected proof".

This processing basically depends on two factors: style and, as we shall see in the next chapter, the political factor.

Let us look first of all at the stylistic and socio-stylistic quality levels of the translations that are so required by the client.

Fine-tuning and highly sophisticated finishing work, together with the numerous checks, cannot be offered free of charge. Likewise, the differences in price between ready-to-wear and haute couture - made to measure and created after several fittings - reflect the different levels of manufacturing quality.

The client's correctors located abroad, to whom they entrust the translated texts received from the translation agencies, often fall into the very elementary trap of judging the texts without taking into account the quality level involved and agreed upon.

4.3.5. The political factor and the linguistic partnership

Whilst the work delivered has often been carried out at the price corresponding to the translation quality level, these dealers or correctors at the client's subsidiaries abroad often give themselves over to criticisms appropriate to the adaptation quality level or even the editing quality level. It is possible that they may be misled by the customary very high level of those translations, which have often already been delivered by the translators, and which, without any extra charge, have been honed to such a degree of excellence as to meet the editing quality level. These correctors therefore end up thinking that they are always entitled to exceptional levels of performance, even if these are frequent, and that they do not have to pay for them. Although they are paying the translation quality rate, they end up laying claim to the editing quality level, which could cost two or three times as much.

But the linguistic steps that need to be taken to move from the translation quality level to the adaptation quality level and to the editing quality level also depend on a second factor: the political factor.

The client should entrust its subsidiary or its distributors abroad with the restyling work, even if only to keep them happy, and above all to associate them with the managerial or sales policies often conveyed by these same documents to be produced.

We have already seen that the large translation agencies are blamed and even have to put up with, if there are no other solutions, unfair criticism made by these fairly occasional partners.⁸⁰

However, some sacrifices are worth it, or in the words of Henri IV, "Paris is well worth a mass". But provided, of course, that the client telephones the translation agency to congratulate this service like a real partner. Better still, like a partner whose involvement has been considerable and whom we should not forget to reward handsomely. Over and above the translation quality, adaptation quality and editing quality rates, of course.

It should be noted that a translation agency that has been unfairly accused by the dealer/corrector should always prepare a written report providing the clear and unambiguous proof of the acceptability and quality of its services. On many occasions, it must even correct the blatant errors introduced by the corrector. It may even be the case that the amount invoiced for the translated texts is actually less than that of the pedagogical "after-sales" service, provided in order to defend the validity of the work originally done!

4.4 The contractual irresponsibility of intermediaries: hello ethics

In which we analyze the side-stepping of the intermediary, be it a small advertising agency or a mailbox agency, when the end client "didn't like" the translation. And in which we outline the typology of the partnership agreement with the large multilingual offices.

4.4.1. When the customer is not necessarily right

"The customer didn't like the translation, so we won't be paying you". That is the unanswerable and supposedly irrefutable little sentence that some advertising agencies on occasion send to their translation suppliers.

Of course, the customer is not the translation company's customer, but the agency's customer. The agency only operates as a purely commercial intermediary.

If their customer in fact did not like the translation, this is not, in principle and unfortunately, the business of the translation company that has not been able to process or assess the complaint. It is said that the customer is always right. Always? Why should the customer necessarily always be right? We have just seen that the customer has a thousand and one chances of being wrong. In any case, the advertising agency is certainly wrong, since the contract, which links it to its customer does not have very much in common with that established in mutual agreement with the translation agency.

When the work delivered is disputed, reasons must at least be given for the criticism. Why should translators be questionable suppliers without precise reasons? It is obvious that the fact of not having liked the translation, or at the very least having said as much, does not constitute a (sufficient) reason for disputing the work. "To be controversial," said Victor Hugo "is to be conspicuous".

4.4.2. The price of translation quality for editing quality

All that goes without saying, of course.

And yet even though they are very rare, such surreal cases can occur. They often relate to very small agencies, which, after generally selling on their market at a cut price, try to have editing quality work supplied at translation quality prices. Or, worse still, who do not even differentiate between the two prices. They invoice the customer at the high prices (dare we say) for editing quality in accordance with their communication consulting report. And they pay - or try to pay - the translations company the low translation quality price for the service.

As we have seen, in spite of everything this little game is played quite often, and not without provoking the translators' secret and habitual pride. And this against the apparent indifference of those smart aleck advertising executives who regard it as normal that they should be provided with ready-to-use multilingual documents at next to nothing per line.

It is very interesting to note that this attitude is exactly the same as that of the mailbox agencies faced with "their" freelance translators. They too have the tendency to refuse payment of invoices if their translations were not "well liked". Hello, professional ethics.

Hence, not only do these intermediaries not balk at unduly passing on their contradictions to the suppliers who are unable to defend their work due to lack of precise accusations, but they are also unabashed in revealing their professional impotence. Being unable to place the supplier in contact with the customer who has revealed his unhappiness, they are not in a position to verify the degree to which the complaints are well founded.

4.4.3. Linguistic partnership instead of just supplying lines

Of course, this paradoxical situation is total nonsense for mailbox agencies that would be better advised to change profession and set to work in the very promising field of snow clearance in Greenland.

For small advertising agencies, on the other hand, the basic problem is merely economic. If they do not have in-house specialist revisers - and for them, this is not something to be ashamed of! - they should associate their linguistic services supplier in a much more complex partnership than that of the mere supply of translation quality lines. This implies building another kind of relationship based on openly project-based and even strategic collaboration and loyalty.

When, and especially when, you're small, you should not hesitate to seek protection and alliances.

A partnership agreement - even on a one-off basis - is not usually expensive, and in any case, always turns out less costly than otherwise unavoidable destructive failures.

4.5. How do you contest a translation?

In which we define the reference contractual framework for disputes and in which we indicate five precautions to be taken to avoid taking the wrong track.

4.5.1. Legitimate contestations

How should the customer who is not satisfied with a translation go about complaining? How does he contest the translation while exercising his rights and at the same time respecting those of the translation company?

Up until now, we have examined the problem from a point of view of professional rigor and by putting ourselves in the position of defenders of the translator. Above all, we have highlighted the non-acceptable character of many complaints, either due to the absence of subject (criticism limited to the stylistic level for texts limited to the translation quality level) or due to the lack of any precise criticisms ("the customer didn't like it").

Given the incredible number of mailbox agencies to which customers entrust their translations, valid complaints should not be extremely rare. These phantom agencies are in fact illiterate in the languages that, by definition, they do not know. Unable to carry out revisions, they supply high-risk texts, as we have seen. The customer is therefore driven to contest one sooner or later, quite legitimately.

With regard to these mailbox agencies or any other translator, and even a large company, however international it may be, there are at least five precautions to be taken.

Let us recall, before anything else, what exactly is being questioned: it involves disputing the way the text is written. What Roland Barthes had situated "between language and style". Therefore, unless an editing contract has been established, there is no question of contesting the style of the writing. In this specific case, the customer should return the translated text and ask for a fine-tuning to be done - or perhaps even several.

Moreover, copywriters operate in the same way with advertisers during the initial drafting. So, once one has decided to contest only the way the translation has been written, the first of the five precautions should be looked at.

4.5.2. The five precautions

Firstly, criticisms must be formulated as regards the translated texts, whilst nonetheless remaining within the bounds of - as we have just said - the established contract. If it is a standard order, and therefore pertaining to simple translation quality, one cannot express complaints that could only be relevant for the adaptation quality level or the editing quality level.

Secondly, the translation errors, if there are any, must be clearly highlighted, as regards meaning (major semantic divergences either in default or in excess, the omission of decisive passages and lines missed out). Translation quality always calls for substantial faithfulness to the overall economy of the source text.

Thirdly, the syntactic and orthographic errors must be pointed out, in particular if these are flagrant and often repeated. For translation quality, an error frequency of around 0.1 - 0.5 per thousand characters is generally considered acceptable. It is also necessary to differentiate between the errors made in the titles (more serious) or those made in the texts (less serious).

Fourthly, the use of terminology that is seriously incorrect should be emphasized, especially when glossaries or explanatory documentation had been provided or when the translators had been put in direct contact with specialist technicians in the field.

Fifthly, if the customer realizes that, despite everything, he is wasting his time in a dispute that is drifting towards a gratuitous pedagogic relationship with the translation company, the only advice to follow is to pay the amount that is indisputably due immediately, and let the dishonest translation agency take the initiative. The burden of recovering the remainder is thus incumbent upon the party that - until proof to the contrary - has caused the crisis in the commercial contract. The customer's good faith is thus assured by the payment of the service for the part indisputably acknowledged and by the critical relevance of the observations made but left unanswered.

In the event of a spoiled publication, the client is entitled to contest and to claim damages from the translation company, but only in the context of a zero-defect editing quality contract.

It goes without saying that it cannot be claimed that a translator should be sentenced to pay for the damage caused by his error of having translated as "yes" the marking on the button for releasing the nuclear explosion that should have been indicated by a "no". Finally, it is up to the customer to concern himself, as a responsible manager, with not taking the risk - through lack of sufficient controls - of catastrophic mistakes. It cannot be claimed that, for the price of a pair of socks (translation quality), a translation can be provided that is guaranteed against enormous human and economic risks.

The same considerations can be advanced for publications printed with a circulation of one million copies compared with a few copies for confidential distribution. Translation or adaptation intended for large print-runs must of course be subject to faultless validations that the client must expressly order with the zero-defect clause, at the appropriate price. Moreover, it is always the party who signs the document as "ready for press" who bears the legal responsibility for the publication that follows.

It is for this reason that in addition to the editing quality contract, one can conclude "complete service" contracts for multilingual supplies, in the context of which the translation agency assumes the entire responsibility for the zero-defect publishing (printed or audiovisual).

4.5.3. The number of caps worn by the chosen caterer

But, above all, the dissatisfied customer must verify - at the right moment - the level of his needs as regards linguistic services in relation to the quality and quantities. If he discovers, even at a late stage, that the size and number of caps worn by the caterer chosen are not up to the level of the supplier/partner he had dreamt of, he should not hesitate to look elsewhere on the market for his soul mate. He should close the poor relationship he has entered into, with the very classic and lordly "the check please, waiter!".

The language services market is also subject to the laws that govern all the other markets: offer of services exceeding demand, segmentation not without confusion as regards value for money, lack of professionalism and companies in difficulties due to the lack of overly expensive staff.

Failing other methods, a negative experience can lead the customer to gain a more accurate idea of the translation market. Tracking down a good freelance translator (in the knowledge that he is isolated) or a good international multi-service agency (a visit to the company's offices to look at their structure, and meet the in-house translators and revisers is still essential) is no easy task.

The customer will have come out of this selection phase when he no longer has to contest a translation but, even if he is displeased or dubious, he will be able to count on the supplier to perfect and supplement his product (multilingual texts) to the quality level required and actually laid down in contractual terms. All of this is based on a productive and permanent state of dialog.

Part Five

**From multilingualism to
pre-press and editing**

5.1 Pre-press and multilingual editing: the era of the multinational linguistic services company

In which we talk of the age of interfaces and the transition to computer compatibility. And in which we trace the course of the desktop publishing departments of the major translation companies towards their transformation into international pre-press and editing companies.

5.1.1 The age of incompatibility

To talk of editing, as we have already mentioned, is to talk not only of the production of printed matter, but also of audiovisual matter: multilingual dubbing of films for advertising and commercial purposes; cartoons adapted into various languages. In short, the production of adaptations and linguistic castings, be this concerning voice off (out of field) or liping (lip dubbing). We shall come back to these aspects of editing. In these chapters, we deal with the finalized activities of document printing.

Towards the middle of the 1980s, the better translation agencies began to equip themselves to meet a growing demand for integrated translation and layout services. The clients, particularly the large companies, were beginning to appreciate that their multilingual documentation could be presented in a manner which, though perhaps not sophisticated, was at least orderly. And in character fonts that were well proportioned and attractive from a graphic viewpoint. This was the time when the computer word processing systems were not mutually compatible.

Only a few translation agencies were able to own the very expensive universal converters that make it possible to interface - that was the buzz-word in computing at the time - the texts from one system to another. Postscript, the reference graphic standard currently used internationally, was not yet known. But, even with the universal diskette readers (often in eight inches!) there were still many transcoding problems. Hence, for four or five years, these large translation companies had to buy still more expensive third-generation film setters and imaging devices that were even three or four times more costly than the transcoders.

From that moment, the step towards professional pre-press had been taken.

5.1.2 Pre-press as the main complementary activity to translation

The size of the investments made in pre-press equipment was such that know-how had to move on from the mere typographical layout already provided by the word processing supplied by the translators themselves. Full-fledged photocomposition and clean copy departments had to be created comparable with those of the graphic studios and the printers. Some translation agencies (still few and far between) even founded an autonomous company, a pre-press subsidiary, in order to position themselves on the market in the same niche as photocomposition companies or full-service printers.

If at the outset, these companies had only the clients from their parent translation company as customers, they have subsequently begun to regularly secure translation clients for their parent company.

A new kind of full service had just been born: multilingual editing.

Towards 1986-87, multilingual editing thus became the professional synthesis between two fairly distinctive and specific types of know-how: translation and typography.

From their union, in addition to a new son, a new vision of translation and typography was born. One only need think, for example, of the fact that up until the beginning of the 1980s, translators were still drafting texts by hand (or dictating them). Secretaries typed the manuscripts on electronic typewriters, the top level in high tech at the time still being the type balls or daisy wheels with a few different fonts.

5.1.3 The rapprochement between translators and (computer) graphics artists

In turn, graphic artists and typographers have become computer graphics artists, having abandoned once and for all the scissors and the glue of the former clean copy. New page make-up, on the other hand, could be carried out in full on the screen, which, in the meantime was equipped with the visual preview, i.e., the device for immediate real-dimension viewing of the texts.

But, above all, graphic designers have grown a little closer to writers and translators. When the latter did not insistently approach them. Indeed, after observing that one did not become a professional graphic designer just like that, some translators pored over the problems specific to the production of printed matter more intensively - to the point of even letting this affect their level of production.

For example; the fact that translators type directly on word processing programs has not only transformed their working conditions from an ergonomic point of view (gone are the inaccuracies of fountain pens or mini tape recorders), it also had a positive impact on the quality level of the texts. After all, being able to correct translated texts, even drastically, on screen and being able to re-edit them immediately, has considerably reduced the self-censorship that translators imposed on themselves, more or less unconsciously, when it was a question of retyping everything on the typewriter.

Then, towards the end of the 1980s, genuine compatibility arrived and the engagement between translation and pre-press turned into a veritable marriage. What is more, the bride and groom's wedding presents included the first scanners for the incorporation of images - first in black and white, and then, towards 1989-1990, in color.

The integrated structures of multilingual editing thus began to claim the leadership in the huge area of the production of technical manuals and four-color illustrated leaflets, in desktop publishing quality.⁸¹

5.2 Today's multilingual editing and multimedia company

In which we present the physiognomy of the new companies that currently manage to face up to the demands of very high quality multilingualism. And in which we describe the versatility of these companies faced with the requirements of multimedia production specific to contemporary editing.

5.2.1 The full-service graphic studio

In the seventies and eighties, the expression "hot shops" was used to refer to very creative graphic studios. These positioned themselves halfway between advertising agencies and simple clean copy studios. It was the age of glue and scissors. Imaging devices were bringing out photocomposed bromides that the graphic artists would stick onto the illustration guides to complete the montages and make the films.

With the arrival of the Macintosh, Postscript and countless graphic programs such as XPress, PageMaker, Photoshop, FreeHand and Illustrator, the hot shops became computerized and the make-up work was from that point on carried out directly on screen. Thus, after being fitted out with computerized and high-performance graphic stations and chains, some graphic studios also wanted to integrate the multilingual function.

But, as we have seen, not just anyone can be genuinely multilingual.

Only the large translation agencies, those that really have a large number of translators in house, can legitimately claim to offer multilingual editing.

This is how the graphic studios, also mailbox outfits as regards multilingual functions, were born. Following the example of translation agencies, it is thus in the client's interest to visit these "multilingual" graphic studios to

check whether there are in fact internal writers and translators on site actually working exclusively into their mother tongue.

5.2.2 The editing of the multilingual agencies or the multilingualism of the graphic studios?

Two possibilities may therefore be presented to companies positioned in the multilingual editing niche. First of all, the major translation agencies - naturally boasting a good number of in-house, mother-tongue translators - which are in a position to create large departments or pre-press subsidiaries incorporating a leading-edge computer graphics know-how. It is rare, but examples do exist and have done so for the last fifteen years or so.

Secondly, we have the case of the few graphic studios that, having sniffed the new niche, make no bones about offering multilingual services the complexity and investment costs of which are beyond their wildest imagination.

After all, it is fairly easy, dare one say, to buy over-equipped graphics systems and to take on good graphic artists (regardless of whether they are unilingual), compared with acquiring teams of translators/revisers, working exclusively into their mother tongue.

It has in fact been shown that the enterprise culture specific to genuine translation agencies, on account of their vast, generalist and polyglot (multicultural) nature, is capable of integrating even cutting-edge professional know-how such as computer graphics and pre-press. Of course, we do not dare refute the possibility that highly skilled graphic specialists (and why should we doubt the existence of such a breed?) may, in the future, be able to create a good, full-service, fully integrated multilingual editing company.

5.2.3. Audio dubbing and localization

Multilingual editing is taking on an increasing multimedia feel. The printed word will always remain its workhorse, but the supports and means of communication are increasing at a gallop.

In addition to talking books (for example, those designed for children and containing on each page a mini-record on which the printed story and dialog will have been recorded⁸²), we are witnessing the spread of audiovisual cassettes, minidisk CDs, numerical photo CDs and, soon, the whole range of high-definition television supports.

Any messages, information or story that these supports convey are liable to be translated and dubbed. Even in the United States where there is an incipient demand for dubbing of films intended for cultural minorities (especially Spanish).⁸³

In the same way as multilingual editing has become centralized, so audiovisual editing in the various languages is carried out increasingly by centralizing both the adaptations of the texts and the recording of the dubbings. The savings that can be made in translation, recording and management are considerable.

Not to mention the savings in time that, even and above all in audiovisual editing are crucial. The profitability of multilingual audiovisual products is always dependent on the speed of distribution.⁸⁴

The development of multimedia is such that, from now on, it is envisaged that production costs, e.g., for films, will be more than covered by the sale of copies on different supports (cassettes, videos, CDs and all the other latest gadgets and objects).

And then the centralization of the audiovisual editing is the main means by which to escape from the often-archaic dictatorship that certain local and national distributors may be tempted to impose. Actually, one should desist from confusing the legitimacy of the cultural identities of the different countries (in this case, European) with the need to reduce production costs.

The cultural products can only benefit from this: they will in this way be more competitive and will cost less for consumers!

A new market has emerged over the past few years: that of translation and of localization. The term “localization” is used in the neological sense of the word and refers to all of the operations of translation and software installation in different languages and for different target markets of this software. Along with the translators and terminologists, computer engineers also come into play in taking on main roles in the work teams.

5.2.4. The high tech of the installations and the classic traditional attitude of linguists

Production procedures are also changing. After the centralization of translations and adaptations, localization, dubbing, post-production and copying are being centralized. Two factors make this centralization possible. Firstly, the major European cities have become highly multicultural and multilingual. Some of them have a particularly multilingual vocation and offer a very high standard of living. Thus, copywriters, translators, interpreters, speakers, actors and designers working exclusively in their native language, are widely available in order to avoid having everything delegated to the various national (re)productions. The savings in terms of time and money are decisive, as has been seen - whilst ensuring levels of linguistic and cultural quality that in the past could only be guaranteed in the countries in which the product was to be distributed. There, traditionally, it was always possible to find high-quality linguists and interpreters.

The second factor enabling the entire multimedia production process to be centralized is made up of the very high technological level reached by machines processing text, images and sound, and above all by their relatively accessible prices. With less than half a million dollars (or euros), you can equip yourself with a minimal, but complete, technical installation for the localization of software and the production and post-production of high-quality multilingual and multimedia editing. Excluding logistics, printing, and copying, of course. But above all, the synergy of organizations and infrastructures of large international translation and editing companies is in the process of radically transforming this market.

5.2.5. The era of multilingual multimedia with integrated and polyglot markets

The exceptional and relatively affordable results are thus in the process of producing, in the field of localization and dubbing, a transfer fairly comparable to that which occurred at the end of the 1980s in the field of pre-press. At that time, printers saw some of their orders go to new pre-press computer graphics studios, which had been able to acquire cutting-edge equipment at prices that were no longer prohibitive.

Likewise, today you no longer have to go to Boulogne or Cinecitta to dub a cartoon in French or in Italian. In fact it is even elsewhere that one can find exceptionally high-performance and rapid high-tech installations. After the pre-press function, new multilingual editing companies can now integrate the audio and video function.

Alongside universal imagers, configurations for composition and layout, together with high-resolution drum scanners for the recording and processing of color images, one can see architectures installed which directly integrate sound and images. The digital-control 99-track console is installed not far from the video assembly bench and the flatbed scanners. The latter, linked to the CD-ROM and Photo CD drives and - through servers - to the burners, are in a position to process the clarity and values of density (luminance, saturation and tint) of the illustrations in a flash, which has since become digital. In the meantime, new software allows one to create a website for the Internet using HTML code.

The era of linguistic engineering, scan-studios and multimedia has already arrived.

It heralds the greatest revolution of a linguistic and technical kind in the entire history of mankind: the era of integrated markets, multiculturalism and multilingualism. The world after Babel.

Part Six

From interpretation to conference services

6.1. Interpretation: when translation is spoken

In which we define interpretation in relation to translation and outline the psycho-cultural profile of the professional interpreter.

6.1.1. The eight forms of interpretation

The quality and economy of linguistic services always depend on the accuracy with which they are defined beforehand.

So, having defined the activities of translation, adaptation and editing, here is the definition of interpretation. In the international terminology of the professions focusing on linguistic services, interpretation has been called any oral translation of one language into another language, directed at listeners.

Translation, on the other hand, is any version into another language, but carried out in writing. The linguistic characteristics of these two models of transposition from one language to another, are quite different.

They also fall within the province of the objective technique of version as well as the subjective aptitudes and attitudes that, moreover, have been at the base of the professional choice of every polyglot specialist (very rare are those who can translate as well as they interpret).

Having defined the word interpretation, the ways in which an interpretation service can be provided should be defined. No fewer than eight different types of interpretation can be listed:

- simultaneous
- whispered
- consecutive
- liaison
- sight translation
- teleconference
- mixed
- sworn.

We will be presenting the most striking specific elements of these different services and will summarize them in a final checklist.

However, it is not inappropriate to state at this juncture that Jean Herbert of the College of Interpreters in Geneva, was already saying in 1952:

"The essential aim of interpretation is to enable the audience to understand precisely the thoughts that the speaker wanted to express, including the fact of reproducing upon this audience the same impression that the speaker wanted to create".

In the end, the translation function of interpretation does not differ - at least in its finalization - from that of written translation.

6.1.2 Who can interpret what? The conference interpreter

Interpreters are generally university graduates and more often than not will have studied at a college for translators and conference interpreters. Like their translation colleagues, they all have considerable international experience and will often be culturally educated to a higher level than the current standard European university level.

Like translators, they will have had to immerse themselves very actively in at least two different cultures, other than that of their mother tongue, since language is still the synthesis of a country's history and civilization. It is not unusual for them even to master the archaisms and slang of their acquired languages. Professional interpreters can thus boast in-depth knowledge of three languages and will have spoken them fluently for several years.

Moreover, not just anyone can be an interpreter. Those who choose this training and this profession will have a natural capacity for elocution and a certain quick wit.⁸⁵ In addition, these aptitudes have over the years been refined and fed by the enlargement of the cultural horizons, the acquisition of the art of eloquence and the tremendous mental gymnastics of immediate memorization and "automatic" decoding in the registers of the interpreter's different working languages.⁸⁶

From an ethical point of view, interpreters, like translators, are not only bound by professional secrecy, but are accustomed to making it look as if they do not even "know": an attitude acquired with the mental hygiene of a personal moral reserve applied to all subjects interpreted and to be interpreted.

All these qualifications go to make up the definition of "conference interpreter", which has become the diploma title issued by the great European interpretation institutes.

6.2 The different interpretation services

In which we describe the eight types of interpreting and the technical circumstances in which they should be used.

6.2.1 Simultaneous and whispered interpretation

As its name indicates, simultaneous interpretation occurs when the interpreter speaks at the same time as the speaker, with a delay of a sentence or half a sentence, depending on the customs and linguistic combinations of the interpreter.⁸⁷ The participants thus hear the interpretation of the speaker's speech in their various languages through personal earphones tuned in to the channel they have chosen.

In each interpretation booth, two conference interpreters alternately provide the simultaneous interpretation into a particular language (their own) by transmitting it - through a microphone connected to an infrared (or cabled) emitter - to the audience's receivers. As many booths should be provided as there are languages interpreted.

The second interpreter takes over from his colleague every 20-30 minutes, but he may also interpret contributions made, which interrupt the speaker or speeches in debate situations.

Whispered interpretation only differs slightly from simultaneous interpretation: instead of speaking into the microphone from the booth, the interpreter whispers his translation into the ear of a person or small group of people gathered at one side.

Of course, the quality and the totally exhaustive character of these methods of interpretation, as in written translation, stem from the accuracy and good rhetorical and stylistic structure of the speech. However, in his translation the interpreter will attempt, by introducing inflections of the voice, varying the rhythm in the elocution and genuinely patching up the syntax, to make the interpreted speech intelligible despite the lexical and morphological errors in the original.⁸⁸

6.2.2 Consecutive interpretation

Consecutive interpretation allows the transposition of a speech into another language just after it has finished. Whilst simultaneous interpretation is carried out during and within the same time frame as the original speeches, consecutive interpretation calls for a longer time, which can vary between a tenth and three-quarters, in the case of so-called integral consecutive interpretation.

Whilst the speaker gives his speech the interpreter takes notes and rapidly structures his interpretation, shortening it as appropriate according to the reduction ratio - normally between 1/5 and 1/2 - which he will probably have defined beforehand with the chairman of the session.

Usually, when there are more than two working languages, an installation for either simultaneous or consecutive interpretation should be provided for. In the latter case, a language will be interpreted in the room itself and the others from booths.

Although it is well known that consecutive interpretation often results in a clearer version than the original (the interpreter removing hesitations, padding words and unintentional repetitions whilst usually shortening the polite formulas), the speaker addressing an audience for which an interpretation is requested should ensure that his speech is structured as clearly as possible: the quality of the interpreted speech, irrespective of the semantic, lexical and emotional accuracy of the interpretation, can only benefit from this.

6.2.3 Liaison interpretation and sight translation

When interpretation is required for a small meeting (up to around 20 people), a guided visit of a workshop or a more limited meeting, and when there are no more than two languages to interpret - generally only one - one or two liaison interpreters can be called upon.

In this case, the interpreter translates just as well into one language as the other, whilst participating directly in the meeting, to guarantee that this goes off effectively, in close contact with the person responsible for the session. Normally, the interpretation service continues even during the reception or the lunch.

In this kind of meeting, it often proves necessary to effect an immediate oral translation of a document. The interpreter will in this case give what is known as a sight translation, reading directly in the target language. For texts of more than 1,000 words (approx. 100 lines), a pre-translation may be necessary.

It should be noted that the liaison interpreter holds a central and very important position in the meeting, since with his translation he must "cover" the interpretation both into one language and into the other. In this case, he comes the veritable right arm of the Chairman of the session, and participates if necessary in the drawing up of the minutes of the meeting.

It should be noted, nonetheless, that for this task and, above all, for written translations, the intervention of copywriters/translators is often required. In effect, the written language always demands a perfection of form and definitive univocity specific to writing (*scripta manent!*). While the interpreter is required to instantly memorize and to rapidly reconstitute the meaning of the speech - he communicates orally, his translator colleague only communicates with writing.

Despite their formal and apparent affinities, it could thus be said that the first should have the reflexes and efficacy of a squash player, whilst the second should work with the "definitiveness" and elegance of an instrument maker using his time well (equivalent to that needed for interpretation multiplied by... 20 or 30!).⁸⁹

6.2.4 Teleconference interpretation

Teleconference interpretation, which is still rare, can be provided by televised transmission, or, quite simply, by telephone.

In the first case, it can be affected consecutively by having the interpreter or interpreters participate in one of the televised meetings. If cabled or infrared equipment is available, one or several simultaneous interpretations can even be provided to the audience.

In any case, it is preferable for the interpreter - as is the case in simultaneous and consecutive interpretation - to be able to see the speaker's face.

In the system of multiplex televised repeats or from booths for simultaneous interpretation, he must be in a good position to observe. The development of ISDN communication, with multimedia computers equipped with cameras, nowadays makes teleconferencing simple and inexpensive.

Less rarely practiced, interpretation by telephone is organized by contacting a national telephone company that rapidly places three (or more) telephones in communication, including that of the interpreter from which he provides the two-way translation.

In this case, the specialist simply picks up the hand set and provides a consecutive interpretation of the conversation of the alternate speakers.

The problem with the telephone conversation - even an impromptu one - with an interlocutor who speaks another language, is thus resolved extremely simply, quickly and inexpensively.

6.2.5 The sworn and mixed interpretation service

We already mentioned sworn interpretation in Section 2.3.4 on sworn translation. Here, it suffices to recall that sworn interpretation only differs from sworn translation through its oral nature. Sworn interpreters are on oath to the courts in the same way as sworn translators.

As regards mixed interpretation, it is very often necessary to combine different modes of interpreting during conferences. Speeches could be interpreted simultaneously or by whispered interpretation, contributions could see the use of consecutive interpretation and commission debates could be interpreted in liaison with motions being subject to sight translation.

It is not uncommon to find oneself forced to change the structure and modes of the interpretation and the allocation of the interpreters at the last minute, in the middle of the conference.

At the request of the person in charge of the session, the coordinator on site approaches the interpreters and reorganizes the services in the middle of everything, according to the new requirements. The perfect organizational success of conferences depends on the understanding between the person in charge of the conference and the person coordinating the interpreters.

This cooperation should, in any case, begin well before the "D-day" of the conference. The interpreters should, in particular, have exhaustive documentation at their disposal in order to enable them to prepare suitably, both as regards the relevant terminology and the subject dealt with.

6.3. Audiovisual equipment and cooperation with the session president

In which we describe the technical installation and the organization of the various functions specific to the different participants at a multilingual meeting. And in which we discuss the interpreter's role as a voluntary scapegoat.

6.3.1 Soundproof booths with individual receivers

If the conference room is not already fitted with an electric simultaneous interpretation system with booths, microphones, amplifiers, recorders and individual receivers, it is possible to rent all the equipment including the infrared installation, which is now considered to be the most efficient system. It offers quite satisfactory guarantees of discretion, even from the point of view of safety. Gone are the days of awkward and expensive wiring.

For the entire period during which the equipment is rented, the presence of a sound technician is also assured. He monitors and ensures the correct operation of the entire installation, and in particular:

- soundproof booths
- individual receivers
- participants' and president's microphones
- entire emission, amplification and recording installation
- roving microphones.

It is also possible to rent complete audiovisual equipment, which is generally composed of:

- slide projector(s) with screen(s)
- overhead projector with screen
- closed-circuit televised reruns on monitors
- large-screen television
- recording on videocassettes.

And of course, it is almost always necessary to take care of the coverage of the photographic rerun with a complete service.

An effort should always be made to suitably liven up the communication during the sessions and to leave important traces of the event - audiovisual recording and photos - for these to be put to good use when the conference is over.

6.3.2. The coordination of the interpreters and role play

Having organized the event with the conference manager - often weeks or even months in advance - the coordinator begins to work in close collaboration with the president of the session just before the conference begins. There remain at least three kinds of problems to solve, solely in the field of the interpretation services.

Firstly, agreement must be reached concerning the discrete methods according to which the interpreters should behave vis-à-vis blatant errors, slips of the tongue on the part of the speakers, or when an obscure passage cannot be suitably interpreted (usually, once requested, the president intervenes - having chosen the way to do this and the opportune moment - to ask the speaker to clarify the points in question).

Secondly, the ratio of reduction in consecutive interpreting should be determined in advance, in relation to the time available and the importance of the speech (1/10 - 3/4).

Thirdly, it should be ensured that the interpreter - above all in the case of consecutive interpretation - is always available to assume, should the need arise, a scapegoat function with regard to the progress of the conference and, at the same time, act as the president's right-hand man.

6.3.3. The "poor interpretation" trick

This occurs regularly and the examples are manifold. They can range from the impassivity with which the interpreter endures an unjust criticism from a conference participant (often important) who does not know the language of interpretation and who has considered that the translation given was not good, through to the acceptance of the equally unfounded accusation of a poor translation of a passage about which the speaker has in the meantime changed his opinion, on the basis of... the reaction of the audience.

Like translators, interpreters are exposed to the risk of being unjustly accused. Without being able to count on written texts (*verba volant!*), they are generally supported by the direct testimony of the audience.

In any case, the interpreter always benefits from the indulgence and even the admiration of the participants, who very often are no fools and are familiar with the old "poor interpretation" trick!

Moreover, the interpreter, using his position as wholly functional technician, often makes it possible to re-establish order in the assembly that will gradually have deteriorated into confusion, or even chaos.

Unlike the president, he wields the absolute weapon with which to put a stop to the whispered contributions without suspending the session: all he has to do is to remind the participants that without calm and clarity, he cannot... interpret. As we have seen for translators, it is often a case of "that's right, blame the interpreter".

6.4 The conference service and the brand image

In which we discuss the risk visibility of the conference event and the way in which marketing counter-productivity can be avoided.

6.4.1 The risk of counter-productivity before, during and after

When organizing a conference, a seminar or a congress, the company or organization's brand image is at stake. It is imperative that it be able to come out of the event with both its prestige and its force of impact strengthened.

The privilege of benefiting from an exceptional concentration of attention on the part of audience, press, audiovisual media, opinion makers, public authorities, dealers, prospective and existing clients, the general public and... competitors, can easily be transformed into an all too painful counter-productivity.

In effect, all the advantages of "being in the spotlight" risk being cancelled out by the typical problems of "performing live" It is precisely the point when details take on the same importance as the essential elements.

Making the investment profitable thus demands that the entire organization - before, during and after - is wholly capable of resisting what is known as "the all-round hyper-criticism" that the environment has on all events which occur in the communication "market".

Together with the Translation and Copywriting Department, the Interpreting Department must be in a position to ensure the perfect organization of all the aspects of a conference or press conference: from renting the rooms to booking hotels; from welcoming people to organizing escorted visits; from publishing press releases and conference dossiers through to translating the speeches and reports of the proceedings of the debates...

In the checklist presented in the next chapter, we have summarized almost a hundred key points that must be dealt with.

Of course, interpretation makes up the most important linguistic service in the communication economy within a conference but the "event" aspect vis-à-vis the external communication should not be underestimated. We will discuss this central aspect here. It falls rather within the definition of the strategic communication axis around which the conference must revolve.

6.4.2. The importance of written communication in a conference

The success of an international event does not depend solely on the interpreting services operating to perfection. It should be remembered that a conference, a congress, a colloquium or a seminar is organized so that it can shine “above all” before and after the short period in which it actually takes place.

In fact, a conference should be conceived in a perspective of continuity of which it only constitutes one moment, even though that moment is of primary importance.

The periods before and after the conference are thus strategically important and qualify the finalization as well as the scope of the services to be organized. We shall give a structured and general overview in the checklist, each conference, on account of its size, its specific nature and its function, having its own very particular characteristics.

In close cooperation with the Interpretation Service and the DTP and Editing Studio, it is essential that all the tasks related to written communication also be taken in hand, namely:

- the preparation and publication of the multilingual press kit
- the design and production of the conference brochure
- the drafting of the press releases
- the translations into the different languages
- the minutes, and their translations
- the summaries and reports of the debates
- the preparation and publication of the definitive minutes.

The oral communication in a conference in fact only represents the visible part of the iceberg, of which written communication forms the essential foundation.

6.5 Interpretation Services Checklist (Complete services)

Logistics and Services

- Hotel bookings
- Room reservations
- Travel and picking up of participants
- Preparation of conference rooms
- Lighting and sound
- Heating
- Lavatories
- Bar
- Secretarial services (management office, telephone, mobile phone, Internet, fax, modem, photocopier)
- Reception
- Messenger
- Drinks for speakers and interpreters
- Photography service
- Laying out of restaurant - organization of meals
- Programs and schedules
- Guided visits
- Security

Interpretation and Translation

- Coordination
- Simultaneous interpretation

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- Whispered interpretation
- Consecutive interpretation
- Liaison interpretation
- Sight translation interpretation
- Teleconference interpretation
- Sworn interpretation
- Mixed interpretation
- Hostess service
- Drafting of minutes
- Translation service
- Word processing and DTP service

Languages

- | | |
|-------------------------------------|-------------------------------------|
| Speeches in: | to be interpreted into: |
| <input type="checkbox"/> English | <input type="checkbox"/> English |
| <input type="checkbox"/> French | <input type="checkbox"/> French |
| <input type="checkbox"/> Dutch | <input type="checkbox"/> Dutch |
| <input type="checkbox"/> German | <input type="checkbox"/> German |
| <input type="checkbox"/> Spanish | <input type="checkbox"/> Spanish |
| <input type="checkbox"/> Italian | <input type="checkbox"/> Italian |
| <input type="checkbox"/> Danish | <input type="checkbox"/> Danish |
| <input type="checkbox"/> Swedish | <input type="checkbox"/> Swedish |
| <input type="checkbox"/> Finnish | <input type="checkbox"/> Finnish |
| <input type="checkbox"/> Portuguese | <input type="checkbox"/> Portuguese |
| <input type="checkbox"/> Greek | <input type="checkbox"/> Greek |
| <input type="checkbox"/> other | <input type="checkbox"/> other |

Facilities

- soundproof booths (2 seats)
- individual receivers (minimum 6 channels)
- microphones for chairman and speakers
- portable microphones for participants
- wiring system (transmitter and amplification)
- sound recording of the contributions and interpretation
- slide projection equipment
- overhead projector and slides
- closed circuit television
- giant television screen
- recording on videocassettes
- photography service
- on-hand technicians
- Internet

Public Relations and Media

- (press - radio - TV)
- indications, staging, choreography, posters, banners, flags, etc.
- conference file (participants' file)
- sponsors' advertising
- program
- conference nameplate
- tourist leaflets
- recommendations (tickets, staff badges, etc.)
- press kit
- mailshot inviting opinion leaders
- press conference

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- press release
- authorized journalists' badges
- documentation on products
- documentation on conference speakers
- advertorials
- press coverage and translations of minutes of sessions during the conference
- articles and photocopies of press cuttings
- translations of the speeches and of the debates (photocopies)
- summaries and reports for press and/or participants
- word processing and DTP for any rapid publication
- conference proceedings file
- transcription of the speeches
- correction and "polishing"
- photocomposition and layout (photos)
- printing
- press release and interviews
- promotion, distribution and sale of conference file

Part Seven

**Multilingual editing quality
and the economic and political
environment**

Foreword

This seventh part, resolutely ethical and political, was re-published without any updates.

It is, however, remarkable to observe how this section (which was, logically, the most likely to need updating) did not need analysis corrections or evaluations.

Unfortunately they were all confirmed in the events of the last couple of years.

7.1 Zero-defect quality and the economic crisis

In which we seek out the essential implications between quality and the economic resources available enabling it to be produced. And in which a few guidelines are put forward for negotiating the economic crisis by ear. Talking quality without mentioning money is always pointless.

7.1.1. When the cicada makes the ant dance

The worldwide crisis we have been experiencing since the beginning of the 1990s is not temporary but strategic. It will last until two objectives have been reached. The first consists quite simply of paying off the hyperbolic debts run up by States - especially the European States. In Europe, they are somewhere on the order of EUR 50,000 to 100,000 per actively employed person. That means that on the shoulders of each working person rests the repayment of a debt equivalent to the value of a nice apartment or a small house. The result of a lifetime of hard work!

As long as there are debts to pay, there will not be enough money available to genuinely re-launch the internal markets and the new neighboring markets - those of the Eastern European countries and the Arab Mediterranean countries. Moreover, these investments would be opportune, even from a purely political point of view! Without investments, these markets risk becoming fascist and fundamentalist. We should recall the effectiveness of the Marshall Plan after the Second World War!⁹⁰ Without constant outlets to these markets, our European countries can do nothing but observe their high level of internal saturation on an economic level. Without these outlets, the European Union's twenty million unemployed (!) will have difficulty finding work. And the self-satisfying declarations made by politicians announcing minor "economic recoveries" will not be able to change this catastrophe to any great degree.

The second objective is the drastic reduction in State interventionism in the economic life of our civil societies. The consequence of this choice would be doubly salutary.

Firstly, we would, genuinely, eliminate the current national budget deficits, including the mind-boggling subsidies granted to ailing companies with shaky industrial activities; those belonging to the States. Even in 1993, public deficits have continued to grow, and by outrageous amounts, throughout Europe.⁹¹

Then, we could bring the States back to their primary and essential function: guaranteeing democracy and eliminating all State interference in activities that in fact are private and by removing the parasitic - at the least the most parasitic - layers made up of and induced by the vast prevalence of party politics, the civil servant attitude of clients and the enormous dependence on the State's health and social security services.

However, all those more or less voluntary privileged and assisted entities can rest assured. These two objectives are far from even being properly addressed, let alone actually met.

That is why our crisis will last very much longer than people are saying. Those making reassuring and optimistic statements are having difficulty making themselves heard, since there is no cause for enthusiasm on the basis of slight, Anglo-Saxon signs of recovery in economic trends.

In this scenario, the active population - barely a third now produces real added value! - continues to battle to achieve the miracle of crossing this economic desert which, if not barren, is certainly hard going.

Producing quality and even "zero defects" in these conditions is akin to attempting the impossible. And yet, in spite of it all, private companies and the self-employed are silently rising to, and where possible, meeting this challenge. Many employees and workers in the conscientious silence of small enterprises are also participating in this gigantic effort ...

These, moreover, are in difficulty for another reason. In effect, apart from the unions and their noisy militants, everyone knows that companies, especially small enterprises that make up a large proportion of them, are generally under-capitalized and impoverished.

Furthermore, the level of taxation, which is almost twice what it is in the United States (!), is set to rise still further despite the politicians' promises: the debt accumulated over twenty years by carefree, extravagant and overly State-dependent cicadas has to be repaid.

The time of the ants is nigh.

7.1.2 Purchasing "zero defects" in multilingual editing

Throughout this book, we have seen how to achieve zero defects in editing.

We have identified the three fundamental levels of quality that can be produced within an editing process: the simple translation quality level for restricted dissemination, adaptation quality and finally editing quality - the level of "zero defects".

We have seen the complexity of the procedures, the pitfalls to avoid, the technological structures to use, and above all the different know-how of people one must have available, as well as the professional cultures that must be brought together: that of copywriting, of translation/adaptation, of high-tech letterpress printing and the practical command of multimedia.

In this way, the "zero-defect" multilingual editing product is at last achieved.

But it must be possible to recognize it among the others, and to know how to buy it.

It is in no way certain that the client who knows how to do it correctly is also in a position to achieve it in practice.

Purchasing is much more difficult than selling, because it is an action that poses the problem of knowing what you want and, above all, being in a position to pay the right price for it.

But how do you go about it when the economic crisis is eating away at your resources, heightening tension and destabilizing production programs to the very core of the matter - quality?

In these last chapters, we attempt to outline a few possible solutions.

7.1.3 Editing quality as an economic necessity

Let us take a case in point that has already become a true classic. Companies producing industrial products and even household appliances desperately need to reduce the costs of the after-sales services, which are continually spiraling.

End users reach for the phone the moment any slight problem or snag arises, and call the technical services, demanding that someone be sent round because "the appliance you sold me doesn't work". The remark is at times somewhat more colored, but always preemptory.

Three times out of ten, the technician remedies the "breakdown" by plugging in the appliance or pressing the famous on/off button. Four times out of ten, the action involves repairing minor damage caused by fairly commonplace and avoidable faulty handling. And two times out of ten, the technician simply tells the client that the breakdown he has just had, as well as the means by which to remedy it, are described in detail on page 36 of the maintenance manual supplied with the machine!

In fact, the maintenance manual is so poorly written, its layout so dismal and its illustrations so few and far between that only the telephone number of the after-sales service proves to be easily accessible. What is more,

the copywriting and translations are so difficult to understand that they constitute a veritable incitement to request the technician's intervention.

When the manual was designed/drafted, those crafty people in the marketing department had in fact decided to save money in the field of multilingual editing. Now, it is the customer service department that is taking the rap. Not to mention the brand image that will have been severely dented by a communication mess in which the technological quality of the product is not to blame in the slightest.

The benefits of written communication are only revealed clearly when this communication is not of a high enough quality.

But in periods of crisis, the suicidal tendency to save money in marketing is so great that even the certainty of future setbacks does not dissuade those panicking the most from giving in to the game of thinning out.

You need self-control and provident firmness to remain lucid as regards the strategic need for quality. Particularly in editing.

7.2 Multilingual editing professionals at work

In which we describe the attitude of professionals involved in multilingual editing activities, faced with the economic crisis. And in which we note the contrasting trends facing the production of wealth and its distribution, in our post-modern era and in our highly State-controlled societies.

7.2.1 The delights of creative laziness

In our markets, which have shrunk and become saturated, car sales, for example, are taking a nosedive. Hence cutbacks in the hours worked.

In fact, this simply represents disguised redundancies and, for the companies, it is a question of strategic capitulation.

Indeed, you do not have to be a whiz economist to realize that if people are not buying cars, it is because they cannot afford them due to their high price, particularly in new neighboring markets that constitute natural outlets for our Western European countries.

Moreover, the reduction in working hours does not solve anything, not only from the point of view of real occupation, but it causes the cost price of production to rise (less use of the equipment and manpower, downtime and other delights of extended amortizations).

Clinging to their archaic conceptions, the unions have been calling for the working week to be reduced to well below forty hours for twenty-five years now.

Today, their sinister demands are in the process of bearing fruit. But without salary and out of tragic necessity.⁹²

In fact, for more than twenty-five years, these unions - even the more moderate ones - have continually and demagogically seized (with the blameworthy complicity of the major employers' organizations and governments of all colors) salaries and fringe benefits well above the increases in productivity and production which European countries have managed to achieve. The figures published in this respect by the EEC itself are appalling. The so-called economic crisis is by no means some supernatural event that was destined to happen.

In the meantime, all the non-European and rival (!) countries are working up to a quarter more per year. One need only think of Japan, Korea and Singapore. Not to mention China.

Let us recall that at the end of the 1980s, in the very midst of the economic crisis, the painstaking, prudent and, consequently, rich Swiss refused - by referendum, if you please! - the proposal to cut their working week to 40 hours. And the Swiss do not live in the Far East!

We should also remember the horrible and contemptuous isolation in which the staff and Chief Executive Officer of the company Majorette in France were left in the mid-1980s. This was the company producing reduced models of cars, which had decided to increase the working hours by 15% and implement a wage freeze at the same time, in order to enable the company to survive and even develop.

And although numerous socially irresponsible individuals continue to bombard us with claims about the need to reduce working hours, everyone knows that company managers, executive staff and directors, active shareholders and the glorious army of the self-employed have always been forced to work (and continue to do so) more than 50 hours a week.

Not to mention the workers and employees (and there are many of them) who, despite the working hours of State employees (nearer thirty hours than forty), spontaneously work for longer than they are obliged to, because they are quite simply aware that otherwise things would not get done.

You do not have to have attended an industrial management course to realize how much you have to work in order to balance a company's books, especially if it is an SME. If, despite the recession, we manage to get by financially, it is because all these fine people - more than a third of the active population! - have jolly well made that happen.

And what about the professionals in the multilingual editing sector?

Be they established in Paris, Milan, Brussels, Rotterdam, Basel, Barcelona, or Cologne, they all work (and there are few exceptions) between 10 and 25% longer than "official" hours. Sometimes they do so at home. There are always a few more finishing touches you can make to a text, or precise terms you have to look up. You are always on the lookout for a fine image or a new page layout that you finalize, mouse in hand, on your own Mac that sits proudly in your room - next to or even where the TV should be.

Of course, they too would prefer to indulge in the delights of creative or hedonistic laziness. But, since they cannot afford this luxury, they turn necessity into a virtue. Moreover, our intrinsically chronophagous professions lead us, often for our greater pleasure, to lose ourselves in the nonetheless wonderful world of words and fine pictures.

Even if you work every day up to 2:00 p.m. or 3:00 p.m. in the afternoon for the State (!), when you enjoy something you do not count the hours. It is as simple as that.

7.2.2 Halt the fighting between companies

The survival of our companies rests on the shoulders of increasingly fragile businesses, the one and only source of wealth, and above all on the shoulders of small companies. These companies, as we well know, have been weakened by more than two decades of veritable pillaging organized by the interventionist - and, consequently, necessarily voracious and wasteful - State.

Businesses are not under any illusions. They know that they will have to bear the heavy burden of the State's debts and the substantial stagnation in demand for a long time to come, since it is impossible to make appreciable investments on internal, and above all, external markets.

We also do not need to be great futurologists to assess that our forthcoming scenarios will still unfortunately be characterized by a situation of relative shortage within our so-called "privileged" societies.

Companies are the preferential places where these contradictions have repercussions and manifest themselves in the most silent and implacable of continuities. All their relations are affected by it - both internal interpersonal relations and those developed with other companies.

The production, purchase and supply of quality heavily rely on this.

It even happens that the legitimate competition between customer and supplier, in order to obtain the best respective conditions and advantages, can give rise to an improbable and absurd antagonism.

Held back by the agonizing constraints of a production under economically difficult and psychologically stressful conditions, on the one hand, and driven back by the demands for perfection and speed at the lowest cost, on the other, suppliers and clients risk ending up entering into an unfair and paradoxical squabble.

Producers, therefore, are surprised at their participation in a fratricidal combat instead of forging an alliance against the numerous more or less parasitic classes, which, sheltered and to a greater or lesser degree, idle, are at the core of the incredible difficulties against which European companies are individually battling every day.

When someone receives an income for something he did not produce, someone else produces an income he will not be able to receive. And the latter are paradoxically forced to join battle, whilst they also, and above all, attempt to produce quality.

7.2.3 Quality as the distillation of ethics and politics

The business, as the *locution* for the production of wealth, a place of productive sociality and untiring organizer of the fight to resist entropy, is by definition a political subject of the first order.

It could even be said that, in the end, its existence is more political than economic.

Indeed, how could it bring people together, have them represented in the capital, coordinate them within a technical and relational organization, manage them in a unit with numerous social and cultural sections - in short, how could it... do business without responding to an eminently political vocation?

And yet, today, to say that companies should not be political is commonplace!

It is true that it should refrain from any political activity to support some party or other (which one?). Nonetheless, it must clearly state its political function in the noblest sense of the term - that which refers to the *polis*, the city of men, the civic society around which they have decided to arrange their existence.

Thus, the total apolitism of many companies and entrepreneurs not only contradicts their innermost nature, but it relegates politics to the ghetto of the activities reserved for certain professionals and bureaucrats by subcontracting it, in tragic exclusivity, to their parties. The party power about which people continually complain has an essential basis in this resigning attitude.

Furthermore, it is but a short step from political disengagement to renunciation of ethics. The major ethical and political absenteeism of entrepreneurs and companies can only aggravate the very widespread feeling of being helpless victims of a State machine so all-invasive that it is useless to try to escape its clutches!⁹³

This culture of resigned soft-submission gives a free hand to the anti-industrial militants of the welfare State and in no way helps the assumption of responsibility on the part of the individual faced with the productivity and the quality of services.

The qualitative level of a company's products results from its ethical and political culture, apart from its know-how and technological equipment, of course.

□ *Eurologos Group. Translating and publishing where the languages are spoken.*

Since the professions of multilingual editing and, more generally, of linguistic and multimedia services, are communication professions, they are all the more accountable to this moral vision of work and civic life.

In the years to come, boredom will certainly not be one of the things young professionals in the multilingual editing and publishing field are likely to encounter.⁹⁴

Part Eight

**Glossary of translation, adaptation and
multilingual editing**

The names of things

Only philosophers and
artists can afford to
give generic definitions to objects
and this only because, whatever the definition,
it makes no difference to them.

Theodor Levitt
“The marketing mode”
New York, 1969

To speak the same language better weigh one's words

The true professional is recognized by his tools. Thus, a specialist of the printed word, especially of the printed word, should at least express himself with the precision of a mechanic who lovingly describes his tools or the spare parts of an engine. Here are 314 words copywriters, translators and editors should permanently carry in their toolkits, carefully polished.

The ability to speak pertinently of their own multilingual writing/translating activities is at stake, without slipping into superficiality and insignificant generalities. Also at risk is the ability to a precise and well-founded dialog between language service provider and clients. The latter are understandably no specialists in the matter, they particularly appreciate getting the user manual together with the provided printed word.

In fact, the delivery of the basic metalanguage, or at least of key words, should always precede the provision of the linguistic service itself. All the more so since this service consists only of words. As it happens small characters blackened on paper: abstraction loves precision.

Glossary

Aa

Above-the-line

All advertising activities covered by the mass media (press, radio, TV, cinema, billboards). General, so-called image and renown advertising, makes predominant use of the above-the-line media. (See **Below-the-line**)

Acceptability

In linguistics, acceptability is a concept that stems from various factors, the most important being grammaticality. There are different levels of acceptability of a translated text or utterance. In translation, the acceptability of a translated text is determined by whether it is grammatically correct, and on a semantic level if there is a complete restoring of denotations in the target language. With regard to the socio-stylistic aspect, acceptability is determined by the aesthetic intelligibility developed in the text, which goes as far as claiming – and paying for – a stylistic level of adaptation quality or “zero-defect” editing quality, indeed well beyond straightforward translation quality.

Acme

Refers to the climax in the melodic line of a sentence.

Acronym

A word formed from the initial letters of a series or words. (e.g., **NATO**, **ASCII**, **RAM**)

Acrostic

Composition usually in verse in which sets of letters taken in order form a word or phrase or a regular sequence of letters of the alphabet. In order to highlight this effect, these letters are generally printed in upper case.

Adaptation

Transposing a text or more widely a work into another language, making sure that the socio-style, graphical presentation and content of the message conform to the characteristics of the marketing prospects in the source text. This accordance is only possible if translator-copywriters and graphic designers do it, in order to correctly reflect in the target language all the elements that were originally established in the source language. Adaptation quality differs from translation quality and editing quality. (See Translation, Editing, Publishing)

Adversative

Is said of a phrase that expresses antithesis, opposition. Adversative phrases may be introduced by *but*, *although*, *even if*, *however*, etc.

Agraphia

The pathological loss of the ability to write, generally as a result of mental illness. Not to be confused with the current, widespread agraphia, which is the result of a certain loss of habit and familiarity with writing (it's easier to pick up the phone).

AIDA

Acronym indicating the four classic stages of the advertising process (attract Attention, rouse Interest, prompt Desire and provoke Action). A well-known method used by seasoned editors in recent years.

Allegory

A type of metaphor, allegory describes the concrete or personal representation of human existence using symbolization (the scales symbolizing justice, for example).

Alliteration

Repetition of similar usually initial consonant sounds in close succession. English literature contains numerous famous examples of alliteration:

When to the sessions of sweet silent thought

I summon up remembrance of things past,

(W. Shakespeare, Sonnet 30)

Generally, alliteration produces an unpleasant effect when it is not deliberate. Used advisedly, in advertising for example, it is rather catchy.

Allusion

An implied or indirect reference, especially in literature.

Amphibology

Syntactical ambiguity, generally made in error, giving rise to polysemy, and extremely awkward to translate. *E.g., He took a train to the south of the country, and marveled at the different landscape, which he had not done in a long time.*

Anachronism

Lack of chronology in a sentence. The anachronism can be deliberate, as in the case of a figure of speech such as an allusion.

Anacoluthon

Syntactical inconsistency or incoherence within a sentence; especially a shift in an unfinished sentence from one syntactic construction to another, often without any logical connection. The initial construction is hurriedly abandoned in order to begin the second (as in "you really ought—well, do it your own way). A figure of speech that is particularly detestable to translators when made by mistake or as a result of unclear propositions.

Anaphora

Repetition of a word or expression in the beginning of successive phrases, clauses, sentences or verses especially for rhetorical or poetic effect: *It was tennis in the morning, tennis in the afternoon and tennis in the evening, all weekend.*

Anomaly

Refers to a statement that can only be understood when placed within a relevant semantic or poetic code.

Antiphrasis

The usually ironic or humorous use of words in senses opposite to the generally accepted meanings (as in "this giant of 3 feet and 4 inches").

Antonomasia

The use of a proper name to designate a member of a class (as a Solomon for a *wise ruler*).

Aphaeresis

The loss of one or more phonemes at the beginning of a word: *round* for *around*, *coon* for *raccoon*.

Apocope

The loss of one or more phonemes at the end of a word: *oft* for *often*, *caf* for *cafe*.

Applications software

All computer software designed for a specific use and as a package. *E.g., PageMaker, Ventura.* (See **Software**)

Apposition

Grammatical construction in which two usually adjacent nouns having the same referent stand in the same syntactical relation to the rest of a sentence (as *the poet* and *Burns* in a "biography of the poet Burns").

Art director

The person in charge of the layout, graphics and general style of advertising document. In audio editing, that is to say in the recording phase, the artistic director is responsible for the artistic interpretation of the dubbing carried out by the speakers or comedians. A mother-tongue translator helps him in order to ensure the correct pronunciation, coherence of speech and strict adherence to the text.

Attitude

General feelings of a person towards a product, service or brand. *Typical attitude*: entire collection of public attitudes, which, by a process of simplification, are collected in a standard, significant model (socio-cultural categories or market segments).

Audience

Number of persons exposed to an advertising message during a given time. *Cumulative audience*: audience acquired through repetition of the message. *Potential audience*: the group of people who are likely to be reached by a medium during a campaign. *Actual audience*: section of the audience that covers the total envisaged target. *Target audience*: section of the audience that possesses the typological characteristics of the target group. The term *audience* also applies to readership.

Bb

Barbarism

A frequent error in translation. Influenced by the source text, one is induced to invent words without realizing it, also by exploiting morphologies of other foreign languages. Barbarisms often go unnoticed, even after several readings and revisions. The use in French of "*parking*" to mean "*car park*" is a barbarism (influenced by the English usage "parking lot").

Baseline

Form of conclusion based at the end of an advert or publicity brochure, to summarize the text of a company's advertising strategy. (See **Bottom line** and **Payoff**)

Baud

A variable unit of data transmission speed (as one bit per second).

Below-the-line

All of the promotional activities conducted beyond the visibility and audibility of advertising. These activities are thus conducted without the use of the mass media (press, radio, television, cinema, billboards) and include direct mail, point-of-sale advertising, fairs, exhibitions, merchandising, sponsorship, etc. (See **Above-the-line**)

Bit

Contraction of the words Binary Digit (binary number). Basic unit of information able to represent two distinct values (0 or 1).

Bleed edges

Said of printing when it covers the whole, (or part) of the usable surface of a page. Effect often accomplished by having the image extend past the edge and then trimming the page to the finished size, to ensure total coverage of the page.

Body copy

The body of a text, that is to say the photocomposed block of a promotional advertisement or leaflet; also known as body text. (See **Headline** and **Baseline**)

Bottom line

The final sentence of an advertisement. (See **Baseline** and **Payoff**). Also only concerned with cost or profits.

Box

Typesetting, often framed, which is ready to be integrated in a page layout.

Briefing

All of the instructions and recommendations the client sends to the editor, translators and pre-press managers in order for them to properly carry out the work.

Bromide paper

Light-sensitive paper used in phototypesetting and in reproduction for line or screen print runs in black and white.

Browser

Software used for accessing sites or information on a network (as the World Wide Web). For example, MS Explorer and Netscape.

Business-to-business

Direct communication from one company to another. Direct advertising technique for products and services, which are not relevant to the wider public. The technique is complex and also uses below- as well as above-the-line advertising in a mixture where direct mailshots and telemarketing play the main parts. The task of writing in business-to-business communication is essential.

Byte

Computing sequence of eight bits.

Cc

Calque

Literal translation that reproduces the structure of the source language in the target language. It consists of a word for word translation so feared by the client who – often rightly so – is concerned that the text should not be transposed blow by blow from the dictionary. Furthermore, it is well known that natural languages do not tolerate being translated word for word. (See **Literalness**)

Camera-ready

Document (paste-up, layout) precisely set out and ready to be photographed (see **Burner**) or scanned. Current pre-press equipment has replaced almost all of the camera-ready applications.

Caption

Heading especially of an article, advertisement or copy. More modern usage than “incipit”. Also the explanatory comment accompanying a pictorial illustration.

Character

Smallest unit of composition, corresponding to the representation of typographic space. The character is particularly important as a basic element when calculating the price of composing a text, which is calculated per thousand characters.

Chaser

Second run of a publication through the press in order to add extra material, either type or illustrative.

Chat line

Defines, among other things, the interactive discussion between two surfers on the Internet.

Circumlocution

A periphrastic statement expressing a subject one wishes to keep hidden. *He died after a long and painful illness.*

Clipart

Ready-made usually copyright-free illustrations used as an ornamental or explicative feature.

Colophon

An inscription placed at the end of a book or manuscript usually with facts relative to its production (names of the editor, editor-in-chief, printer, copyright, etc.).

Color Mastering

Process of selecting colors (process engraving) leading to four films. The selection consists of determining the combination of values (according to the percentage of screen) of the three primary colors and black). (See **Four-color printing process. Process engraving**)

Communication territory

Relational dimensions and fields using a specific communication technique. A market population, defined in a subjective way, where – generally – advertising works for the image of a brand and direct marketing is used for its promotion.

Compression

Reduction in size or volume of a computer file in order to facilitate filing, processing and transmission.

Computer graphic designer

The former graphic designer who once pasted his bromide papers and produced the lettering for the tiles by hand has now become the computer graphic designer, mouse in hand. Since the early eighties, page make-up has been carried out exclusively on screen.

Concept

General and abstract description of a product or service. The creation of a concept for a brand (or a product/service) forms the general outline of its strategic identity.

Copy

Text of an advertisement or advertising brochure.

Copy date

The copy date marks the time limit for sending films to be printed. (See **Deadline**)

Copy strategy

Document, which defines the concept, line and sales presentation of an advertising or direct mail campaign.

Copyright

The exclusive legal right to reproduce, publish and sell the matter and form (as of a literary, musical or artistic work). Not to be confused with copywriting.

Copywriting

Conception and editing of advertising or marketing texts according to the rules of the craft, marketing objectives and the pre-established positioning of the product/service. In translation, the quality of copywriting depends on the translatability of the text. (See **Translatability**)

Corporate image

All the conceptual, visual, stylistic and referential characteristics of a company. The definition of a company or product brand image also includes attributes conferred by consumers, customers, suppliers and the environment (corporate identity).

Crease

Fold of a piece of paper (or often a reply-card or coupon), which makes tearing by hand easier.

Creativity

The mind's ability to invent, innovate and introduce new and original forms. The ancients classified it in that part of rhetoric, which they called "inventio". Writing and translating naturally constitute fundamental factors in editing creativity.

Customized letter

This term refers to a standard letter that contains spaces intended to be filled by certain details specific to each prospect (name, address, profession, etc.).

Cutting points

Describes the four points that mark out the lines along which a printed item should be cut. Four points (Register marks) are marked on the film or bromide paper to determine the perfect positioning. The marks are on the outside of the printed area and have no corners so they do not show up on the printed page.

Cyberspace

From the Greek word *kubernétés*: to govern. The online world of computer networks.

Dd

Deadline

Final time limit for the completion of the editing process. (See **Copy date**)

Dealer imprint

The overprinting of the distributor. The name given to the space, often framed, reserved for the address and telephone details of the retailer or sales representative of the brand featured in the printed leaflet.

Design

In marketing, the creative process aimed at studying and creating visual work (form, color, material, typography, graphics, etc.) and which is intended to define the esthetic and functional identity of a product or its packaging.

Desktop publishing (DTP)

Computer-assisted publishing is, without a doubt, the technological application that did the most to revolutionize editing in the 80s and 90s. Setting out with only modest intentions, DTP has gradually replaced photocomposers with its new graphic systems. These are mostly made up of powerful computer workstations, B&W and color scanners and a host of layout and illustration programs.

Deverbative

A noun derived from a verb. *Completion* (from *to complete*).

Dialect

Even a homogenous language varies with time, to create diverse forms following socio-cultural variations and speech communities. These varieties of the language are called dialects and can in turn achieve, by a reserve process, the status of a language.

Didot

In typography, a unit of measurement equal to 1/2660 of a meter, or 0.376065 mm (typographic point). System of typographic measurement invented in France by François Didot and his son, Firmin, just before the French Revolution. It was based on the “*pied du roi*” (King’s foot or French foot). 12 points = 1 cicero. The size of the body of a character is measured in Didot points.

DIN sizes

Deutsche Industrienorm. The international standard sizes of paper A, B, C, D, based on DIN A1, which measures one square meter.

Drop initial

Enlarged capitalized first letter of a page, chapter or paragraph meter used to typographically illustrate a page. It has been shown that the use of a drop initial increases the number of readers by up to 15%. The monks who copied texts in the middle ages were already familiar with this principle and gave us the most beautifully embellished drop initials ever drawn.

DTP

Acronym of **Desktop Publishing**.

Dubbing

The recording of texts in one or several languages accompanied by an audiovisual production (film, cartoon, slide show, etc.). The translation technique varies according to the type of text: it takes into account how long the sequence lasts (voice-over commentary, melodic rhythm (songs) or lip synchronization (lipping).

Dummy

Printed plan (see **Layout**) ready to be reproduced (photoengraved by a camera or scanner) and produced by putting together the photocomposed texts, photos and illustrations. (See **Final**)

Ee

Ear space

Small boxes to either side of newspaper's front page nameplate, usually containing the weather forecast, advertising or promotion.

Editing

In the industry, all operations required for the publication of a commercial message (informative, advertising or, in general, marketing). In the editorial field, editing consists of rewriting a text to be published by a particularly skilled writer (the editor). Even the author of the text can participate in correcting the final version. Multilingual editing designates all the translation operations essential to produce a document in several languages. The term editing is often used as a synonym of publishing. However, the term publishing, in fact, covers rather the graphic, typographic (printing) or, generally speaking, the mastering operations (audio/video recording) for producing cassettes, CDs. (See **Publishing**)

Editor

The person in charge of editing a publication. (See **Copywriting** and **Editing**)

Editorial advertising

Informative advertisement that imitates editorial format. Also called advertorial.

E-mail

Abbreviation of electronic mail. A means or system for transmitting messages electronically as between terminals linked by telephone lines or microwave relays.

E-mail address

An address identifying someone with an electronic mailbox. It is generally made up of the user's name, the name of the service provider and identification of the site or country. The e-mail address for EUROLOGOS in Brussels is: info@eurologos.com □

Emphasis

Syntactic device used to highlight a certain part of a sentence: *Here's the document that I spoke to you about yesterday. It's to Brussels that I'm going.*

Errata corrige

Latin expression meaning, literally, correct errors. List of corrigenda needed to a publication.

Ethernet

Physical and data link layer technology for Local Area Networking (LAN). When it first began to be widely deployed in the 1980s, Ethernet supported a maximum theoretical data rate of 10 megabits per second (Mbps). More recently, Fast Ethernet standards have extended traditional Ethernet technology to 100 Mbps peak, and Gigabit Ethernet technology extends performance up to 1000 Mbps. Higher level network protocols like Internet Protocol use Ethernet as their transmission medium. Data travels over Ethernet in the form of frames. The run length of Ethernet cables is limited (to roughly 100 meters), but various special-purpose devices exist that make Ethernet a cost-effective option for networking an entire large school or office building.

Etymology

The history of a linguistic form (as a word) shown by tracing its development since its earliest recorded occurrence in the language where it is found, by tracing its transmission from one language to another, by analyzing it into its components parts, by identifying its cognates in other languages, or by tracing it and its cognates to a common ancestral form in an ancestral language.

Euphemism

The substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant, thus reducing the impact of a message. **Litotes**, **circumlocution** and **allusion** are the most common forms of this: *The U.S. may have to re-examine its approach to the peace process.*

Excellence

Whilst quality is always relative (it is defined by the relationship between promised/real product), the excellence of a supplied product is defined in absolute terms: the best caviar in the world (or among the best), the fastest PC and most efficient technology, the multilingual service of the highest quality ("zero defect"), etc. Excellence in translation and multimedia publishing can only be produced by international offices with operational subsidiaries, fitted with high-tech equipment for pre-press and mastering, and able to ensure internal linguistic checks. (See **ISO. Overclaim. Quality**)

Expansion

Refers to the increase in the number of words brought about by the translation process. The expansion coefficient is the ratio of the number of words in the source language text (original text) to those in the target language text (translated text).

Ff

Faces

Small drawings produced using ASCII characters: dots, letters and figures to portray the mood of the user (approval, surprise, anger, etc.) in e-mails. Also called *emoticon* or *smiley*.

File

Collection of data that is stored so that it can be used by a computer program.

Final (proof)

Document ready to be scanned (camera-ready). (See **Dummy**)

Fit

The distance between the letters in a word. It varies according to the shape of the adjacent letters and the compression necessary for the balance of the word and the photocomposed line.

Flat File

Computer document (diskette) that contains no codes (bold, center, underline, tabulation, etc.), and can therefore be used in the composition phase when the typographical codes will be introduced.

Flush left (or right)

Type set to line up with the left or right margin.

Flyer

Small advertising circular distributed either folded or unfolded, on one sheet.

Foliation

Consecutive numbering of the pages of a publication. The composition program often does it automatically: odd pages (on the right), even pages (on the left). All Macintosh or PC programs offer automatic foliation.

Font

The complete set of alphanumerical (upper and lower case) and graphical characters belonging to the same size and style. For example, the font that you are now reading is called Verdana.

Four-color printing process

Method of printing that involves separating the colors of an illustration into the three primary colors, yellow, red (magenta) and blue (cyan) and black. Selecting the four colors (process engraving) is done automatically using a scanner.

FTP

Acronym of *File Transfer Protocol*.

A protocol to exchange files between computer systems, regardless of the contents, the system or network type.

Gg

Gateway

A single network point that acts as an entrance to another network

Gradation

Figure of speech referring to the accumulation of elements following either a progressive or degressive hierarchy. *The leaves have changed from yellow to orange to red.*

Grammage

Weight of paper or other support, expressed in grams per square meter (g/m²).

Grey terminology

Terms or idiomatic expressions belonging to phraseology—often specific to business—which have not yet been published.

Grid

Basic structure of a page layout composed of standardized units in order to allow a graphical homogeneity of the whole work.

Gutter

Blank space formed by the adjoining inside margins of two facing pages.

Gutter rule

Line whose thickness is measured by typographical points and that is used in text composition as a graphical element, but also to separate or frame a text and/or an image.

Hh

Halftone process

Photographic process that consists of screening an image or photograph in halftone dots so that it can be printed. The fineness of a chosen screen varies from about 75 lines per inch or centimeter (for newspaper reproductions) to 170 lines (for high-definition art paper reproductions).

Hardware

Collection of physical components of computer equipment.

Headings

All the titles, subheadings and insert titles of a text.

Headline

Title at the top of an advertisement or article, giving the gist of the story that follows.

Headnote

Introductory text of an article generally set in bold type.

Hiatus

The occurrence of two vowel sounds without pause or intervening consonantal sound in two different words (or in the same word) forcing the speaker to pronounce them with his mouth open.

Home page

Name given to the first page on a website, which contains the address, logo, illustration of the company or association, along with initial links. (See **website publishing**, **HTML**, **WWW**)

Homonym

One of two or more words spelled out and pronounced alike but different in meaning (as the noun *quail* and the verb *quail*).

Host

Term very often used in Internet language to refer to the computer that controls communications in a network or that administers a database.

Host mode

Function referring to the parameters of communication software in reception mode, i.e., ready to receive outline calls.

Hot link

Describes the parts of a hypertext (underlined or colored in), which can be “clicked on” in order to move to other parts of the text, using existing links within this text.

House organ

Controlled-circulation publication, which is either internal, such as one published by a company for its employees, or, principally, external (clients, consultants, professional environment, public relations, etc.). Company publications, which exist in various forms, increasingly tend to highlight the convergence between the typically internal human relations function and the typically external past image and positioning function.

House style

Style chosen by a company, in particular the typographical, graphical and grammatical style characteristics of a company's own documents.

HTML

Acronym of *Hypertext Markup Language*. Code used to produce hypertextual links on the World Wide Web.

Hyperbole

Figure of speech in which emphasis is achieved by exaggeration, designed for effect and not to be taken literally: *mile-high ice cream cones*. Hyperbole is used in advertising: *Outrageous sale conditions (= exceptional)*; *crazy prices*.

Hypertext

A database format in which information related to that on a display can be accessed directly from that display. By clicking on a word previously underlined, the user can immediately be taken to the same word elsewhere in the text. Used especially in websites on the Internet.

Hypocorism

The use of "pet names": *Babycakes*, *Sweetiepie*.
Hypocorisms are also used with ironic, sarcastic, paternalistic or aggressive intent.

li

Ideogram

Stylized drawing of an idea or an object. Often used in designing logotypes.

Idiolect

An individual's specific phraseology in a given situation. Idiolect comes from the word *technolect* and determines an individual's specific style.

Idiotism

Expression of an idiom. The idiom is a language containing numerous idiomatic expressions belonging to a particular community, which cannot be translated word for word into another language: *It's raining cats and dogs*.

Image

Collection of perceived and projected representations by which the public identifies a company, brand or product.

Impact

Degree of impact and effectiveness of a media message on the public.

In-depth reading

In-depth reading, at various levels (semantic, stylistic, morphological and lexical), which every good translator must carry out in order to grasp the full dimension of a text. In-depth reading is the first phase of a translation.

In folio, in quarto

A sheet of paper that, when folded once (twice), results in two pages (four pages).

In-house

Internal company employees. *In-house* translators, graphic designers or editors.

Insert

A leaflet that is inserted into a magazine or newspaper. *Loose insert*: advertisement printed on card, not attached to the pages of the magazine.

Inside back

Inside of the back cover of a publication (Inside front: inside of the front cover)

Institutional advertising

Advertising intended to create or develop the image of a company, rather than to stimulate sales in advertising goods or services.

Internet

World computer network system, accessible by computer via a telephone line or broadband connection. Many businesses, called service providers as well as telephone companies and cable TV operators offer ways to subscribe to the Internet.

Interpretation

Interpretation has been defined as any oral translation from one language to another aimed at an audience. Translation, on the other hand, is defined as any written transposition into another language. Eight types of interpretation are listed: simultaneous, whispered, consecutive, liaison, by sight, teleconference, mixed and sworn interpretation. (See **Translation**)

ISBN

Acronym of *International Standard Book Number* (standard international code for books). The ISBN number, granted to every editor, must be printed on every published work. (See **ISSN**)

ISDN

Acronym of *Integrated Services Digital Network*

International standard for the digital communication network to enable voice, text, image and data transmission. Compared with traditional analog telephone lines, this transmission has a higher accuracy and speed.

ISO

Acronym of *International Standard Organization*.

The term ISO 9000 refers to five international standards. The standard ISO 9000-1 provides quality assurance guidelines: the three others (ISO 9001, ISO 9002 and ISO 9003) are the references for assuring company quality systems and are granted with a certificate provided by registered organizations. Whereas the standard ISO 2004 is used for internal quality control, ISO 9001, 9002 and 9003 refer to the external quality control in contractual situations (customer-supplier relations). In the United States, the standard ISO 9001 is called ANSI/ASQC 91 – 1987; in Spain UNE 66901; in Sweden SS-ISO 9001; in Italy UNI EN 29001.

ISSN

Acronym of *International Standard Serial Number* (international code for magazines and periodicals). The ISSN number, granted to every editor, must be printed on every journal. (See **ISBN**)

Italics

Style of printing in which the type is *slanted upward to the right*. With recent computerized phototypesetting programs, it is possible to put any Roman typeface in italics, with the desired degree of slant. However, it is worth noting that the leading typographers, who create the type, provide a special font for the italic version. Although perhaps the alteration of certain letters can be easily achieved (in particular a slope to the right), it is not always aesthetically acceptable.

Jj

Johnson box

Rectangular outline containing a short message, usually found at the beginning of a promotional letter.

Jump (or breakover)

That part of an article on the first page of a newspaper or company newsletter, which is continued to an inside page.

Justification

Width of a phototypeset line or column, measured in picas, ciceros or more often, millimeters.

Kk

Know-how

Term designating an individual's practical and technical experience and general professional knowledge. It can also refer to a company's techniques and technological systems.

Ll

Layout

Plan of a proposed brochure, poster, logo, etc., usually done by hand with a marker (see **Rough**), showing the graphic arrangement of the different elements (titles, text, illustrations, etc.). (See **Dummy, page make-up**)

Leaflet

A usually folded printed sheet intended for free distribution.

Mailbox translation agencies

Term given to those translation agencies that subcontract freelance translators. Due to the fact that they do not have internal revisers, translations are delivered to the clients without being read or corrected.

Lettering

Art of applying letters or other characters. Even the surface thus becomes an essential graphical element in the esthetic economy of the printed page. The careful selection of the font is left to the taste and savoir-faire of the typographer who, furthermore, bases his choice on three fundamental criteria: readability, homogeneity of the character with the subject of the copy and, naturally, availability of a vast range of fonts (nowadays, a myriad of fonts are offered in a catalogue of typefaces).

Line block

Document consisting of lines or solid areas without any gradation of tone, which can therefore be reproduced without screening.

Line spacing

Distance, measured by typographical points, between one line of print and the following line.

Linen Tester

Small magnifying glass used by graphic designers and printers to check the screens and spot production flaws.

Lingua franca

Refers to a common language consisting of Italian mixed with French, Spanish, Greek and Arabic formerly spoken in Mediterranean ports. Any of various languages used as common or commercial tongues among people of diverse speech.

Linguistic engineering

Modern translation theory is increasingly turning to information technology in general and specific telematics to develop new multilingual production techniques. Linguistic engineering thus refers to the most complete development of these. (See **Translation Memory System**)

Lip synchronization

Refers to the technique of synchronized film dubbing by which the sounds of words are timed to match the corresponding lip movements. Text translation carried out for lip synchronization differs from that done for subtitling. This last method is linked more with segmentation of visual sequences than with lip articulation.

Literal

A typographical error where one letter is substituted for another.

Literality

Form of translation that consists of producing a version very close to the morphology and structure of the source language. Not to be confused with a word for word translation or a calque. A literal translation is, in fact, a reproduction that remains both accurate compared to the original text and stylistically irreproachable as regards the target language. Despite those who consider literalness to be a bad translation, it is the most suitable for technical and commercial texts. (See **Calque**)

Litotes

Figure of speech in which an affirmative is expressed by the negative on the contrary (as in "not a bad singer" or "not unhappy").

Loanword

Integration of an element from one language into another, without alteration to the original spelling. (e.g., *maestro*, *rendezvous*).

Localization

Process of adapting computer software with a view to marketing it on a specific international market. This process, simple yet complex, consists of translating the user interface and the dialog boxes, defining the features (if necessary) and checking the results to ensure that the program still functions.

Log-in

Accessing a multi-user computer system (e.g., Internet) by providing a name and password.

Logo

Abbreviation of *logotype*. Trademark, symbol, etc., of a company, which often contains the shortened or lengthened name of its brand in its design. Example: the apple of Apple or the IBM logo in horizontal lines.

Logophobia

Fear of speaking in public. A typical reason why a potential interpreter may turn to translation.

Mm

Mail advertising

Direct mail advertising consists in sending advertising and editorial documentation directly to carefully selected potential clients. (See **Mailing**)

Mailbox

Mailbox for Internet e-mail messages.

Mailing

Offering a service or product by mail. Mailings or mail advertising make up the main activity of direct marketing. Generally, this consists in sending a large envelope, a business letter, a leaflet or a catalog and, finally, a reply card.

Mainframe

A large fast computer that can handle multiple tasks concurrently.

Market niche

Part or sector of the market that, for technological or commercial reasons, lends itself to new solutions. Thus the segmentation of the market is ever-changing.

Market segmentation

Division of a population or file into two segments, which are decided according to certain criteria (generally socio-cultural and economic).

Marketing

Coordination of activities and studies that aim to identify, anticipate and satisfy consumers' needs in order to obtain the greatest profit possible from the company's capital and thus to offer the best products at the best consumer price. The notion of marketing covers numerous activities, from the idea for a product to the after-sales service. **Marketing-mix**: combination of business activities involved in the marketing of a product (pricing, conditioning, advertising, distribution, promotion, DM, PR, etc.).

Mastering

All the technical activities that enable the recording of the matrix (analog or digital) of a master and which make use of acoustic and/or video equipment mixed in the studio. After the assembly and dubbing, the master is then used for publishing cassettes, CDs (publishing). (See **Editing, Dubbing, Lip Synchronization and Publishing**)

Metalanguage

Language or system used to discuss another language or system. Judging the quality of a text is not at all possible without metalanguage or a specialized glossary, which precisely defines the structures, morphology and analyzed terms. For the final stage in the production of this interdisciplinary glossary, a professional metalanguage is necessary.

Metaphor

Figure of speech in which two objects are compared by means of analogy: *This law opens the door to abuse.*

Metonymy

Figure of speech in which a word referring to an attribute replaces the thing that is meant (in which the cause replaces the effect, the container the content, etc.): *He drank a glass.*

Modem

[*MODulator DEModulator*]. Device allowing the transmission of data along a telephone or cable line. A digital signal from a computer is transformed into an analog signal, which can then be transmitted through a telephone or cable line.

Monosemy

Statement or word that has only one meaning, as opposed to *Polysemy*.

Motivation

Psychological reasons that push individuals to respond, or not to respond, (desire, prestige, fear, etc.) to a marketing proposal. (See **AIDA**)

Multimedia

Name given to linguistic productions that have been edited on two or more supports (audio, video, print).

Nn

Negative

Photographic copy of an original that gives an inverse effect (Black appears white and vice versa).

Neographism

Deformed spelling of a word that does not affect the way it is pronounced: *See you tonite; There was an ennoormus crowd at the entrance.*

Neologism

Development of a new word or a word borrowed from a foreign language.

Notes

Either notes in the margin or footnotes, found at the bottom of a page or column.

Oo

OCR

Acronym of *Optical Character Recognition*. (See **Optical Reader**)

Offset Lithography

The most widely used printing technique. Refers to the process in which an inked impression from a plate is first made on a rubber-blanketed cylinder and then transferred to the paper being printed.

Omnibus word

Word that can mean anything and so can only be understood from the context: *Pass me that thing, please.*

Onomatopoeia

Spelling of words whose sound imitates the sound of the noise or action designated: hiss, bang, tick-tock. Note that very often such a word must be translated: COCK-A-DOODLE-DOO becomes COCORICO in French, CHICCHIRICHI in Italian, QUIQUIRIQUI in Spanish, KIKERIKI in German and KUKELEKU in Dutch.

Optical character reader

Scanner that automatically reads a text, either typed or printed on paper, and compares the letters, numbers or symbols with those stored in its memory, generating that letter, number or symbol in a computer readable form.

Orphan

First line of a paragraph appearing at the foot of a page (column), for which a modification of the photocomposition or the text is needed.

Out

Passage of a text that is accidentally omitted in the typesetting. Take care during disk transfer: a slight false move is all it takes to make a line or even a paragraph disappear!

Overclaim

When an advertisement promises too much. The systematic overclaim of mailbox translation agencies (that one still comes across too often) has done a lot to harm the image of translation agencies.

Oxymoron

Figure of speech in which two contradictory or incongruous terms are placed together: *A weak tyrant; cruel kindness.*

Ozalid

Trademarked process for proofing film-set matter on transparent paper.

Pp

Page make-up

Arrangement and proportionality of the textual, graphical and photographic elements on a page. (See **Paste-up, Layout, Preferred position**)

Paralogism

Fallacious argument, albeit in good faith.

Paronym

Word or sequence of words formed from a word in another language.

Password

Sequence of characters required to allow a user to access a computer, network or program.

Paste-up

Layout in which all the elements of a printed piece are positioned and pasted down on pages. This is the final stage after which the piece is ready for reproduction. Final layout of documents.

Payoff

Brief concluding sentence of video or printed advertisement that is placed either above or below the trademark. Often, the payoff consists of the follow up of the logo and summarizes the activity and positioning of the company. (See **Baseline** and **Bottom line**)

Personification

Figure of speech that attributes human characteristics to inanimate objects or abstract ideas. *Fate smiled upon him.*

Phototypesetting

“Cold” method of setting type photographically by optical or electronic exposure (as opposed to the earlier, so called “hot”, method of using lead characters). Typesetters, even third generation ones, have now been replaced by both the recent word-processing packages (which have hundreds of different fonts) and the PostScript page make-up systems.

Pictogram

Stylized drawing representing a message without the use of words.

Pidgin

A simplified speech used for communication between people with different languages. See also **Lingua Franca**

Pixel

Term derived from *Picture Element*. Name given to the smallest unit of a graphical image (as on a television screen).

Point

The basic unit in typography. (See **Didot**)

Polysemy

Word or statement having multiple meanings. (See **Monosemy**)

Positioning

Image or concept for a brand, product or company in comparison with other brands/products in the same field or from a competitive company.

PostScript

Term in computer language, invented by the American company ADOBE, which refers to the reproduction of printed material made up of both text and images using laser printers and phototypesetters. Print definition varies according to the printer or camera (300 - 3,000 dpi). PostScript is the most widely used DTP standard.

Pre-press

All the conceptual, graphic and technical operations essential in preparing a document for printing and post-processing. The pre-press company provides the films and bromide papers that are ready to be printed. Although a number of people in the profession use the spelling form *prepress*, every grammar book states that the word should be written with a hyphen. Furthermore, several dictionaries spell this term as just two words. Recently, another word has entered into the professional jargon: *pre-pre-press*, a term defining all the computer encoding operations carried out on a disk containing a text intended to be phototypeset, via transcoding for example. The word pre-print also exists, but seems to have less luck than its younger brother *pre-press* in being employed. It is perhaps surprising considering it is the exact opposite of *after-print*, the former term for all the post-processing operations carried out after printing.

Press proof

The final proof to be signed by the customer (or editor) for approval before printing. If need be, the translation agency can also take responsibility for the signature of the typeset proofs.

Process engraving

Preparation phase involving the selection of colors, films and plates from documents after the layout and paste-up that have been prepared in the graphics studio.

Production manager

A pre-press specialist and at the same time an expert in printing and finishing processes. He constitutes the critical link between the design and the production of published material. From the planning stage he is thus responsible for bringing together the design and production planning of the project and offering his precious know-how, based especially on his past experience. Furthermore, he assures the value for money at the design level and guarantees the perfect execution of the different phases of creation of a publication. Note, the production manager—in the same way as the graphic designer—is supposed to consider the texts from a purely graphic viewpoint.

Proof

A printed or photocopied impression submitted to the client or production manager before the definitive printing.

Provider

Company that provides Internet access through a link with the network host. (See **Internet**)

Psychographics

Description and analysis of the psychological and behavioral profile of an individual or a group of consumers.

Publishing

All the activities involved in the publication of advertising material, carried out by either a company or a publishing house using different media (paper, cassettes, CDs, websites, etc.). Multimedia publishing refers

to those publications that are integrated or take various forms. Publishing thus consists of mastering (audiovisual recording after which cassettes or CDs can be copied), pre-press (from the illustration and layout to desktop publishing to the production of films) and editing, in other words all the activities involving writing (copywriting, rewriting and script) that precede the page makeup, shots and sound recordings. The term publishing often replaces editing, even if the latter does have a more restrictive meaning. (See **Editing**)

Punch line

Final, culminating sentence of an article or text that makes the point.

Qq

Quality (linguistic)

Quality refers to the highly praised characteristics of a product or service that is actually being sold. To deserve the description “quality”, there must be a correspondence between the sales promises and the reality of the product bought. A small economical car can be of high quality if the characteristics claimed matches its actual performance, whereas a limousine, despite its extremely high price, may not be of “high quality” if its performance does not match what was stated, for example, in the advertisement. In translation, linguistic quality is associated with different levels of acceptability agreed by contract between the client and the provider of linguistic services when the order is placed. Eurologos offers three quality levels as regards translation: “translation quality” (semantic and syntactic level), “adaptation quality” (geo- and socio-stylistic level) and “editing quality” (“zero-defect” level in final publication). (See **Excellence, ISO and Overclaim**)

Quid pro quo

From the Latin *qui pro quo* (one thing in the place of an other), meaning a situation presenting a misunderstanding. (See **Amphibology**)

Rr

RAM

Acronym of *Random Access Memory*. The active memory in computers. Not to be confused with ROM (*Read Only Memory*), which is the memory in which stored information can be read only.

Recall

Ability of a brand to be recognized by the public. **Aided recall**: the recognition of a brand from a list containing the brand in question. **Spontaneous recall**: the spontaneous mentioning of a brand when a particular kind of product is referred to.

Recommendation

Marketing and creative advice given by the advertising or direct marketing agency to the advertiser before the actual campaign begins. Recommendation also refers to the advice given by the translation agency to its client (or vice versa) before starting a multilingual project.

Recto

The odd-numbered facing pages (on the right-hand side) of a publication. (Particularly favored by advertisers because of its significantly higher readability than the even numbered pages). (See **Verso**)

Register mark

Indications placed on bromide paper or a film to perfectly position the color plates and/or the page make-up. (See **Cutting points**)

Reprography

Process of obtaining copies from an original document using optical systems to enlarge and reduce.

Reserve

Part of a phototypeset page intended to be filled by a drawing, colored photo or halftone.

Resolution

The resolution indicates the number of pixels per unit of length and is measured in dpi. (See **Pixel**)

Rewriting

Rewriting of a text by a copywriter who writes according to the rules of the trade. This operation should be carried out more frequently than is usually done. Often thanks to their profound knowledge of specific relevant subjects, technicians are often involved in the drafting of texts. However, technical texts that have been clearly explained and sufficiently worked on from an advertising point of view are still extremely hard to come by. If one considers that these texts are almost always translated and adapted into other languages, it is not at all difficult to see the strategic importance of a good rewriting of a company's brand image. (See **Translatability**)

Rhetoric

Logical and esthetic structuring of speech. Ancient rhetoric consisted of three main parts: *inventio* (invention), *dispositio* (composition) and *elocutio* (style). In spite of an almost total abandoning of the first two parts, the art of good writing remains to this day the main aim of linguistic teaching. However, there is now a tendency to think that rhetoric is only a matter of style.

Roman

Name given to the ordinary, upright type as opposed to italic.

Rough

Preliminary rough sketch of a document with illustrations, titles and texts to show to a client in order to secure his preliminary approval.

Runaround

Type area set in a frame that is adjusted to fit around a picture.

Rhythmic adaptation

A translation—generally very free—carried out with attention to the rhythm of a song or musical composition of which the basis remains unchanging. One speaks of rhythmic adaptation in the context of audiovisual editing.

Ss

Sabir

Mumbo jumbo. See also **Lingua Franca**

Sales pitch

Series of complete arguments to achieve a sale. It is established according to those who use it and towards whom it is directed. It is thus drafted, illustrated and printed for the distributors, sales forces and promoters of a product or brand.

Scanner

Process engraving equipment used in color printing that is capable of electronically selecting and separating onto four films the different colors of a document into the three primary colors (magenta, cyan, yellow) and black. In DTP, the different scanners electronically select both black and white and color images. These images are generally integrated into the typographic composition directly on the screen.

Screen

Film that, when placed against a sensitive surface (bromide paper or film) in a reproduction bank, allows the decomposition of an image into black and white points, in order that it can be printed without filling in

the areas between the dots. The degree of fineness of the image reproduction will be directly proportional to the number of points or lines per cm (or per inch) on the screen. Furthermore, several different types of special screens are used, e.g., texture, to produce all the latest graphic effects. (See **Halftone**)

Self-mailer

Mail item designed in such a way that no envelope is required. It may be sent in the mail or directly distributed (generally at the point-of-sale).

Semantic

Branch of linguistics dealing with the study of meaning in language.

Semiology

The study of signs. In advertising and marketing, for example, it looks at how a message or an action has the hidden ability to express or mean something.

Semiometering

Market research whose aim is to analyze the cultural and semiotic relationships between a product and its consumers.

Sequence of tenses

Grammar rule according to which the tense of the verbs in subordinate clauses are determined by that of the principal clause. *I did what had to be done. I am going to do what is necessary to be done.*

Shadow

Used on fonts to obtain an esthetic effect and highlight a text with a background of a similar shade.

Sight translation

Oral translation produced by reading a text and translating it directly into another language. Sight translation is usually performed by interpreters at multilingual meetings.

Signature

Sheet of paper printed in such a way that it is ready to be folded, cut and bound without being repaginated.

Software

In desktop publishing, the name given to the typesetting illustration, integration and word processing programs. Examples are Quark X-Press, PageMaker (Macintosh + MS-DOS), Freehand, Illustrator, Photoshop, Streamline, MacPoint, Maclink Plus, MS-Word, WordPerfect, Interleaf, Windows, OSZ, etc.

Solecism

An ungrammatical combination of words that differs from a barbarism, an error generally made by a foreigner: *If I would have told him, he would have understood.*

Solid

Continuous area of color, unbroken by texture patterns. In the graphic design phase, solids must be kept to a minimum because of the difficulties they cause for printing.

Stratification

Survey technique in which the population is divided into a series of non-overlapping layers defined according to the sociological, economical, cultural, factors, etc.

Study

Activity based on the observation of people's tastes, opinions and actions. *Behavioral research*: investigation into the public's consuming behavior. *Market study*: search, collection and analysis of quantitative information concerning the potential or real market of a company. *Motivational research*: investigation into the conscious or subconscious motives that lead consumers to buy or not to buy a

product. *Multi-client survey*: collective study that offers several sponsors the possibility of asking specific questions, of their choice, to a representative part of a statistical population. *Qualitative research*: study whose aim is to define the psychological motives for people's behavior. It involves asking open questions to a small group of people, with less concern for recording or quantifying the responses obtained.

Style sheet

Page on which the basic characteristics of typography and graphic style of a publication are defined. The style sheet thus makes it possible for all publications to contain the particular house style of a company or institution.

Subheadings

Secondary headlines below the main headlines of an article or advertisement.

Surfing

Continuous search on the Internet, comparable to flicking the channels on the TV with a remote control.

Synecdoche

Figure of speech in which an idea is expressed with just one word, in which a whole is substituted by a part, the plural by the singular, a species by a type, etc. *He was the Rockefeller of greengrocers.*

Synonym

Term given to a name, adjective, adverb, verb or other expression that means the same as another and thus, when interchanged, does not affect the meaning of a statement. It can also refer to two statements that are said to be synonymous.

Syntagmata

Name referring to the set of two or several linguistic elements. Here is an example where the last sentence has been cut up into syntactic units:

Name referring to/the set of/two or several linguistic units.

SyQuest

Removable hard disk on which considerable quantities of computer data (images and texts) can be stored in order to keep them in the archives or facilitate their transport.

Tt

Target

Group of persons (consumers or companies) to whom a campaign or an action is directed.

Target audience

Within a target group, subgroup of prospects most likely to respond favorably to an offer.

Teaser copy

Catch phrase or graphic device specially designed to intrigue the reader by withholding information. It is then followed later by a second page or an ulterior advertisement explaining the first and thus satisfies the reader's aroused curiosity.

Techneme

Minimal element of expression belonging to a technical vocabulary.

Technolect

Technolect is contained, like a subset, in the socio-style and terminology of an activity or company. It describes professional language containing lexical expressions of a scientific or technical nature.

Telework

Arrangement where an employee is able to work from home instead of in the traditional workplace, thanks to the development of technologies. Telework is widespread in certain sectors, particularly among translators and graphic designers.

Thumbnail sketch

Miniature plate presentation of all pages of a publication, often in the form of a supplement. Current make-up and imposition software automatically carries out the thumbnail sketch.

Title

Title at the top of each page of a publication. In addition to subheadings, the **split headline**, **headline**, **running head** and **running foot** can also be included. The split headline transversally divides several columns by cutting them horizontally. The running head and the running foot describe the titles of the sections or chapters to which the page belongs.

Translatability

The principle of language universals enables any text to be translated into any language. In multilingual publishing, however, translatability defines the degree to which a translation can be translated easily into several languages thanks to its perfect intelligibility as concerns the rhetoric content and the cosmopolitan character (indeed universal) of its tropes.

Translation

Written transposition of a text from one language to another. The main aim of translation is to restore the semantic, morphological and stylistic elements found in the source language (original text) into the translated language (translated text). Translation is therefore extremely different from a calque (a word for word translation) and interpretation (oral translation). Whilst the calque is likely to result in an improbable morphological accuracy, without style and semantically uncertain, the aim of the interpretation is to produce an overall, balanced reconstruction, immediately effective and specific to the spoken language. Translation also differs from the adaptation of a publicity text (also written), which requires/demands a total result as regards style, particularly geo- and social style, even if the morphological difference also proves to be very significant. The risk is that the difference in style also produces a somewhat market difference as regards semantics, therefore as regards the axe and concept of the advertisement to be adapted. (See **Acceptability**, **Adaptation**, **Calque**, **In-depth reading**, **Interpretation** and **Literalness**)

Translation agency

Company whose activities center on translation. Several types of translation agencies exist, each serving a different segment of the market. Firstly, the multilingual agencies offer translations into various languages, or in all languages. Agencies that have a large number of in-house staff, able to guarantee a high level of quality text control (terminologists and translators-revisers who work exclusively into their native language), are quite rare. In fact, the vast majority of “all-language” agencies only occupy the broad, general sector called “mailbox” agencies, made up of companies that subcontract the whole or almost all of the production to freelance translators (therefore without the possibility to guarantee internal revision of the translations). The third segment of the market is made up of bilingual or trilingual offices. These are self-employed people who only offer their mother tongue as target languages. Their quality is sometimes better than mailbox agencies and a lot cheaper. Quite often, these self-employed translators work simultaneously for their direct clients and for intermediary agencies.

Translation memory system

Software that uses a system of finding similarities between two texts, avoiding the user to have to translate the same sentence more than once. It also guarantees stylistic and terminological uniformity of translations and markedly improves quality and productivity.

Trim marks

Also referred to as cutting marks added on a document at copy stage to indicate the positions for cutting the paper after printing. (See **Register Marks**)

Trimming

Final operation involved in binding: trimming the pages of paper or the edges of a publication.

Trope

From the Greek word *tropos* (style) a word or expression used in a figurative sense: figure of speech. All rhetorical figures are tropes.

Two-color process

Printing in two overlapping primary colors. (See **Four-color process**). Sometimes confused with the complementary color superposed without selection.

Type gauge

Along with the linen tester, this was the typographer's inseparable tool used to measure the type determining the bodies, line spacing and justifications as well as the transposition from one scale to another (didot or pica decimal system and English measures). It has now been rendered obsolete by DTP.

Type imager

Name given to a graphic operator in the PostScript era. (See **Typographer**)

Typeface library

Set of fonts which a manufacturer or user of a photocomposer have at their disposal.

Typesetting

Typesetting can be achieved with DTP (Macintosh or PC). It is increasingly rarely done by photocomposition. In fact, typesetting is more frequently carried out on a word processor, from where it is transferred on disk onto a layout program.

Typographer

Name given to a skilled DTP operator in the PostScript era.

Uu

Universals

In all natural languages, it is possible to find common expressions with comparable meanings, even if their morphology is very different. Linguists have called these similarities "universals".

UNIS (Uniplexed Information and Computer Service)

Multitask and multi-user computer system that provides a basis for a variety of computer hardware and software (from microphones to big systems).

Usage

Despite the dictionaries and rules established by grammarians, language used in daily life still remains the main reference for all writers.

Vv

Value marketing

At the end of the eighties, first in the United States, then also quickly in Europe, the concept of value marketing gained an ever-increasing role in advertising and commercial strategy. Gone is the mass marketing and the so-called image marketing of the seventies and eighties, individualized and value marketing have now replaced them. Consumers continue to dream, however, with calculator in hand and eyes wide open, they are more than ever aware of the real value of products. Before anything else, consumers are determined to "get their money's worth" and are becoming cunning buyers. They continue to take pleasure in advertising designed to send them off into a dream, but only on the condition that it is

informative and accompanied... by attractive offers. But, above all, they like the right price. No longer can they be taken in with pseudo-values: they demand guarantees, loyalty cards, toll free phone numbers! Value marketing could even be called *value-added marketing*: it is difficult to get the consumer to pay extra and the customer obtains more value than ever when he buys a product.

Verbatim

In the exact words, word for word. Also, written report with someone's exact statements.

Verso

Left-hand page of a publication, which always has an even number. (See **Recto**)

Visual preview

Device providing a view on a screen of the real dimensions of letters and images, which a photocomposer will then be able to expose. (See **WYSIWYG**)

Ww

Website publishing

The conception, production and supply of an illustrated color hypertext ready to be installed on the Internet. Websites increasingly form the advertising tools required by industry and commerce. Like other advertisements, websites consist of texts and illustrations that contribute harmoniously to the positioning and impact of the marketing strategy of respective brands. To provide corporate or advertising website pages, copywriters, translators working into their mother tongue, workstations that can use HTML code and, naturally, specific know-how must be at hand. Only a modern multilingual and multimedia publishing company (especially if it is multinational) can assume the task of producing websites. (See **HTML**, **Hypertext**, **Homepage** and **WWW**)

Weight

Degree of boldness of a typeface. Usually, three weights are used: lightface, half lightface and boldface.

Widow

Last line of a paragraph that appears at the beginning of a page (column), for which a modification of the photocomposition or the text is needed. (See **Orphan**)

Word processing

Computerized typing system, developed in the 1970s and now widespread. It is based on the principle of differentiated printing of the keyboard type onto the screen. It can be referred to as encoding, as all the graphic and textual information, being computerized, is stored in memory.

WWW

Acronym of *World Wide Web* (interface for hypertextual, hypermedia and multimedia data on the Internet). The WWW uses HTML language.

WYSIWYG

Acronym of *What You See Is What You Get*. Phrase used to indicate the way a typographer's screen, amongst others, visualizes "exactly" the way an item will look in final form.

Zz

Zero-defect

Level of excellence specific to the editing quality level: not only have the texts been translated and revised in minute detail, but specific terminology has been used in order to make the texts geo- and socio-stylistically suitable, before carrying out the multilingual homogenization and the final check for their conformity to the layout and the illustrations. The "proof" can only be signed with the certainty of having achieved the fateful "zero-defect" of editing quality. As far as the guarantee of "zero-defect" refers to

□ *Eurologos Group. Translating and publishing where the languages are spoken.*

publishing, it is possible to obtain it by checking and revising the last pre-press operations (SyQuest transfer, process engraving color proof and Ozalid) and those concerned with printing, down to the finishing and binding. In the case of audiovisual publications, “zero-defect” is obtained after checking the master proofs (recording, dubbing and postproduction checks). “Zero-defect” in multimedia productions (CD-ROM, CD-I and website publishing) is achieved in the final audit phase, before copying (CD) and localization (WWW and software).

Postface to the second edition by Franco Troiano

The market, the translation multinationals' quest for excellence and the utopian attempt to certify writing

1. A panorama of the translation market's needs and solutions
2. Clients and suppliers: multilingual, multimedia and multinational services
3. The multi-authorship of a translation and the incommensurability of the "Eternal Individual Translator" vis-à-vis the overall production of multilingual quality
4. The mystification of so-called linguistic "regulations"
5. The contractual definition of linguistic quality on the part of the modern multilingual company
6. Cultural and socio-professional commitment in free market competitiveness

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The market, the translation multinationals' quest for excellence and the utopian attempt to certify writing

1. A panorama of the translation market's needs and solutions

Six years have gone by since the first French edition of this book was published. In the meantime, the international market for linguistic services has considerably developed and its players – clients and suppliers alike – have made strides in defining (and solving) the crucial problems inherent to the professional culture of the linguistic industry.

It is therefore not meaningless to depict an overview of today's panorama in terms of market needs and solutions in order to detect their tendencies and articulations, in particular with regards to the interests of the production forces operating in free competition, sometimes in real opposition.

2. Clients and suppliers: multilingual, multimedia and multinational services

As we know, the world economy's globalization process is accelerating. Industrial companies need to address their positioning on the international scene and must conquer new markets to at least maintain their turnover: as is often said, competition, even intercontinental, is merciless.

It is widely accepted that to conquer new markets, the basic tool is the translation of any technical or commercial document. Since companies need to concentrate on their core business, they increasingly will tend to outsource the development of linguistic services. Hence the proliferation of linguistic services companies.

This quantitative expansion, in fact widely expected for over fifteen years, has not really been followed by an equal diffusion of the professional culture throughout the market segments, nor at every level of its professional environment (training, linguistic research and civil service). Indeed, we still notice, with a large number of suppliers, a deficit in terms of information concerning the skills available on the market in order to supply linguistic services of true quality.

As proof, the translation market's parceled state: the market share still in the hands of freelancers or small agencies, even "mailboxes", is estimated to be abnormally high. This market segment, which in total legitimacy should still belong to small translating entities, remains largely oversized. In spite of the extraordinary development of technologically advanced and internationally oriented multilingual companies, a certain inertia of commercial habits, now largely obsolete, somewhat slows down the market's global evolution.

Thus, whilst we enjoy a fine cultural level and high technological skills in our advanced sector, the market's overall maturity is still primitive: its pre-industrial level – especially in certain European markets – is inversely proportional to the still limited number of companies providing multimedia and international linguistic services.

Nevertheless, the necessity to computerize, to cultivate and internationalize our editing and multilingual publishing companies stems more from their production than from their sales: what is more rational, for example, than to produce Japanese in Japan or Italian in Italy? Whilst we can produce an identical car in Germany or in England, the geo-stylistic needs and production costs force us to produce – translate, adapt and revise – a correctly written line in the country where the language

in question is spoken. In other words, languages have to be re-localized where they are spoken: the tower of Babel the other way around.

Moreover, there are still many translation colleges that unfortunately do not help to clarify the situation. They often actively participate by conveying to their students if not an outdated at least abstract image of the market and the function of translator, as we will see hereafter.

Exceptions are still few and far between.

3. The multi-authorship of a translation and the incommensurability of the “Eternal Individual Translator” vis-à-vis the global production of multilingual quality

Translation and editing multinationals see their internationalization, multinationalization and concentration process (through mergers, acquisitions, franchising or exclusive partnerships), in full evolution. Naturally, this process only involves a limited number of linguistic service providers. Thus, we can say that an hypertrophied segment of providers, still abnormally strong, is still made up of freelancers and what we can call “agencies”: word generally referring to a small office, locally established, more often than not a one-man outfit, inevitably a mailbox relative to its task of insuring the supply of dozens of languages (now at least 40 economically decisive ones amongst the 6,500 listed by UNESCO as living languages).

All these small providers, if only by their number, end up dominating or occupying – even in spite of themselves – the field of professional culture as it is perceived in large sectors of the various markets. And this, in spite of the fact that they may often be immeasurable compared to the inherent complexity of the modern production of multilingual quality.

In fact, today the “multilingual translation chain” is made up of at least a dozen different functions: translation, terminology, revision, multilingual homogenization, project management coordination up to edition, via graphics and other computer-related functions.

How can the individual translator (employee or freelancer) or the small agency face up to all these technical and specialized functions? This without mentioning the everyday organization of a multilingual team composed of “native speakers” working side-by-side into their mother tongue only (even via the Internet and Extranet in different workplaces miles apart). This without mentioning that these linguists must have translation memories at their disposal for their production and the validation of that work through glossaries and automatic pre-translations (be it Trados, Déjà Vu, IBM, SYSTRAN or others).

In other words, the crucial problem is that of the multi-authorship of a text produced by a company (multilingual) including the legal responsibilities, which determines its intellectual property: as much on the corporate as private individual side.

All these “immeasurable” providers, with the complexity of the multilingual task, end up simplifying it artificially or hiding it miserably from their ignorant client, who is not supposed to perfectly understand modern traductological know-how. The client also generally does not know about the small wonders of computerized translation and the virtues of international franchising of translation production (the multinationalization of the productive company).

It comes as no surprise that the IFT (International Federation of Translators) ceaselessly presents the “eternal individual translator” as the one and only supplier of possible translations. This while leaving out or ignoring – even in its half-century old corporate statutes – the essential as much as glorious expansion of multilingual service companies.

This results in unrelenting and by now inevitably obscurantist lobbying that some associations and quite a few translation schools keep exercising, directly or indirectly, over all public and private institutions alike; and have done for decades.

4. The mystification of so-called linguistic “regulations”

At least three major mystifications echoed in our profession are to be highlighted.

A. The attempt to reduce the translation reality, multilingual and multimedia, to that which can be produced by the now multi-faced figure of the individual translator constitutes a point of mystification that nowadays become intolerable.

We have to remember: whilst in the 80s and the beginning of the 90s multilingual companies took the trouble to point out to the markets the necessity of revision, terminology and new linguistic technology, several associations affiliated with the IFT, in dismaying coherence involving their ideological doctrines and statutes, ceaselessly fought in order to “regulate the profession”. Read: automatically exclude commercial companies from the lists of “certified translators” (private persons) that otherwise would have monopolized and blocked the market (even the EU strongly opposes this type of absurd protectionism dressed up as a bad good idea of regulation).

B. Often, the problem with the well-intended is that they pretend to be appreciated for their teleological efforts (ideal finalities) instead of accepting an evaluation based upon the plan of real consequences linked to their action. Wherefrom the relevance of Lenin’s famous catchphrase: “the road to hell is paved with good intentions”.

It leaves no doubt that the research of criteria and references in order to establish markers in the quest of quality and excellence has its indisputable merits. We, through this book, have not tried to do otherwise.

However, we have not pretended to “normalize”, neither on a national scale, nor on an international scale. Above all, may we be pardoned, we have not written one line without reference: one must turn his tongue many times in his mouth before pretending to define any linguistic norm. Will Saint Jerome be able to pardon those lacking humility?

C. On top of all this, at a time where suspicion of strong regulatory machines is legitimate, it is safe not to be seduced by the anal demon of absolute systematization. Above all when, as is our case, it concerns the pretended measure of the universe, which Gaston Bachelard and the great writer and Germanist Michel Tournier have called the logosphere: the most abstract and subjective domain there is.

We who have tried to describe it here in two hundred and fifty pages, can say so without fear of looking superficial.

5. The contractual definition of linguistic quality on the part of the modern multilingual company

Linguistic quality is everyone’s talk: translation companies, industrial client companies, civil servants, university professors in charge of training young linguists, companies dealing with language engineering, the media specialized in the profession, terminology centers, professional associations for companies and freelancers.

Everyone, then, speaks about linguistic quality, or more precisely *around* linguistic quality.

We have, modestly and including this book, dedicated many works to this topic for as many as five hundred pages. They have been prefaced and judged as being very relevant and rigorous (we cannot stop blushing) by professors from no fewer than eight European universities: Marie Haps Brussels, Trieste University, Heidelberg University, Salford University, Vlekhlo Brussels, Salamanca University and Geneva University.

We are weak enough to believe that we have contributed somewhat– in the area of so-called pragmatic texts and in applied traductology – to the penetration of this mystery forever called linguistic quality that keeps being addressed from afar and very generically.

The schematization that we offer in this book, i.e., the three levels (ortho-syntactic quality, adaptation quality and editing quality), has been evaluated as founded – exceptionally unanimously – from the traductological point of view as being very useful, if not essential in practice.

In any case, overall it has resisted the terrible criticism of time: more than five years (a small eternity for our very time-consuming era).

6. Cultural and socio-professional commitment in free market competitiveness

It goes without saying that we do not believe to have written the end-all-be-all on the crucial question of linguistic quality in industrial translation (not literary!). However, it pleases us to be listed in the bibliography of around four hundred books of fundamental research in traductology (almost all of which are written by university professors) that we have read before and throughout the completion of our book on applied – very applied – traductology.

Less narcissistically, I wish that multilingual and multimedia multinationals, like the one I founded over twenty years ago, may contribute further and more decisively to the development of our professional culture.

I keep thinking that the major culprits of the relative cultural deficit of our market are apparently not so much the rather backward organizations still rampant in the field of professional communication. Rather, the true culprits are the (numerous) multilingual companies themselves, which have deserted for too long the associative and socio-cultural commitment on a professional scale. With too few exceptions, they have thus allowed the overrepresentation of the less innovative forces that have nearly monopolized the professional culture generally and officially accredited. Without which, the corporatist and interventionist organizations, private and public alike, would today not be so unfortunately hegemonic.

Indeed, there is no salvation without the free competition of the free market.
Let us never forget it.

Franco Troiano
Managing Director
Eurologos Group

Brussels, 3 January 2000

Appendices

Appendix 1

Machine or computer-aided translation?

What is automatic translation? Being all too familiar with the homographic, spelling, syntax and semantic problems that a language can present, writing professionals are not fooled by machine translation systems that claim to be 100% efficient, however advanced they may be. They prefer to talk about computer-aided translation.

Even after years of research in artificial intelligence, machine translation systems will probably never be able to produce high-quality translations. This is why one speaks more of human-aided computer translation.

The main objective that machine translation is currently pursuing is to provide a translation that is so intelligible that the text can be revised without consulting the source text. This is starting to happen. An example is given below of such a translation from English into French, which was done entirely by a computer without any human intervention at all. The result is somewhat surprising. The system used for this translation is Systran, the same one used by the EU. It should be noted that from the twelve or so good computer-aided translation systems available, only three or four are totally automatic; the others are "limited" systems, as regards both the linguistic pairs on offer and their scope.

Un exemple de traduction automatique SYSTRAN

Le texte que vous êtes la lecture a été l'origine écrit en anglais. Il a été alors traduit en français par le système Systran sans aucune intervention par les linguistes. Ce texte, d'environ 120 mots, était traduit en français, a été édité et a imprimé dedans quelques secondes.

Afin d'être relié au système Systran qui est exigé est un ordinateur que les fonctions sur le MS-DOS et une ligne téléphonique ont lié à un modem unique à un coût de moins de 400 dollars.

Avec la traduction automatique, il est possible de faire des économies jusqu'à 50% comparé aux méthodes de traduction traditionnelles.

An example of SYSTRAN machine translation

The text you are reading was originally written in English. It was then translated into French by the Systran system without any intervention by linguists. This text, of about 120 words, was translated into French, edited and printed in a few seconds.

In order to be connected to the Systran system, all that is required is a computer that functions on MS-DOS and a telephone line linked to a single modem at a cost of less than 400 dollars.

With automatic translation, it is possible to make savings of up to 50% compared with traditional translating methods.

Appendix 2

The linguistic services market and career opportunities for translators and interpreters.

Text of the speech given by
Franco Troiano,
Managing Director of the
EUROLOGOS Group

20 March 1995
at the College of Modern Languages
for Interpreters and Translators at the University of Trieste

The theme of the speech in five questions:

1. How does the linguistic services market present itself, today in Europe, with respect to the search for "total quality"?
2. What chances do young translation and interpreting graduates have of finding work?
3. What do businesses expect from polyglots and young writing specialists?
4. What crucial skills should universities teach young translators and interpreters?
5. How can a student familiarize himself with the new enterprise and post-industrial culture throughout his multicultural and multilingual training?

The speaker: a Milanese businessman in Brussels.

Franco Troiano founded EUROLOGOS in Brussels in 1977, offering traditional linguistic services (translation and interpretation) to which were soon added the graphic, layout and multimedia services of modern industrial publishing (illustration and pre-press) by creating LITTERA GRAPHIS in 1989. In order to complete the structure of the multilingual editing production process, Franco Troiano also founded - with the cooperation of translators and interpreters who have since appropriately upgraded their skills - TELOS, an Advertising and Marketing company, which is specialized in design and multilingual copywriting.

Furthermore, in 1994, with a view to launching the EUROLOGOS Multilingual Editing Network (a global franchise network of a few dozen subsidiaries) and before opening an office in Antwerp, he wrote two books with unequivocal titles: *Translation, Adaptation and Multilingual Editing* and *Traduttori* (three short stories).

Premise

Interpreters know from experience that a speech, even one that is interesting, which lasts more than 30 to 40 minutes inevitably becomes gratuitous sadism towards the audience. I therefore intend to answer each question in only a few minutes.

I will, however, indirectly deal with these questions by structuring my speech around four themes. The first is that of the "providential European Babel". The second concerns the "renunciation of the Eastern Eldorado markets due to public debts". The third theme is that of the definition of "linguistic quality". And finally, the fourth theme presents the possible "*enterprising birth of the entrepreneur*" amongst the career opportunities provided by linguistic services.

The very providential European Babel

Paradoxically, the Babel of European languages - more than two dozen of them, from Lisbon to the Urals - is moving away from being the handicap it was and is revealing the multiform wealth of our Old World.

A wealth that is unique in its multiplicity and density. And it is not just coincidence if, in this country that has an exceptionally high rate of multilingualism, Europe expresses the most characteristic and most coveted research on all the socio-cultural - and not only European - movements that exist at the end of this century: the search for identity amongst the proliferation of the variety.

Spielberg, himself a star representative of the modern film industry and the worldwide supremacy of the English language, admitted that he used to side with European operators to defend their unique beloved culture. When he made this statement last February at the Caesar Awards in Paris, the mass *culture* guru even appeared to be sincerely jealous of the diversity and complexity of European culture.

Indeed, what is called "the European cultural exception" in the GATT agreements is known in everyday life as simple multilingualism. Multiculturalism, which is so often mentioned and which is in the process of radically changing the life of all developed nations, is nothing but the social and economic practice of multilingualism.

As professionals offering linguistic services, we must take advantage of this historical opportunity that is being created by the international market, despite existing political and economical difficulties.

You do not need to be a great marketing specialist to be able to observe the current development in linguistic services and predict their short-term expansion. However, as regards quantity, the evaluation of this development does not prove to be very convincing, due to both the lack of surveys and the scope of their analysis.

I refer all statistics lovers to the analysis presented in the September 1994 edition of the *Federlingua News* periodical. This is the voice of the professional association that I am honored to have co-founded and that, to my knowledge, published the most recent and the most pertinent article on the subject.

I will quote only one rather important statistical fact: between 1990 and 1994, European production became a 10-digit figure, that is to say it increased by two thirds in four years!

Federlingua remains somewhat reticent as to the validity of such statistical data, for they appear to us to be inordinately suspicious. However, we must point out that the estimations formulated for the EU's account in 1981 and then ten years later represent a 400% increase. Four times as much!

In reality, it is very difficult to gauge (at reasonable costs) such a vast and varied quantity of activities that make up linguistic services. To get an idea of this, EUROLOGOS in Brussels (of which I am the managing director) provides no fewer than twenty different types of linguistic and paralinguistic services, in addition to the very classic translation and interpretation services (see the synoptic diagram of EUROLOGOS activities).

Despite the renunciation of Eldorado due to debts

But this development in linguistic services must also be measured by the yardstick of the current European economic situation.

I am going to give you my analysis as the managing director of a small company. Usually, it is big entrepreneurs who provide analyses, which are invalidated by the adequacy of their understatement. Or the mass media who provide their often partisan analyses.

Just as it can be noted in all sectors - be they high tech (such as computers) or more traditional (such as small businesses) - supply in European markets is generally higher than demand. This has both structural reasons connected with the advanced post-industrial era and pathological reasons.

In fact, the current inability of Europe to adequately exploit the enormous market in the former communist block countries should be deemed as pathological.

Whilst markets in the European Union are almost saturated (there now remain very few mixers to sell to households and very few cars to put in drivers' garages). The Eastern European markets would now be a real Eldorado if we had acted like the Americans after the Second World War: a large Marshall investment plan. Sixteen European countries in fact benefited from the reconstruction plan that was financed - with 85% lost equities! - by the Americans. In only a few years, the European markets thus became an Eldorado for the United States, from whom we bought everything: from chewing gum to Humphrey Bogart films via manufacturing licenses for beef stock cubes and transistors.

Our entrepreneurial impotence as regards these enormous Eastern European markets is therefore undeniably pathological. In actual fact, the money that we should have invested in this new

Marshall plan has been completely consumed by the public debts of our dear countries that have been living beyond their means for more than a quarter of a century.

Hence the outrageously high unemployment in the EU: more than twenty million unemployed, of which more than half are young people! The crisis and high unemployment are not fateful coincidences. And I am not talking about the inevitably handicapped recovery on our domestic markets. Only Germany, thanks to its relatively limited public debt and at consequent profitless prices, has carried out a genuine Marshall plan by financing its reunification. And today already, Germany is starting to reap the profits of this provident political and economical investment business.

You could say "Thanks Mom and Dad" to your much loved parents and, in general, to all my generation who has, without you knowing it, saddled you with an incredible debt.

However, as future translators and interpreters, you can perhaps take comfort in the fact that amongst all young people, even graduates, you will have more luck in finding work because you know different languages.

In fact, you will acquire knowledge of diverse technical and occupational specializations during the first few months of training in your first job. Knowledge of languages, on the other hand is, as you know, a long, a very long process and no business can really provide this in a short time.

Furthermore, as graduates from a prestigious college, and which practices limited admission, you will have strong chances of finding employment. Therefore if I were you, at least as far as your individual careers are concerned, I would not be too worried.

Moreover, it is a known fact that only a small number of translation and interpretation graduates will find work in the specific linguistic services sector, as a conference interpreter or a translator in the technical-advertising field.

Despite their development, linguistic services make up only a fraction of career openings for translation and interpretation graduates. All the more so since national and international public institutions tend to drastically limit their recruitment, due to their over-sizing, indeed to their excess.

Reference languages are in fact in the process of emerging in these organizations. Within the EU for example, English, French and German are now considered as common languages and are therefore given priority. And even if Spanish is beginning to grumble, the so-called "weak" languages are ready to surrender. Whilst this revolution appears inevitable and foretold, the powerlessness regarding new markets should give reason to reflect on the reprehensible gullibility of my generation.

The "total quality" ISO 9000 and mastering the mother tongue

Competition is always fiercer when demand is greater than supply. That is why, even in linguistic services, the criteria for selecting clients increasingly involve the value for money calculation, with the accent on quality. To fight this competition, quality must first and foremost be guaranteed. The whole problem lies, in this case, in the definition of the "linguistic quality" concept.

At EUROLOGOS, we have been devoting ourselves to this problem for more than twelve years. Already in 1989, the "Language International" review listed us amongst the top fifteen international companies, which included those in Canada and the United States.

We have of course limited ourselves to determining the "linguistic quality" parameters in the technical sales and advertising services sector.

The results of our analyses and experience have been published in Brussels, in a book, "Translation, Adaptation and Multilingual Editing" (the Italian, Spanish, German and Portuguese editions are in the pipeline). Don't worry, I am not going to talk to you about the book, which has over 220 pages. I would simply like to show you a diagram and talk to you about the importance of the mother tongue and the written language.

The socio-styles of economic languages and professional technical jargon are increasingly influenced by the written language and by the rigor and precision of the written language. All the more so since, for the past several years, lexical expressions in advertising and technical fields have been converging: whereas advertising and marketing are becoming more and more technical, technical literature increasingly contains more promotional language. It must sell!

Selling has in fact become the most crucial problem that companies have to face. Even more crucial than production. Production, in turn, has already reached a high threshold of critical problems due to the endemic search for "total quality".

We are in the process of witnessing the end of the first "quality decade": from now on, all are promising. But to speak of quality without guaranteeing the procedures, technical means and human resources that will produce it is pointless, unless the aim is to deliberately hypnotize the client.

Consequently, cutting-edge companies and leaders in their respective sectors are in the process of increasingly guaranteeing the quality of their production. The international "total quality" standard that is most widely used - at least in Europe - is ISO 9000.

Large companies that are ISO 9000-certified tend to obtain their supplies from high-quality companies, these also being holders of the same label.

In the same way, young translation graduates would be well advised to study in renowned schools, and, in particular, to cultivate a very high level - I would say almost "certified" - of mastery of their mother tongue.

But let us see how all this appears in practice in a multilingual editing production process.

We have identified three levels of linguistic quality in translation: translation quality, adaptation quality and editing quality.

The first level, translation quality, ensures that the whole meaning is reproduced in the target language while guaranteeing correct grammar and spelling. This result is generally achieved after the text has been double checked by the translator and reviser: it is the translator who inserts the corrections made by the reviser. Jealous of seeing his text revised (there is nothing more intimate than one's own writing: I know some translators who would sooner accept a "pass" made at their partner than a retouch of their text), the first translator will only accept the modifications if they are truly justified (the reviser, too, can make mistakes).

The second level, adaptation quality, ensures a superior degree of geo-stylistic perfection. This result is normally achieved after the client's correctors (subsidiaries abroad) have intervened and modified the texts using specific terminology and phraseology (technical jargon specific to the company).

In general, adaptation quality level is achieved thanks to the homogeneity check and the multilingual quality control of the texts. These checks are, generally, based on first having created ad hoc glossaries.

The third level, editing quality, ensures a text-layout conformity and a fateful "zero-defect" checking before the irreversible "ready to print" stamp (or "ready to record" stamp, for an audiovisual production).

It is obvious that one or another level is achieved after an accumulation of work and multiple checks.

Once the possibility to produce it has been guaranteed, the quality depends on the price. In fact, staff working in their mother tongue, involved in translation, revision or in terminology research, is expensive. This explains why translation agencies that have them at their disposal are extremely rare. At EUROLOGOS, on the other hand, we have in-house translators who all work in pairs.

We can therefore afford the luxury of establishing the truth by means of a paradox: translation agencies (almost all agencies) are "illiterate", since they are unable to read or write the texts that they deliver to their clients. On the other hand, they must be sustained by a real religious fervor and a sincere belief in good luck: incapable of checking their texts, they must pray a lot and attend propitiatory pilgrimages in order for their translators to produce good translations without errors.

New entrepreneurs and *intrapreneurs*: they start with internships.

It is customary to say that a third of those companies that will be on the market in ten years do not yet exist today. It is the same for linguistic services where significant changes are necessary. Some companies are destined to become unproductive or go bankrupt whereas others, many others, will replace them because they will be more productive, more qualified and therefore more competitive.

There is room for new talent that is intended to renew linguistic service occupations, both culturally and technologically speaking (above all in translation theory and in computing), and technically and commercially speaking (above all in marketing and internationally).

A word to the wise: future young entrepreneurs and *intrapreneurs*, be alert. I am happy to have also found this second term in Italian, *intraprenditore*, which refers to a new type of entrepreneur who, if alone, would never have thought of becoming one. But working in an existing company, he is put in charge of the - one could say assisted - development of a new business project.

This project could be in the form of making a subsidiary of an existing activity or franchising a company that is expanding or setting itself up on an international scale. Not forced to face problems concerning know-how, management procedures, marketing positioning and administrative management alone, the young entrepreneur can become an *intrapreneur*.

Furthermore, every company that is worthy of being called profitable and modern, has within it at least one analogous business project. The logical development of its activities and the market requirements force its fecundity (always taken for granted) to set up other offices. This is why I advise students to frequent companies, by means of visits or surveys, and different types of internships, which will assist with their dissertations.

If it is certain that it is in the interest of companies to establish links with universities and the world of training, universities and students would also be well advised to complete their studies by having direct contact with the production world. If absolutely necessary, in temporarily devoting themselves to humble tasks: moreover, it is not a bad thing if future leaders have worked at the bottom of the production ladder. All interns will be able to confirm it to you: experience shows

that internships should be started very early; all kinds of internships, right up to those that require qualifications and that perfectly match the studies that have been completed.

Besides, work is only found if you get up early, if you start to look for it first thing in the morning. Who then, amongst you, will become an entrepreneur or an *intrepeneur* of linguistic services in the next millennium?

Nobody is forcing you to imagine yourself as only an employee, salesperson, executive or an increasingly improbable civil servant.

Thank you.

Appendix 3

Linguistic quality in multilingual editing: requirements and methods to produce it

Text of the lecture given by
Franco Troiano,
Managing Director of the
EUROLOGOS Group

24 February 1996
at ASCOM in Bologna

FEDER.CEN.TR.I Seminar
(Italian Organization of translators and linguistic services companies adhering to EUATC)

Summary

Foreword

- a. A book against accusations of stupidity
- b. The complexity, the three levels and the free “ready for press”
- c. The “difficult” translatability, mental rewriting and ignorant clients
- d. When the offer must support the demand’s miserable tendency to dwell on the sordid side of life: the stoicism of true leaders
- e. Communication quality at the right price
- f. Mother tongue revisers, terminographs and homogenizers
- g. Who can do what, without masochism

Foreword

I admit being slightly ashamed speaking here in Bologna, city renowned for its good sense. Indeed, I have again arrived with the sarcasm of a recent article by journalist Giorgio Bocca. He was teasing the arrogance of a few know-it-all Italians, expatriates in France, who had taken the liberty of offering “very knowledgeable opinions” on Italy. I do not know the degree of popularity of Brussels, my adopted city, here in our beautiful country. However, I am not really at ease, if I should judge from the post-ravioli time set for my contribution.

Problems with the quality, especially the linguistic quality, of multilingual editing around 2pm, seems to be a task that is tougher than it is digestive.

I will therefore try to be brief and keep a good deal of the time I was allocated for a lively debate, at least I hope so.

a. A book against accusations of stupidity

In the early 1990s, managers at Eurologos Brussels, the pilot company of the Group I founded in 1977, were rather hurt by the disdain shown by some university researchers and by many a translation school professor vis-à-vis translation companies.

We, the professionals of translation, were accused of being fundamentally brainless.

Even today, we are defined as professional translators yet professionally without traductological culture, without theoretical background, without the minimum knowledge in the so-called discipline of applied linguistics.

This disgraceful accusation was backed up by magazines and university publications, that never had they seen a book on translation and linguistic services written by a professional translator.

We had to admit that it was really true. In fact, among the 400-odd books on traductology we had read, filed and indexed in several languages, not a single one had been written by professional of commercial, technical or promotional translation. The accusation inflamed us, all the more so since, from the end of the 1970s, Eurologos had been cultivating theoretical ambitions founded on its professional know-how. Furthermore, it seemed unsuitable to proceed to our ISO 9002 certification before having defined ourselves, as a multilingual editing company, and what “linguistic quality” means, in terms of pragmatic texts, of course. It is indeed out of the question to extend this concept beyond the domain of technical and commercial publications. For that matter, we all know that the ISO 9002 does not guarantee the intrinsic quality of texts, but only some procedures indispensable to ensure it.

The definition of quality for any given industry – we know it – can only be elaborated from knowledge and experience the industry itself is able to provide.

To remedy this state of obvious professional failure, which was also embarrassing to us, we have written a book of over 200 pages, entitled *Translation, Adaptation & multilingual editing. A user's guide to linguistic and multimedia services*. Even though it was only published in French, its first edition was immediately sold out and has benefited from a large number of laudatory critiques, in magazines such as “Language International”, “Traduire”, “Terminomètre”, “The Translator” and other periodicals. It is with particular attention that we have considered the comments from the linguistic faculties of several universities such as that of Paris VII, Salford, Salamanca, Granada, Barcelona, in addition to that of various Higher Schools for Translators and Interpreters in Belgium.

Here in Italy, the first favorable critique was addressed to us by the Milan School for Translators and Interpreters (Silvio Pellico) and by the equally well-known University of Trieste, which regularly sends us interns and hosted us during a lecture on the book.

Fortunately, this demonstrates that the universe of the international professional press and that of university academies are more receptive than we think.

b. Complexity, the three levels and the free “ready for press”

The central themes of our book revolve around a few key points. I will limit myself to highlight three of the main ones.

1. Firstly, the need to complexify and not simplify the reality of the production process. At least, the need to make the complexity of translation itself explicit.

The more clients are conscious of the complexity of the translation act, that is to say the more they know the need for the contribution of mother tongue translators and revisers, of terminographers, for the use of glossaries prepared ad hoc and programs that memorize the phraseology of company technolects, the better prepared they will be to pay the right price.

It must be admitted that the great majority of translation agencies and professionals, for fear of losing an order, simplify instead of complexify. If we, the professionals, do not show all the implications of the translation process, no one will do it for us. And I repeat, complexify does not mean complicate, but show, no more no less, the real complexity at stake.

2. Secondly, and consequently, it is necessary to present the need to contractualize the various levels of translation quality instead of speaking of generic translation. In the book, we have identified three:

- **The translation quality level**, which guarantees the semantic restoration of the source text, accompanied by a morpho-syntactic correction of the target language
- **The adaptation quality level** (technical and/or promotional), which guarantees – above the first level – the terminological precision, geo- and socio-stylistic pertinence, including active adherence to what is defined as “marketing positioning” of the source text
- **The editing quality level** (what is referred to as zero-defect), which also guarantees ortho-typographical and stylistic perfection, and the graphico-textual compliance needed for the “ready for print”.

The fact of not being able to identify – and therefore contractualize – the level of service quality, could encourage clients to request the moon (the perfection of “ready for print”), at the price of a simple translation.

c. The “difficult” translatability, mental rewriting and ignorant clients

In the context of the quality published in the book, we have also identified another level not involving translation, but the text’s tendency to be (easily) translated: translatability.

We all know it, but we very rarely say it: the major difficulty we come across, when translating a text, does not lie in its high technicality, but (primarily) in the fact that it is often badly written (full of solecisms, paralogisms, involuntary ambiguities, repetitions resulting from lexical deprivation, etc.). One time in three, we should proceed to rewrite the source text, more than just partially.

For fear of losing an order, translators and agencies fail to let clients know that their texts are traductologically impaired. We translate without raising an eyebrow after having mentally rewritten it to make it intelligible. This way, not only do we work for free, but also unbeknownst to clients, who remain ignorant.

3. A third key concept in the book that I wanted to emphasize today is the one according to which it is impossible to talk quality – not only in linguistic services for that matter – without comparing it to economico-organizational conditions required for its production. These conditions include the supply as well as the demand market. That is to say, the one defined by linguistic services companies as well as the one defined by users (clients).

d. When the offer must support the demand's miserable tendency to dwell on the sordid side of life: the stoicism of true leaders

The supply market, especially in Italy, is at the mercy of a pounding supremacy of demand. Whence the grumbling discontent I had the opportunity to notice as regards miserabilism of the market: ludicrous prices of ± 15.50 euros a page, even in Milan. On average, less than half the prices applied in Europe!

Yet, let it be said, we cannot complain about the fact that the market is not willing to pay for quality if at first, it has not been produced and clearly sold, if we don't get tired producing it, promoting it and contractualizing it. In the 60s, Mary Quant imposed the unbelievable (which it was) mini-skirt, by producing it and wearing it herself.

To change the demand market, the supply market should first be modified: we must in fact modernize to change the mentality of clients who can afford to be ignorant and minimalist in terms of multilingual editing (it is indeed not their profession), we the suppliers, should be professionally cultured and innovative. In addition to being tirelessly gutsy.

For that matter, the first service we should provide to clients is that of the knowledge of the requested product.

And here, I must congratulate Ferdercentri to have been bold enough to present the problem and to tenaciously promote it in its professional culture. Of course, I'm conscious of the difficulty of going countercurrent for several years.

I recommend stoicism to true leaders.

e. Communication quality at the right price

I would like to make sure, at this point in this presentation, that this lecture against the price slump is not perceived, especially on the part of clients, from a corporatist point of view. The habit of practicing excessively low prices ends up being a negative factor for the interests of the company itself. An industry, which increasingly depends on export, cannot count, as here in Italy, on primitive competitiveness following devaluations! We must indeed not forget that the minor economic recovery of the last two to three years is basically the result of the artificial depreciation of the lira.

If it is legitimate to continue to decrease costs – and in this game we Italians can be proud on an international level – the marketing people in Italian companies, and not only Italian – must make sure not to resort again to miserabilism. Written communication at cut-rate prices, inevitably of mediocre quality, tragically decreases the value of the export product. The image of Italian production and services are on the line and the “small pennies effect” is starting to disappear. Some savings are expensive and cannot be

afforded by an export industry: from tourism (the leading national industry), to the importance of the agro-food sector, to machine tools (sector in which Italy is second in the world!), to clothing (from shoes to hats), to furniture (from chairs from Friuli to sofas from Bari). The French are masters in the art of advertising and in the quality of communication: they sell less wine than Italy but with a much higher turnover figure. The same goes for cheese: they managed to make the world believe that they were the country that produced the most. In reality, Italy is ahead of them with almost five hundred kinds of listed cheeses (double that boasted by De Gaulle). Hats off to the French!

In fact, they spend a lot, the right price, on communication: the prices for translation services in Paris are among the highest in Europe. Quality is expensive.

This is the example that must be given to “dynamic junior officers” in Italian industries who, instead, boast of making great savings in the translation of flyers, brochures and catalogues for export. It is our duty to do so.

f. Mother tongue revisers, terminographs and homogenizers

But what are the conditions, preoccupations that really allow for the production of linguistic quality?

Perhaps we should repeat what we know already: writing (“translating is writing,” according to Marguerite Yourcenar) always surges from the unfathomable mystery of the uniqueness of the idiolect, of the virtually inimitable style, of the individual. Let us observe, for example, the plan of the stylistic identification process reported in this book. All attempts to define its attributes can only be qualified by approximation. Consequently, attempts to organize what is supposedly linguistic perfection can only result from coming together within the category of optimization.

In addition to the elementary condition according to which translators cannot translate into a language that is not their mother tongue (in Italy I’m told, it is not unheard of, even these days, to translate into languages learned in school), in the 80s, we were just able to introduce the function of reviser. Of course, a good translator is able to revise a translation alone, after having put it aside for a while. But the problem is that translations are always urgent. They can therefore not be kept aside long enough to allow translators to psychologically detach themselves from them, a prerequisite to be able to revise without still being under “hypnosis”. Hence the tendency, even among free-lance translators, to proofread each other’s texts.

At Eurologos, the first translator translates, the second one revises, but it is up to the first one to incorporate corrections: this way the professional jealousy and architecture of the first translator is applied to keep the reviser in check, who, alas, can also make mistakes. And here, by architecture, I mean the textual analysis on several levels that every good translator always makes of the source text to accurately reproduce it.

g. Who can do what, without masochism

The mother tongue team of translator and reviser can then guarantee a quality level up to adaptation quality level (the second one), on the condition, however, that it does not involve multilingual translations that require special terminological contributions, multilingual coordination and the creation of a partnership between client-correctors and translators.

Multilingual validation, including checking company idiomatic expressions (technolects), and style in compliance with the texts' marketing positioning (geo-style and socio-style) can only be produced within a team made up of, in addition to translators and revisers, project managers, terminologists and at least one coordinator/homogenizer, all in direct contact with technicians and/or with the client's offices abroad.

The third level of quality (editing quality) can only be guaranteed by a translation company with an integrated IT department for illustrations and layout. Many businesses ask more and more of translation companies than that their translators overtype their translations right on the source text, already laid out and next to the original illustrations. Macintosh and Interleaf are becoming increasingly familiar to modern "computerized" translators.

In addition, we all know that, in spite of repeated crosschecks, mistakes, always diabolical, can still poke fun at all revisers on duty. The option to intervene *in extremis* on the text is not only theoretical (for example, as a result of a very unpleasant redundancy between image and text), not to mention errors caused inevitably by the same graphic designers (word splitting, lines or words "swallowed" by the computer, titles integrated into the text, etc.).

The cost of "ready to print" with so-called "zero-defect" is always high. Very high.

The masochistic practice that consists of not differentiating between services on the basis of ad hoc contractualization for each quality level puts the ever-solicited clients in a position to claim the maximum for the minimum price. And this way even makes them virtually unhappy with services rendered.

Ignorance does not pay. Especially not in an advanced industry such as ours.

Thank you.

Appendix 4

“The International Secretary”

The secretary in the era of globalization when supply is greater than demand

Text of the lecture by
Pascale Sterkendries
Project Manager
Eurologos Group

Palais des Congrès
Brussels
15 September 1998

The clientelization of the modern company

The word "secretary" has been handed down to us by our parents and grandparents, who used it in a very different age from our own. I gained my secretarial degree about a dozen years ago and I can remember them talking to me about my future profession in a way that was already obsolete. In reality, the industrial economy they had experienced had for a long time produced **a demand that was much greater than supply**. It was enough to simply produce goods for them to sell more or less automatically. The 1950s and the 1960s were years when production could hardly keep pace with demand.

But that is already a bygone era. Since the **1970s and the 1980s** in the Western market place, **supply has increasingly outpaced demand**. This cornucopia of goods is accompanied by the constant menace of an excess of supply. Therefore the structure of the company has had to change radically. Our father's company, where demand ruled the roost, no longer exists.

The modern company of the nineties and the new Millennium has had to "clientelize" itself, to restructure so that it can face the fundamental challenge that used to be production but has now become sales.

As a result, all the services and functions of modern business have been reoriented towards sales, towards capturing markets and maintaining customer loyalty.

So, where does the "secretary" stand today? What has become of the ever-present secretary in this new context of the clientelized company?

Expertise in multilingualism

We can state that the majority of you will hold **key positions** in your organizations, **in touch with the marketplace**: in posts in reception and in positions where communication is just as much verbal and face-to-face as written and telematic. **This is a very outward-looking activity carried on from within the business** and more and more critical from the strategic point of view.

Thus, two characteristics of communication that are particularly modern are required from you.

The first is **a mastery of spoken languages**: in negotiations, clients will not be won over if they are forced to use a language other than their own.

Hence the importance of your **ability to converse in tune with the language and culture of the client!**

The second quality required from you **is an ability to monitor the quality of written communication**. The state-of-the-art technology and the particular technical expertise of your business must not be undermined by written communication that is stylistically imprecise and hindered by spelling errors.

It is precisely for this reason that each edition of your *Secrétairesse/Secrétaire* magazine provides two pages of advice on writing skills, both in English and German, from two copywriters/translators who work for EUROLOGOS, the group I am honored to represent.

Competitiveness in the face of globalization

In order for a company to reach the right level of communication skills for the challenge of competition in the marketplace, the necessary prerequisite is that it also be capable of dealing with the second great problem of our era, globalization. The first being, as we have just seen, that supply has become over dominant with respect to demand. Globalization, as we know, is simply the opening up of markets to the inevitable advance of worldwide economic forces.

Even small and medium-sized businesses must seek out other markets sometimes at the farthest corners of the earth. But to penetrate new markets and face the globalized economy requires **worldwide multilingual communication**. All advertising, all marketing and all market-positioning of a company must become multilingual. Even products that have been designed, produced and perfected in the "mother tongue", that is to say, for the local market, must become multilingual. The technology that makes them up must be translated and adapted for the new languages of the **target markets** in such a way that **the new translations become an integral part of the products themselves**.

The languages of the target markets

A product cannot be sold if it is not provided in **the language of the target market**. The two directors of our sister company in Tokyo, (who both speak perfect English and French), have explained to us that the notorious Japanese protectionism is, in reality, simply due to the Europeans' chronic ignorance of the Japanese language. On the other hand, the Japanese have learned our European languages properly in order to capture our markets.

What is more, it is not just a matter of knowing a language but often even of a **respect for the geo-style peculiar to the written language of the target market**. For example, if the Dutch market is to be captured a terminology and a linguistic style appropriate for the Netherlands must be used. We have a German client in our Cologne office, a world leader in industrial and artistic lighting who provided the lighting for the Louvre. We had to provide two different English editions of the translation of their 350-page catalog, one UK version for Great Britain and the other a version in US English.

Nowadays it is no longer good enough to translate into Spanish or Portuguese, as their Brazilian and Argentinean versions are tending to move further and further away from Castilian and Portuguese from the point of view of phraseology and spelling.

And, although Italian geo-styles are distinguished from one another mainly at the level of the spoken language, the EUROLOGOS group has opened two Italian offices, one in Milan, the other in Rome.

This indicates the extent to which **linguistic perfection, including excellence on the geo-stylistic and terminological level**, has become a factor of the first order in sales and marketing.

False savings that are extremely expensive

And now, at this point, I would regret it if I deprived you of an initial opportunity to poke a little gentle fun at your future superiors—this will become a favorite pastime of yours—and, I might add, perhaps rightly so.

Even in very large companies executives are frequently encountered who in their all-out drive for savings in every area do not give a second thought to cutting the budgets of translations and multilingual publications, for example, plaques, catalogs and user manuals. After all, management just loves to see savings being made. But these bright sparks do not realize that they are

undermining the image of their company because economies in multilingual communication can be very costly indeed!

And, what is more, these apparently dynamic and canny young managers are hindering the linguistic and terminological enhanced value of **products they should be positioning as favorably as possible for selling.**

As a matter of fact, it was an English executive secretary who brought to my attention another, only too typical case of the false savings in written communication in her company. She confirmed that major savings the Marketing Department had made in publishing user manuals for telematic products had been reabsorbed disastrously by a precipitous rise in the costs of the After-Sales Department.

As the instruction manuals had been badly written, and the translations were even worse— in fact even secretaries are asked on occasion to translate into a language other than their mother tongue in order to economize – customers found it more convenient to telephone the After Sales Department and ask for someone to call round to get the equipment to work. But, so what? The marketing man was able to boast that he had made major savings in his department. Who cares about the After-Sales Department and the brand image of the company? So, be on your guard against the so-called economizing of some managers!

Linguistic quality as a way of increasing the value of the product itself

As goods and services have to be sold more and more frequently in markets where the producing company obviously does not master the language, **the technical and advertising specifications** in the target language call for **first-rate quality: language as a marketing factor**

And that is not all. In addition, their value in technological terms is enhanced by the fact that the terminology of their components is well defined. It is almost as if for each of the languages into which a product is translated, its value were multiplied! That is why catalogs, user manuals and, obviously, leaflets and advertising brochures are the key areas of communication in the modern company.

And it is frequently the secretary who is responsible for such a delicate and strategically important task.

Now, I have been asked for some rules to follow to avoid failure. In actual fact, three managers at Eurologos have written a 250-page book, presently being republished in six languages, (French, English, Dutch, German, Italian and Spanish), to do that very thing and the title is: "Translation, Adaptation and Multilingual Editing".

Three rules in three minutes for a sound choice of provider

I am going to summarize my advice to you in three rules in three minutes. Does that sound impossible? After all, the cultural paradigm of the whole of our civilization is based on a mere ten commandments!

Rule One: Have your translation done by a company that has authentic facilities for localization on an international level and **avoid the local "mailboxes"** that simply deliver texts they can neither read nor write because they do not have offices or correspondents where the language is spoken, that is, in the target markets. In that case, you would be better off contacting freelance translators directly.

Rule Two: Make sure that these companies have integrated terminology services or departments available! Avoid like the plague those that claim to have thousands of translators who are "experts" in every field. It is simply not true! **Without translation memory**, that is, software packages like Trados or IBM, it is **impossible to guarantee satisfactory glossaries** and to have them validated by technical experts.

Rule Three: Do not employ translation companies unless they offer an integrated translation and publishing service (page make-up, layout and illustration and, if necessary, printing). The linguistic and publishing quality, that is, **the Total Quality of a publication**, can only be achieved if words and images are well-matched all the way through the pre-press process.

For instance, if a website is to be produced in four languages then it is not only imperative to choose a company with an in-house pre-press service, but it must also have the capability to adjust the HTML code and localize the multilingual site directly onto the provider.

So those are our three rules. I promised to spend three minutes on them so I still have about thirty seconds left to recommend a fourth rule: check thoroughly at the outset that **your provider really has the resources of an international organization, a terminology department and a sizeable pre-press service.**

Do not believe the promises of those who do not have the means to actually carry them out. For that matter, we women should already be accustomed to **mistrusting extravagant promises!**

Thank you very much for your attention

Appendix 5

Globalization of markets and the production of multilingual editing

Linguistic engineering at the service of translation and openings to young graduates

Text of the lecture by
Sébastien Chipot
Project Manager
Eurologos Group

30 April 1999
at the University of Portsmouth

Globalization of markets and the production of multilingual editing

Summary

1. The Eurologos Group
2. The translation market: positioning of suppliers on the market
3. Globalization: production where the languages are spoken
4. The three quality levels (translation, adaptation and editing)
5. Terminology: the future of translation
 - MultiTerm'95
 - WinAlign
 - Translator's Workbench
6. Openings offered to graduates

1. The EUROLOGOS Group

Over the last few years we have witnessed an irreversible acceleration of the globalization of economies, and this has meant that companies in all countries have needed to export their products and services to an even greater extent. Advertising and technical communication has therefore increased, and the need for quality multilingual services is already greatly in evidence.

To meet this new demand in terms of quantity as well as quality, the EUROLOGOS Group has structured itself so as to be one of these rare multilingual and multinational companies, which, through their development of new applied technology in the field of translation, are the leaders in these international markets.

The Eurologos Group was founded in Brussels in 1977. Like every other agency already in place at this time, Eurologos was satisfied with only supplying a linguistic service of translation and interpretation. In spite of its growing ambition, Eurologos strongly resembled what we would today call a "mailbox" agency: a small, local company that uses freelance work.

Rapidly, and with the help of the market, Eurologos realized that such a structure was not really very strategic. And for good reason. Conscious of the fact that linguistic quality cannot be promised without the means to produce it, Eurologos' group of managers quickly opted for another policy.

This is why, in addition to translation and interpretation services, Eurologos created the company Littera Graphis in 1989, which manages the pre-press, layout and printing services. 1994 saw the launch of TELOS Advertising and Marketing, a subsidiary company of the Eurologos Group that specializes in multilingual copywriting.

To complete the advantages of this new policy, after pre-press production and creative writing, it was necessary to globalize.

In fact, with the Greater Europe fast approaching, Eurologos decided to open six more offices: Antwerp, Athens, Cologne, Milan, Rome and an office in Tokyo. The strategic question, in terms of marketing, was simple: was it necessary to delocalize the market? In reality it was not a case of delocalizing, but relocating, or at least relocating the languages. In fact, any self-respecting, multilingual company must be able to guarantee impeccable linguistic quality. To achieve this, the ideal scenario is to produce translations where the languages are spoken. Globalization requires this: that is why our company started to scour the world with the aim of setting up new agencies. We will shortly be opening offices in major cities such as Casablanca, Luxembourg, London, Madrid and Montreal. We are sure that Saint Jerome - Doctor of the Church but also a great polyglot in society and political life - will not confuse professional ambition and Human Vanity: although, like all good translators, we are megalophobes, we are condemned to carrying out an intrinsically megalomaniac project: the tower of Babel in reverse. Let us consider this for a minute: it is necessary to open at least forty or so offices. In fact, although Unesco has identified 6,500 languages (including Welsh, Gaelic, and Breton), only - if we dare say it - about 40 of them are economically significant. And I am not talking about geo-stylistically determined languages: UK English compared to US English or Portuguese compared to Brazilian.

2. The translation market: the positioning of suppliers on the market

So how does the linguistic services market look today?

The translation market can be divided up into three main segments:

- the legions of independent translators,

- the small, exclusively local companies (even micro businesses),
- and the large, truly international companies.
 - The first segment is independent translators, who supply work as much for translation agencies as they do for large companies directly. They only translate into one or two languages and do not generally have translation memory systems and structured terminology glossaries at their disposal.
 - The second segment, that of local companies, is made up of the category of companies known as "mailbox" agencies. They claim to be able to translate everything, into any language... and perfectly. However, this is obviously a case of overclaim: if you see a misleading slogan such as "Over 100 translators, all specialized", you can be sure that you have come across one of these agencies. In reality, they end up delivering texts to clients, which they - almost certainly - do not know how to read or write: in fact, they do not have in-house, mother tongue translators to revise the texts, which they receive by mail from freelancers. These "mailbox" agencies must, as you know, inevitably hide their freelancers from their customers and vice versa. Not to mention the fact that these "mailbox" agencies cannot supply publishing or multimedia services.
 - The third segment is made up of what are known as the Three M companies. They are Multinational and truly Multilingual companies that have significant Multimedia departments.

3. Globalization: production where the languages are spoken

Perfect mastery of your own language is a crucial element in the production of linguistic quality - hence the need to have texts translated and revised by native speakers. This is the reason behind our offices abroad and our plan to open even more. Only native speakers who live on location are able to judge whether a translation conforms to the original text. They alone are capable of taking into consideration and measuring the stylistic differences and the socio-linguistic conformity of a text. All self-respecting translation agencies that claim to offer multilingual services cannot be satisfied with having only one national office.

The translation process of the Eurologos Group follows a very simple pattern. The project manager is responsible for creating a timetable that is as precise as possible. The general rule is that you take the time a translator needs to translate, and multiply it by two to obtain the approximate delivery deadline. In fact, the translator cannot be aware of the difficulties that the text may present.

Our translators always work into their mother tongue and in pairs, one translates and the other revises. Revisers must make changes to the text that they think are necessary from a semantic, orthographic and syntactic point of view - you could not deliver a text riddled with spelling and grammatical mistakes and inaccuracies. The first translator confirms or rejects the corrections that their colleague has made: even revisers can make mistakes.

Once the checking procedure and the homogenization work is completed, the project manager is responsible for sending the work to the client.

4. The three quality levels

The EUROLOGOS Group has drawn up a quality contract that identifies three levels:

- **The "translation quality" level:** this level involves a translation that is a faithful, semantic reproduction of the source text as well as being correct as far as spelling and grammar are concerned.
- **The "adaptation quality" level:** this level involves the terminological preparation of texts to be translated. The customer informs the Project Manager of the

thematic, morphological and socio-linguistic requirements. The translator/reviser duo then creates a text that will be revised and improved from a terminological point of view before being delivered.

- The "editing quality" level:

in this case, EUROLOGOS must not only carry out the translation, but also the layout (and sometimes printing) work through our pre-press subsidiary, Littera Graphis. The delivered texts thus conform to the reference layout, which saves a lot of time for the customers, who only have to approach one supplier for their product.

As always, once you have mastered complexity, everything becomes simple, efficient and economical!

5. Terminology: the future of translation

In order to offer a higher quality service, the EUROLOGOS Group decided, as far back as ten years ago, to invest considerably in terminology. Terminology and information technology have come together - as you know - to create terminotics; in other words the management of databases through information technology. Multilingual documents are becoming increasingly numerous and technical and it is thanks to the use of linguistic engineering that the process of translating can be made easier.

The aim of the terminology department is to produce and manage glossaries and translation memories, not only to improve linguistic quality but also to increase productivity. The clients for whom we create databases are in this way assured that their translations will conform with the technolect of their company - that is to say in harmony with the specific vocabulary used by the business in its publications. In order to guarantee this linguistic precision, our Group has chosen to use Trados systems, which combine three main applications: a database (MultiTerm), an alignment program (WinAlign) and a translation memory manager (Translator's Workbench).

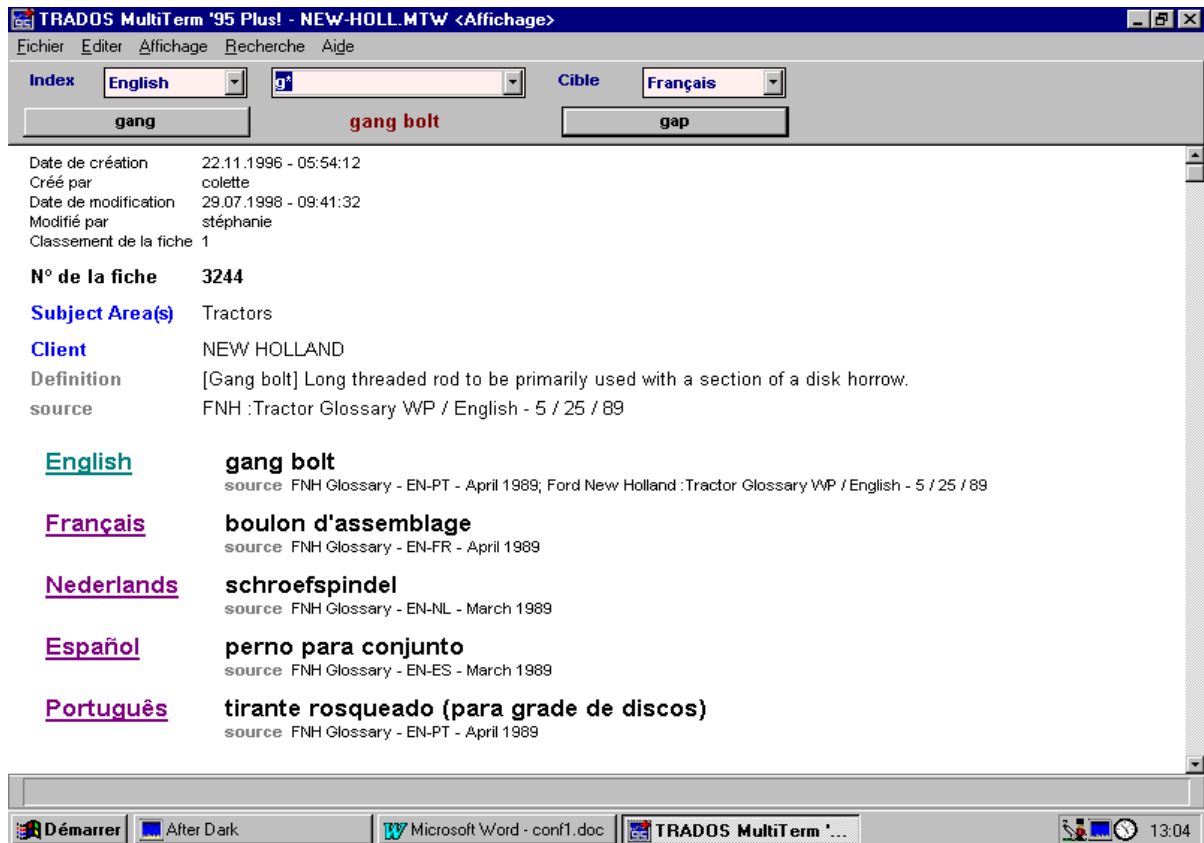
- ***MultiTerm '95***

The MultiTerm '95 software package enables the production and maintenance of databases with the object of building up glossaries or multilingual dictionaries. It is in these databases that our clients' technolects are stored with the utmost care.

The first step is to take old translations and extract terms from them: the technical terms are taken from the two texts in parallel.

Once the process of extraction has taken place, the building of the database can begin with the creation of files; each file contains a single concept and its translation into the different languages used by the client. This software also makes it possible to insert additional information, for example grammatical information, definitions, synonyms, contexts, sources and whether or not the term has been approved by the client. When the glossaries have reached a considerable size, it is advisable to monitor them continually so that the risk of recurring terms can be avoided.

Here is an example of our New Holland glossary:



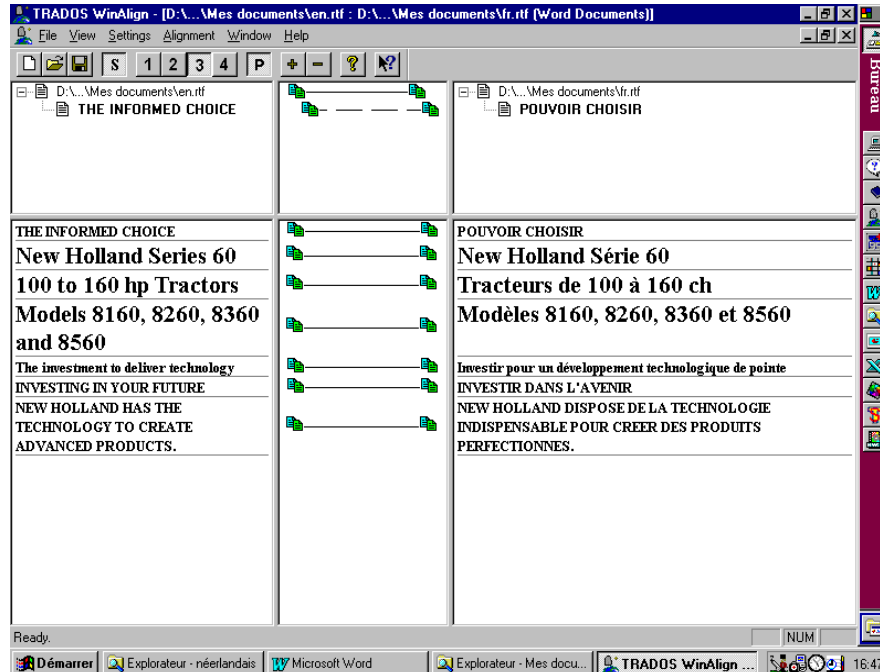
- **WinAlign**

This software package can be used to align a source text and a target text once the translations have been made. However, if the texts are not available in PC format, the hard copies can be digitized using a scanner. The next stage is to save the texts in RTF format so that they can be aligned with WinAlign. The two texts are then set in opposition and the software goes on to align them according to several recognition criteria: figures, punctuation marks, the number of characters, etc.

When the alignment is complete, the terminologist must check that the source segments have in fact been aligned with the target segments, because it is possible that for punctuation reasons the segments have been modified.

For example, according to WinAlign a sentence always ends with a period/full stop. This is not always so however, as is often the case in German, e.g., 12. Januar, and also if periods are used in abbreviations.

Here is an example out of a New Holland brochure:



The aligned files can thus be exported into the translation memory

- **Translator's Workbench**

This program, if it is to be used in an efficient and profitable way, must be constantly monitored. The terminologist must also see to it that the translation memory is continuously fed with terms, so that the translators are provided with the best tools and the latest updates. There are two ways of using Translator's Workbench; either for pre-translation or for interactive translation.

- **Pre-translation**

After the software has been parameterized, notably by indicating the minimum match value, the source text is submitted to the software, which goes on to draw the target segments into the translation memory. The result is as follows:

TX BROCHURE - REF. 81003 - S99 REWORK

Le modèle TX63 est propulsé par un moteur New Holland peu polluant, avec une puissance brute de 168 kW (226 ch). La Discovery Cab est le nec plus ultra en matière de confort et de contrôle de l'opérateur, et la vitre courbée offre une vue dégagée de la barre de coupe et de la surface d'alimentation de la récolte. Un inverseur d'alimentation hydraulique permet de dégager tout blocage rapidement et aisément. La TX63 possède une trémie d'une capacité de 7200 litres.

The first segment corresponds to the source segment and the segment that directly follows it represents the proposal for translation. The small figure between brackets indicates the match value, which here is 73%. This means that the translation is 73% reliable. It is possible that the translation is 100% reliable, but because of the different punctuation the software does not consider this to be the case. As for the third and fourth segments, they have a match value of 100% and therefore they correspond perfectly.

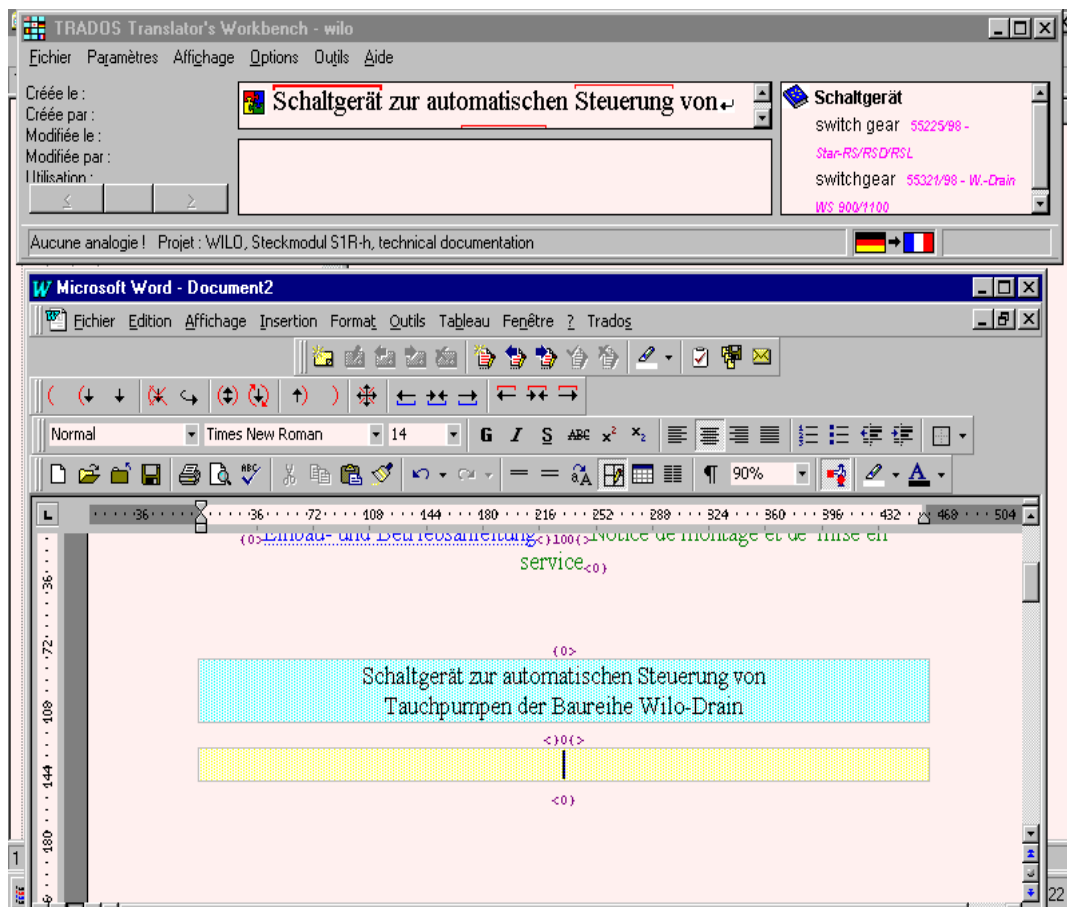
When the match is not found, the software rewrites the source segment. To make everything easier to spot, Translator's Workbench uses four colors on the screen; blue is used for source segments, black shows that there is no match, red indicates a fuzzy match (between 70 and 99%) and green indicates perfect equivalency.

The last stage consists of cleaning up the file: the software removes all of the source segments, leaving only the translation.

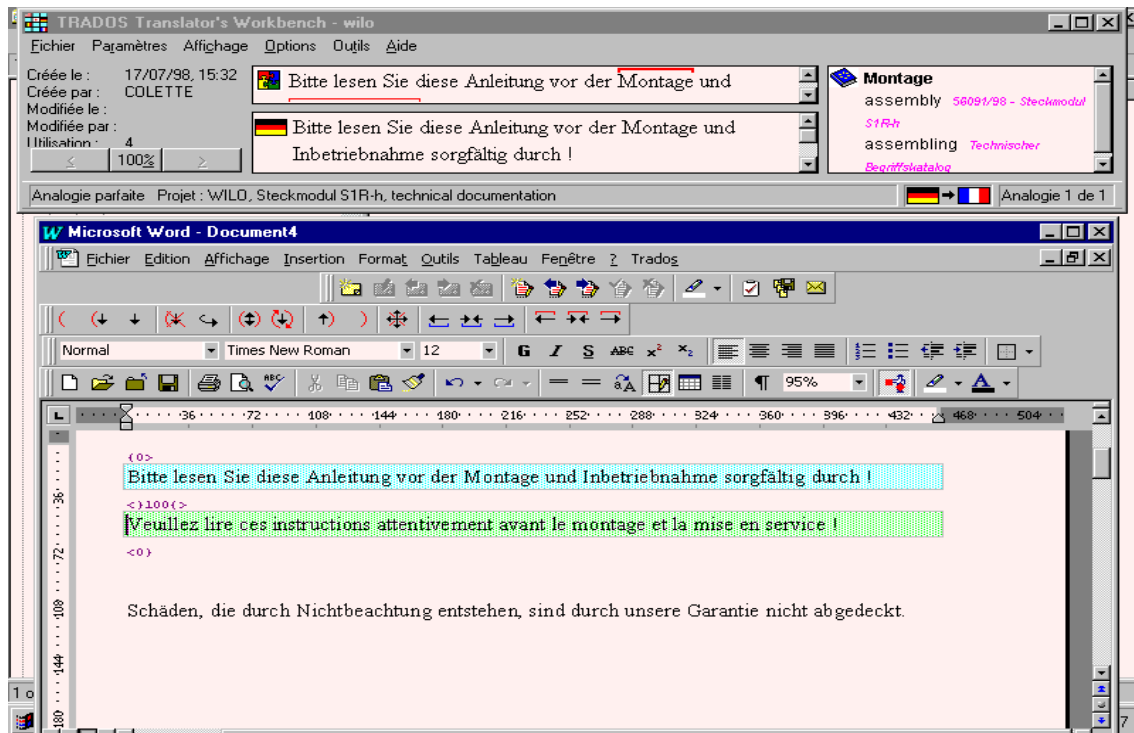
○ **Interactive translation**

This method is particularly effective when it comes to updating commercial brochures. In fact, very few pieces of text need to be changed because the modifications are generally of a terminological nature. Thanks to an interactive taskbar, the translation can be left to the software once the texts have been handled.

This procedure involves opening the segments one after the other and asking the software if there is a translation in its memory. The program then searches for the segments one after the other. If a segment cannot be found or is below the match value, the translator must make the translation. The following example illustrates a 0% match:



If the software finds the target segment, it makes it appear under the source segment. Here is an example of a 100% match:



When the match value is less than 100%, Translator's Workbench displays the solutions in the different colors chosen by the user. Therefore the translator only has to validate the perfect segments and change the segments that have a match value of less than 100%. Translators also have the help of MultiTerm, which displays options for terms in the window on the top right-hand side.

6. Openings for graduates

To conclude, I would simply remind you that the translation market offers real opportunities for students who would really like to become involved in languages and whose love for words knows no bounds.

This is a market where the competition is tough: at the slightest mistake, the market will soon replace you. In the "always quicker and always better" era, your client will not forgive you for supplying bad quality work.

To better prepare yourselves for this high level of competition, do not hesitate to carry out a traineeship. It will highlight your strengths and weaknesses and will enable you to manage your future better. And who knows? Your concern for perfection - a characteristic of translators - might make you a future employee of the company you work for.

Thank you

Appendix 6

Globalization of industrial markets and multilingual terminography

Terminology applied to linguistic and multilingual editing services

Text of the lecture by
Sandrine Olejnik
At the European Terminology
Association Congress
Paris
1999

How export requirements lead to terminotics

The growing and progressive globalization of economies and markets is forcing companies in every country in the world to export their products and services. The resulting international competition means that advertising and technical communication for these same products and services have assumed the utmost importance in the pursuit of competitiveness.

Thus, the words to say it - that is, presentation brochures, user's manuals, sales presentations, etc. - are becoming an ever more integral part of these same products and services. Often, they even make up the main factors in differentiation.

Therefore, the quality assurance of the technolects, in one language after another, is becoming the prerequisite for the successful conquest of all markets. What is more, since marketing considerations are increasingly turning advertising and commercial translations into technical translations and vice versa, linguistic precision and stylistic appeal are inevitably beginning to converge.

For this reason, terminology information technology presents itself as the decisive and crucial tool for the production of this great profusion of new multilingual commercial literature, which must by necessity, be of excellent quality.

In keeping with the advent of new technologies that have made it possible to link terminology and information technology (the birth of terminology information technology), EUROLOGOS was one of the first companies to invest - first at its Head Office and then at its various international offices - in network platforms and various forms of terminology software. Over the years, the Trados system has taken preference over the others.

Practically a decade after the first terminology department was created, the principal problems we have encountered can be briefly described as follows.

First of all, the context for this development. In order to produce Total Quality in the field of language services, our Group has defined three guiding principles for its marketing strategy.

The internationalization of translation companies, or the relocalization of languages

Any self-respecting translation company - and we are convinced of this - owes it to itself to be **Multinational**, **Multilingual**, and **Multimedia**.

Multinational: since languages must be produced where they are spoken (quality of geo-style and production costs imperatives!), it is necessary that the translation agency dispose of an international network with well-located offices: relocalize languages

Multilingual: the production of commercial and advertising documents is becoming increasingly multilingual and requires the creation of specific technolects using the most modern computerized traductology (terminology and translation memories managed on-site: geo-marketing imperative)

Multimedia: it is no longer enough to produce texts, be they multilingual and relocalized, they must also be laid out for paper, CD or web publishing: the quality control process must continue up until the pre-press phase in order to reach the text-layout consistency.

In order to cope with the ever-increasing technicality of multilingual documents, the use of linguistic engineering to facilitate the translation process is the obvious choice. In fact, it is no longer possible to

translate manuals, catalogs and other multilingual booklets to a degree of excellence without the systematic use of the appropriate and suitably stored terminology.

In close collaboration with our clients and after so many years, we now provide and develop the management of the technolects belonging to each company. Our translators can now draw upon our translation memory to thus guarantee the homogeneity of both the phraseology and the terminology of their texts, which is synonymous with increased quality and productivity.

Linguistic engineering anyway. And professional culture of course.

However, we make no secret of the fact that setting up and managing a terminology department within a translation company is not always an easy undertaking.

- First of all, there is the problem of the considerable investment required in terminological equipment, terminology software and above all in personnel. This remains a sizeable obstacle, which few companies can or dare to overcome. The activity of terminology sometimes requires years of devoted work before it becomes profitable. In fact, databases have to be fed constantly with validated terms before they can prove their efficiency. Moreover, they must be regularly "monitored" in order to avoid any problems of multiple occurrences, which constitutes the major risk once databases attain a certain size.
- So it is not unusual that many translators remain skeptical of the usefulness of terminological pursuits to the extent that even experienced terminologists have difficulty in getting recognition for the professional and economic grounds for their activity. In fact, translators complain that they do not find the right term at the right moment, or if the term exists, it does not appear in the desired language. The pressures of profitability in translation often lead to fatally hasty discouragement.
- The last difficulty to be pointed out is that of the validation of glossaries. In order for it to be possible for the directory created by the terminologists to be used for the translation of documents provided by the client, it must be validated by the client's technicians. As we know, a concept (signified) must be designated by one and the same term (the signifier) throughout the entire document to be translated. It is up to the client to choose the "best" term or, at least, to participate in its final validation. Unfortunately, the client does not always carry out this operation, due to lack of time, professional culture and budgetary constraints.

In spite of these difficulties, at EUROLOGOS, we still persist in believing that terminology is well and truly the future of translation. In any case, the relative ignorance of this discipline means that even today, it is slow to be introduced in companies. In fact, with the exception of German companies in particular and certain large multinationals, which have shrewdly picked up on the goodwill represented by multilingual technolects, very few companies are able to invest in this area, as their personnel is often resistant. It must be said, we have only just begun to labor for the introduction of new technologies into a profession that is so traditionally attached - and rightly so, by the way - to its paper and pens. The EAFT and its schools for translation have their work cut out for them.

Thank you

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Cuadernos de traducción e interpretación/ Quaderns de traducció i interpretació, Escuela Universitaria de Traductores e Intérpretes, Universidad Autónoma de Barcelona, 1982

We feel that it is important to draw your attention to a very important bibliographical work (English-French) put together by a group of professors from the school for translators and interpreters at the University of Ottawa, under the direction of Roda P. Roberts: *Translator's Bibliography (Bibliographie du Traducteur)*, Ottawa University press, 1987. This work contains the bibliography already published by Jean Delisle et Albert Lorraine and contains the titles of over 2000 books and articles relating to the problems of translation, terminology, interpretation and multilingual writing.

Critics

Ils ont lu nos livres
They've read our books
Hanno letto I nostri libri
Eles leram os nossos livros
Zij hebben onze
Boeken gelezen
Han leído nuestros libros
Sie haben unsere Bücher gelesen

“Quality is a key word throughout this book, and very rightly so.”

David Morris, The Translator, St Jerome Publishing, UK (1995)

«Cet ouvrage constitue une référence utile concernant toutes les techniques de services linguistiques et multimédias disponibles actuellement et dont le ton libre et caustique ne laisse pas indifférent.»

Terminómetro n° 17-1995 (Edition française)

“Altresì interessante è il modello proposto nel libro del processo di realizzazione di un editing multilingue e la differenziazione che si opera tra i tre livelli di qualità del prodotto finale della traduzione. ”

Franco Crevatin, SSLMIT dell'Università di Trieste (1994)

«... un excellent ouvrage de réflexion sur les problèmes de la traduction, qui intéressera non seulement les ingénieurs concernés par les nouvelles technologies linguistiques, mais également tous les ingénieurs et les dirigeants d'entreprises.»

Ingénieur & Industrie n° 53 – Bruxelles (1994)

“Franco Troiano has a gift for description. The sights and sounds of Brussels are vividly recreated...”

Mary Cotton, Translation, Newsletter FIT (1997)

«Un ouvrage à conseiller aux utilisateurs de traduction, notamment aux publicitaires, aux jeunes traducteurs... et aux moins jeunes traducteurs qui ne souhaitent pas être dépassés par l'évolution.»

Maurice Voiturier, Traduire n° 161, Paris (1995)

“... os autores tomam a palavra enquanto fundadores e responsáveis da EUROLOGOS, apoiados no sucesso comercial e na junção de mercado desta empresa na Bélgica e na Europa.”

Terminómetro n° 17-1995 (Edição Portuguesa)

“Nos encontramos ante una concepción teórica asumida que no nace de la mera especulación, sino que está respaldada por la larga experiencia de los autores.”

Joaquín García Palacios, Professor, Universidad de Salamanca, España (1998)

“La palabra clave respecto a esas exigencias es la calidad, por lo cual el traductor encontrará en este libro un análisis detallado...”

Terminómetro n° 17-1995 (Edición española)

“In this book the complexity of translation is fully recognised, and emphasis is placed on the quality of the end product, in relation to the translation market.”

Myriam Salama-Carr, Course tutor, University of Salford, UK (1998)

“Zo kan het boek een degelijke oriëntatie zijn voor onze studenten aan de Hogescholen voor Vertalers en Tolken.”

Hugo Ruyssevelts, Docent aan de Vlaamse Economische Hogeschool te Brussel

„Das Hauptverdienst des Buches ist, eine Definition des Begriffs “sprachliche Qualität” für pragmatische und mehrsprachige Texte gegeben zu haben. Handbuch der Übersetzung in Belgien.“

Guide de la traduction en Belgique Optimal Editors (1994)

“Finally, and most unexpectedly, it can be read for sheer pleasure, since the authors have a gift for language, a delicious sense of humour and a most lively style.”

Geoffrey Kingscott, Language International (1994)

„Welches Profil zeichnet sich in diesem Buch vom Übersetzer ab? [...] Dieser Auffassung [im Buch präsentiert] ist vorbehaltlos zuzustimmen. In der Ausbildung von Dolmetschern und Übersetzern sollte sie leitend sein.“

Priv.-Doz. Dr. Heidi Aschenberg, Universität von Heidelberg (1998)

«Enfin un livre qui traduit vraiment les difficultés des adaptations multilingues sans jamais devenir l'interprète de l'agaçant couplet « ma vie, mon œuvre ». Littéralement passionnant.»

Marc Audrit, Account Director Young & Rubicam

«Ce livre qui explique aux clients les secrets de la qualité des documents, est également une lecture conseillée aux étudiants des instituts pour traducteurs...»

Ad Hermans, professeur à L'Institut Libre Marie Haps et chef de projets au Centre de Terminologie de Bruxelles (1999)

“A book that aims to illustrate Eurologos' combat against the idea that “literal translations are necessarily bad translations””

Language International, Issue 10.4 (1998)

«Les auteurs parlent en connaissance de cause. Ils font même montre d'un niveau de conceptualisation élevé.»

Giancarlo Marchesini, professeur à l'Ecole de Traduction et d'Interprétation de l'Université de Genève (1998)

Notes

¹ This refers to the phase the translator attains after continued comings and goings between microscopic, macroscopic and decisional processes, based on an associative network.

² Who knows how many wrong decisions have been made because all the responsibility has been entrusted to a single individual who was perhaps called on his mobile telephone just as he was getting ready to catch a plane?

³ Joachim Quast, a young German translator greatly admired by his peers and by many clients, passed away on 4 January 1997. Only the living memory of his talent compensates for this great loss to our profession.

⁴ Quote by Emilio Mattioli and Gabriella Rovagnati in *Il Manuale del Traduttore Letterario* by Friedmar Appel, (Guerini and Co., Milan, 1993).

⁵ Whilst it is not our intention to write a work on translation studies, we would not be averse to being able to devote at least some of our pages to what Antoine Berman defines in his essay "*La traduction et la lettre ou l'auberge du lointain*" (T.E.R. Editions) as the work of "experience and reflection". He in fact very pertinently contrasts the dichotomy "experience and reflection" with the dichotomy "theory and practice", particularly in light of the fact that there is no reason to speak of a general translation theory.

⁶ Marshall McLuhan and, inter alia, some members of the World Future Society in Washington, advanced this type of forecast towards the end of the 1960s. Let us also recall the mythical "paperless office", the aseptic office devoid of all paper, which the computer-mad "telecommuting" futurologists were drivelling on about as recently as the mid-1980s!

⁷ "The printed word will always have the last word" (*Le mot imprimé aura toujours le dernier mot*) is the slogan of an advertising campaign launched in France in 1985 to promote the press.

⁸ *Terminologie diachronique*, Minutes of the Brussels Terminology Center 1988, p. 190.

⁹ Despite everything, seduction remains the primary ingredient of advertising and therefore of printed advertising.

¹⁰ Although "all general linguistics since Saussure shows us that there are no exact equivalents between one language and another" (see Maurice Pergnier in *La traduction*, Lille University Press), Georges Mounin, in his now classic work *Les Problèmes Théoriques de la Traduction* (Gallimard), shows us how language universals, which enable us to maintain the possibility of translation, are closely linked to anthropological and culture universals. And we can quote Joshua Watmough, who in 1956 wrote: "However different certain aspects of language may be, there are nonetheless fundamental words, intrinsic to language, which reappear in all languages".

¹¹ In a beautiful passage, Goethe speaks of three translation levels: from the literal level to an intermediate form, which has already been liberated from the blind and passive faithfulness to the original, right up to a level that he calls "an equivalent" of the original: an equivalent which is not a copy, but rather a text that has an autonomous dignity. This dignity asserts itself precisely in the text's relationship with the original, but also, just like in any other genuine relationship - including personal relationships - in self-reliance. A relationship is genuine only when it exists between equals, otherwise it is "false". Claudio Magris, in one of his contributions to the Trieste International Congress *Autori e traduttori a confronto* (1989) Proceedings by Ljiljana Avirovic and John Dodds, (Campanotto Editore Udine, 1993).

¹² The copywriter, knowing that everything that is useful - in the words of a great writer whose name we have forgotten - risks being ugly, must try to write beautiful, very beautiful, yet functional texts, which fit into the strategic axis of the product's international positioning, as chosen by the marketing and communication department.

¹³ In reality, these precautions should be based on an unshakeable confidence in the translatability of any phrase: "All languages are one in that the *logos* is omnipresent, and it is that which, beyond their differences, lies at the heart of translation", Antoine Berman, *Les Tours de Babel* (T.E.R. Editions, 1985).

¹⁴ Saint Jerome, patron saint of translators, lived in the 4th century. He is particularly known for having translated the Bible from Hebrew and Greek into Latin. Secretary to Pope Damasus and responsible for missions in the former Gaul and in Bethlehem, Saint Jerome already embodied the figure of the cosmopolitan polyglot 1,500 years before our time. We might

ask ourselves whether the fact that he ended his days retired in the desert as a hermit does not constitute a metaphorical nemesis of the life of translators, fatally withdrawn into themselves, confronted by the fertile aridity of their dictionaries and the infinite horizon of their screens.

¹⁵ It is well known that, even when supplied with original texts that are well written, the translator still aims to provide a communicative translation: "giving greater importance to the target reader and thus providing him with a translated text that is both easier to read and understand, he will tend to adopt a far more rigorous selection of logemes and will not hesitate to consider a certain number of these untranslatable, and therefore not necessary for him to translate". (Federica Scarpa, *La Traduzione Della Metafora*, Bulzoni Editore, Roma, 1989).

¹⁶ Having a text without redundancies, ambiguities, solecisms, paralogisms, repetitions, anacolutha and other stylistic handicaps makes it possible for almost homogenous translations to be obtained immediately. In this way the final work of multilingual validation becomes considerably reduced and, therefore, much cheaper.

¹⁷ In *Approaches to Translation op. cit.* Peter Newmark writes: "...there is wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original".

¹⁸ Emil Cioran (1918-1995), essayist and philosopher who adopted French as his language in adult life.

¹⁹ It should be noted that translation activities, even in spite of themselves, convey styles of phraseology belonging to foreign languages. In the long term, this contributes to reciprocal stylistic influences: synthetic languages (like English) becoming increasingly descriptive and analytic, while languages of eloquent rhetoric (Romance languages) see a slow decrease in their baroque tendencies as well as in what professionals call their translation coefficient of transposition.

²⁰ Marella Magris, of the University of Trieste, gives a relevant explanation of the increase in the number of words, at least in technical terminology: "In the past it was generally accepted that a term could have several different meanings according to the scientific field in which it was used; there were also very precise distinctions made between scientific disciplines. The demand for monosemic terms has now become higher". *Polisemia e omonimia in Traduzione, Società e Cultura*, Campanotto Editore, Udine, 1992.

²¹ Many eminent polyglots such as George Steiner (English, French, German), Vladimir Nabokov (Russian, English), Julien Green (French, English), Giuseppe Ungaretti (Italian, French), and Hector Bianciotti (Spanish, French) have already admirably spoken of the restless co-existence of two or more cultural personalities in their souls as writers. The production of their works has always been complex. Often, they have written in the language spoken in the country in which they were living.

²² In fact, it is above all the courage to cut, shorten, strike out, invert, lighten, link, explain, clarify, round off, in short the courage to rewrite, which is lacking when the text has just been completed. What is involved is a certain inertia - or a certain intangibility of the text - specific to the very short-term memory. The following morning, things are already better: the jealous myopia of the previous day has to a large extent disappeared. You can begin your fine-tuning.

²³ Ulrich Heid, researcher at Stuttgart University, observed in his speech at the *Terminologie diachronique* symposium, *op. cit.*, that a translator "must devote about 40% of his working time to terminological research (as well as to other different terminographic questions that a technical translator is likely to come across)".

²⁴ Of course, the revision carried out by a second translator working exclusively into the same mother tongue as the first translator should not be confused with a rereading, by way of a "check", carried out by a translator whose mother tongue is different. Even if the latter were equal to, and recognized as a peer of the first translator, his remarks can scarcely claim to have the same value as a genuine revision.

²⁵ Antoine Berman, in *Les Tours de Babel, op. cit.*

²⁶ Up until the 1950s and 1960s, it was not uncommon to find very free, or even "libertine" translations, especially in the world of literature. Providing a faithful translation of the foreign work was not the primary concern of these translators, who were often excellent writers themselves. The tendency to write their own book, in their own style, at

times far exceeded the concern to render a totally loyal service to the author. The translations thus produced came to be called "fine infidels".

²⁷ Out of fear that their translation will be regarded as a mere transposition, one category of translators will try at all costs to steer away from the morphology and terminology of the original text - even at the risk of being unfaithful to the text on a semantic level. The tendency of these translators to depart from the form of the source text is even greater when they are translating into a kindred language, although the latter would, on the contrary, require much of the structure and style of the source language to be retained, and lexical equivalents to be used. The dread of having their text scorned as a calque or a word-for-word translation can lead excellent translators to produce "fine infidels", and therefore to commit what one might consider a fairly serious error when dealing with texts of a so-called "pragmatic" nature. Such texts, i.e., of a technical or commercial nature, call for a transposition, which is very close to the original, just as they require a faultless style of writing. Here is what Peter Newmark wrote in his well-known *Approaches to Translation*, *op. cit.*: "Translation is in a sense an exercise in synonymy, but that is no justification for the virtually indiscriminate and unreasonable habit of replacing accurate and obvious equivalents with synonyms often practised by the translator to show, whether he knows it or not, that he has guarded against interference."

²⁸ "Whereas a person of culture does not hesitate to accept a polysemic usage of a given term (be it with a sarcastic nuance because of the limitations of his language), the person who uses technical jargon as his sole means of expression categorically denies polysemic expressions out of fear that the reader will be unable to recontextualize them." Giancarlo Marchesini, speech at the seminar on "Undertranslation" at the School of Translation and Interpreting, University of Geneva, 1994.

²⁹ The term "translation aid" generally refers to computer aids. These include word processing hardware and software, as well as enhanced-function word processing software that enables access to one or more terminology databases (automatic dictionaries), and windowing for access to data banks, text files or quick reference files. Daniel Gouadec, *Le traducteur et l'entreprise* (AFNOR Gestion, 1989).

³⁰ "If the translator and the terminologist are less directly concerned with *realia*, things and objects, they are still concerned with them because of what conveys them: words." Georges Lurquin, *A travers l'épaisseur sémantique des termes. Traduction spécialisée et terminologie diachronique* (Speech at the Conference organized by the Brussels Terminology Center - Minutes published under the coordination and editorial control of Caroline de Schaetzen).

³¹ As regards the strategic importance of the mother tongue, it is interesting to note the study by Jean-René Ladmiraal, *Pour la traduction dans l'enseignement des langues*, published in *La traduction: de la théorie à la didactique*, Lille University Press, 1986. Having remarked that "translation is an applied philology", he stresses "the importance of the mother tongue": "At the risk of appearing somewhat provocative, we would say that even within the very teaching of foreign languages, the foreign language is not really essential, and we are not far from thinking that the latter is nothing but a diversion used to better appropriate one's own language."

³² One of the best-selling French-language publications of 1990-1991 was the book *Le Capital Lettres* by Alain Etchegoyen, Ed. F. Bourin. It had the very significant subtitle *Des littéraires pour les entreprises*. The complex nature of the management, commercial and marketing world of the postindustrial age calls for a mental and cultural elasticity only possessed by literary persons and philosophers who are (of course!) converts to technology.

³³ Faithful to our commitment not to write a book about the study of translation (basically, we are only practitioners!), we feel it is not out of place to point out briefly the three fundamental trends in translation methods.

First of all, "literalism", i.e., the translation method that seeks the semantic and lexicological equivalents in the target language, whilst all the while remaining very close to the morphology of the source language (not to be confused - as we have already seen - with word-for-word translations!).

Then the free, or even "libertine", adaptation, with its throng of unfaithful renderings and its numerous cases of licence in varying degrees of fancifulness owing to the translator's less controlled subjectivity (which has produced - as we have seen - centuries of "fine infidels").

And, finally, the method of translation which Lawrence Humphrey, professor at Oxford, already in the middle of the 16th century called "via media", i.e., a compromise between the two other trends.

Which of these translation methods should be preferred? Nowadays, it is difficult to choose, as the three are valid in different circumstances and for different types of text. For example, "literalism" is essential for the translation of technical manuals, and "adaptation" for advertising texts. For a more in-depth treatment of this subject, we once again refer the reader to Peter Newmark's works cited earlier and included in our bibliography. We also recommend, in particular, the reference book written by Danica Seleskovitch together with Marianne Lederer, *Interpréter pour Traduire*, Didier Erudition, republished in December 1993.

³⁴ It should be noted that this type of offer corresponds exactly to the scientific mythology of the all-powerful specialism, which is still very active in modernist culture despite the groundswell of post-modernism, which began in the seventies and eighties.

³⁵ In reality, translators who are presented as "specialists" do not take seriously the fields in which agencies would like to classify them. They know only too well that, as the founder of American pragmatic philosophy Ralph Barton Perry said, "the specialist is he who knows more and more about a field which is increasingly limited, to the point of knowing everything about nothing".

³⁶ Anatole France, a writer and the son of a librarian, had no doubt about the fact that "you don't get bored when you've problems galore". Translators encounter so many problems of writing and transposition that they forget themselves as they gaze at their screen where the cursor knits the never-ending ribbon of words to which they have attached - passionately, it should be said - their professional existence.

³⁷ "Technical translation is often entrusted (and rightly so) to *specialists*, that is, to people who have an appropriate expertise; however, this is almost always sector-based and is the product of books and information which, in the case of computer technology, are derived for the most part from English." Giancarlo Marchesini, *Limits and risks of undertranslation in specialized languages* speech at the Forlì seminar (Italy), 1994.

³⁸ After noting that the translator is often "confronted with problems concerning lexicological corrections and the search for equivalencies of terms in the most wide-ranging fields of activity", Michel Krzak, in his study *Terminologie et traduction* published in *La traduction: de la théorie à la didactique op. cit.*, fully justifies the intervention of technical consultants: "This is why it is essential for the translator to be able to rely on the skill and cooperation of specialists, be they engineers or economists, technicians or scientists, in addition to the consultation of dictionaries and reference works, in order to respond effectively to the expectations of financial backers, end users, private clients or the general public."

³⁹ At the risk of insisting too much on this point, let us recall what we already know. Writing well is a tough discipline, which requires a long, long apprenticeship. Engineers seldom become initiated in this field, since they tend - usually by vocation - to devote their intellectual energies to things rather than words. This prompted Jean de la Bruyère to write: "The glory or value of some men is to write well, whilst that of others is not to write at all".

⁴⁰ It goes without saying that we do not think that a technical translation can be carried out word for word. We unreservedly agree with the remark Professor Seleskovitch made in this respect in 1968: "Presuming that one can move from one language to another by means of a mere transposition of words, without the intervention of the intelligence of the person translating would be to attribute an objective existence to languages, to ascribe an autonomous function to them and to assimilate the form of the message to information." Danica Seleskovitch, *L'interprète dans les conférences internationales*, Lettres Modernes, 1968.

Similarly, professor Federica Scarpa supports this view in one of her texts entitled *Traduzione, Società e Cultura op. cit.*, published in 1992: "Of course, the translator's understanding of specialized terminology must be included in the larger context of the translation as an inter-linguistic means of communication, in a way that the understanding of the original text becomes a prior and necessary condition for a good translation."

⁴¹ Of course the ideal condition for the translation of a technical text is to have a translator who not only has a good knowledge of the two languages (the source language for the understanding and the target language for the restitution) but also knows the field concerned. Usually, the generalist translator quickly becomes an expert in a particular area after his first specialist translation thanks to the assistance provided by the technical consultant or the client himself. Furthermore, as Michel Ballard recalls in his above-mentioned essay, *La traduction relève d'une pédagogie*, "the meaning depends a great deal on a form" - including that of the source text, particularly if it is easily intelligible.

⁴² In his *Dictionnaire des Termes de la Sociologie* (Ed. Marabout), Ad Hermans, who is a researcher at the Brussels Terminology Center, provides a definition of this "non-systematized know-how", whose "incidence on scientific practices and vice versa" is studied in the discipline known as doxology.

⁴³ "Terminology has a denominative function: it is concerned not only with words but with the notion-denomination relationships. Its specialty consists of giving a name to reality, in an accurate and appropriate manner." - Jean-Marie Fortin, Director of Linguistic Services, Office of the French Language, Quebec. *L'apport de la terminologie dans la promotion d'une langue*, in *Terminologies nouvelles*, No. 6, December 1991 (Cultural and Technical Cooperation Agency and the French-speaking Community of Belgium).

⁴⁴ Maurice Pergnier, the author of *Fondements Sociolinguistiques de la Traduction*, Ed. Slatkine, 1980, having recalled in his essay *La traduction, les structures linguistiques et le sens* that "to translate is to change linguistic structure whilst attempting to preserve the identity of the content", insists on the observation that any sequence of one language does not have one translation but several possible translations.

⁴⁵ Beware the scientific and "techno" culture of engineers! The founder of the Rothschild family of bankers liked to repeat the hyperbolic saying: "There are three ways to go to ruin: gambling, women and engineers." It should nonetheless be noted that over the last decade, after the fashion of literary people won over by the beneficial effects of technical culture, many engineers have been rapidly drawing closer to the humanist culture and know-how in communication.

⁴⁶ "Sometimes the author is forced to place his hope in God. I will never be able to check the Japanese translation of one of my books." Umberto Eco, *Atti del convegno internazionale Trieste*, *op. cit.*

⁴⁷ Henry Miller, one of the most translated authors, asked himself the same question: "Sooner or later any author, regardless of the genre, must necessarily wonder what became of his work once in the hands of the translators, especially when the translations are in languages that he does not know". (Quoted by Alain Duchesne and Thierry Leguay in *Petite Fabrique de Littérature*, Editions Magnard).

⁴⁸ "Translating" - wrote the German traductologist Friedmar Appel - "is, in absolute terms, one of the most complex activities of the human mind." *Il manuale letterario del traduttore*, Guerini e associati, 1993.

⁴⁹ The cost of in-house translators is almost prohibitive for companies. Only public organizations can happily afford to pay them (although for how long is another matter), given that their budgets are always funded by the taxpayer. The latter generally has no idea that the cost of one page translated by one of our dear government or European institutions is 5 to 12 times greater than the highest market price. Twice the price would still be scandalous! The annual reports of the various government accounting offices have borne this out in vain for at least a quarter of a century.

⁵⁰ "To say that it is unacceptable," said Raymond Aron who had a taste for paradox, "is to say that we accept".

⁵¹ It should be acknowledged that far too many translators and copywriters - and other professionals in the writing business - are sometimes lacking in these same critical tools. This is very embarrassing. We have compiled a glossary of some 309 words - to which Part 8 of this book is devoted - in order to mark out the lexical ground of our professions. Copywriting, translation, adaptation, advertising texts, marketing and pre-press editing are the thematic reference points here. It is a paradox for professionals of the printed word not to know the words that govern their trade.

⁵² It should be recalled that a civil servant, no matter how low his position, is still that character who, after more than three generations, has managed imperturbably to consolidate the surreal image already accorded to him by Georges Courteline: "A ministry is a place where those who arrive late cross those who are leaving early on the stairs". And Courteline (fortunately) did not know today's "modern" standardized civil servant/technocrat!

⁵³ We would like to stress the essential difference here between "humility" and "modesty". The professional in the writing field, especially one who is multilingual, is rarely modest but always humble. His awareness of practising one of the most noble professions prohibits him from nurturing the suspect virtue of modesty (always suspected as being false pride!). At the same time, the anxiety of always being able to err and not being equal to the task, makes him/her basically cautious and humble.

⁵⁴ George Steiner, without doubt the greatest contemporary linguist and literary critic - he speaks and writes (!) extraordinarily well in three "mother" tongues - describes in his memorable *After Babel*, Albin Michel, the "confident and generous understanding" specific to the translator who devotes himself to a text.

⁵⁵ When someone like Philippe Sollers complains that "there are no more critics", he is referring to the disappearance, which in fact has scarcely been progressive, of literary critics (like Jacques Brenner) who genuinely focus on the text and the writing.

⁵⁶ Valéry Larbad, in his masterpiece *Sous l'Invocation de Saint Jérôme*, a work never cited enough, wrote: "A beautiful style can only stem from a language that is living and healthy, and therefore continuously fed by borrowed terms". And to continue: "In the field of Romance languages, the Germanic languages can provide good grafts, especially English, half of which is very old French and Latin, which are very much living and in full use. As for the Germanic languages, which are literally younger than the Romance languages, their natural tendency is to become ever more Latinized..."

⁵⁷ It should, however, be noted that the purists contributed to a splendid victory in the field against the "reform" which was bureaucratically imposed by the Rocard government in France. This was the time, barely a few years ago, when State intervention (still living incidentally) was even in the field of language. Or, as Grevisse would have said, with the "correct usage" of the language claiming to hold sway.

⁵⁸ Joachim Du Bellay, *Défense et Illustration de la Langue Française*, Paris, A. Angélier, 1549), quoted by Claude Hagège in *Le Français et les siècles*, Edition Odile Jacob, 1987.

⁵⁹ The same Hagège writes: "It is natural that objects and notions enter the wake of words that designate them, and vice versa." On this same point, Seleskovitch had already observed in 1968 that "the phenomenon of linguistic interference is universal; nowadays French newspapers daily disseminate news from Anglo-Saxon press agencies thriving with Anglicisms, which then really catch on in French." (*Op cit.*)

⁶⁰ Author's corrections are those introduced to the text, which are not dependent on writing errors. In contrast to the latter, they are always payable. Similarly, modifications introduced by a corrector in a translated text and that involve changes affecting the meaning or morphology of the original text are considered to be author's corrections. The same goes for synonymous corrections introduced by a corrector entrusted by the client with "checking" the text provided, for example, by a translation agency.

⁶¹ *Traduire: théorèmes pour la traduction*, Petite bibliothèque Payot, 1979.

⁶² *La liberté en traduction*, Proceedings of the International Conference held at the E.S.I.T. on 7, 8 and 9 June 1990, compiled by Marianne Lederer and Fortunato Israël, Didier Erudition, 1991.

⁶³ Maurice Grevisse, a very famous grammarian and author of the greatest work on French grammar, revealingly entitled *Le Bon Usage*, published and republished since 1936. Joseph Hanse, member of the Academy of French Language and Literature and celebrated author of the *Dictionnaire des difficultés grammaticales et lexicologiques*, which was first published in 1949. Albert Doppagne, member of the International Council of the French Language and author of numerous books on lexicography. André Goosse, emeritus professor at the Catholic University of Louvain, member of the Royal Academy of the French Language and the son-in-law of Maurice Grevisse (helped by his wife, née Grevisse, he completed a thirteenth revised and overhauled edition of *Le Bon Usage*, which was published by Duculot in 1993).

⁶⁴ In addition to the four French channels (TF1, France 2, France 3 and Canal+), Belgians receive by cable TV5, Arte, RTL-TVI, three national French-language channels (RTBF-La Une, RTBF-La Deux et Eurosport/21) as well as regional and local channels. On top of these ten or so French channels, there are two in UK English, two in US English, four in German, six in Dutch, one in Italian (RAI) and one in Spanish (TVE), not to mention all the others that can be received by satellite or multilingual programs such as EUROSPORT.

⁶⁵ The genuine fatherland always resides in the heart of its language, as we know. Today, the patriotic sentiment very frequently coincides with it.

⁶⁶ The law of Laurence J. Peter: "In a hierarchy, every employee tends to rise to his level of incompetence".

⁶⁷ Technocracy has not only gained too much ground in public and European institutions, but has also lodged itself in certain companies in the private sector. How? Very simply, by classically dressing up the technique of power as the power of technique.

⁶⁸ "You cannot exercise your profession and follow your career at the same time". So said Edouard Herriot, French writer and politician during the Third Republic. Self-employed translators, who make up the majority of the profession (not including civil servant translators) do not risk being led astray by their career: contrary to their engineer/correctors, they do not have one. They will be translators all their lives, unless they change profession.

⁶⁹ As early as 1946, Valéry Larbaud had advocated the cause of specialist correctors: "Why," he said, "do we so rarely consult people who could give us useful information, and offer judicious solutions to the difficulties, which stop us in our translations?"

⁷⁰ Henri Van Hoof, Honorary Professor at the Marie Haps Translation Institute in Brussels, a great essayist who has written many erudite works on the theory of translation, has the following to say on the subject: "Indeed, within the same code, it must be admitted that the idiolect of the speaker may differ from the idiolect of the receiver. (...) The act of communication will therefore never achieve a perfect coincidence. This is an observation of the utmost importance for the theory of translation and the late Jiri Levy understood this perfectly when he declared "the formal expression of translation has nothing absolute about it, but represents just one of several possibilities". *Précis Pratique de traduction médicale*, Maloine, 1986.

⁷¹ The text resembles a painting in at least one way. When it is corrected, attention should be paid to balanced lines and colors. This is why the painter Eugène Delacroix gave two apparently contradictory indications: "the first is that you should correct a lot, the second is that you should not correct too much." In other words, after the many corrections made by the translator, reviser and terminologist/coordinator, beware of the final corrections that might spoil everything!

⁷² The consensus created by a multilingual editing operation always constitutes a small intercultural miracle to which the countries of Europe hold the secret. With its two or three dozen languages to be brought together, our Old World entertains spiritual and dialogical gymnastics that remains the highest reference political and cultural prototype in the world. Even today.

⁷³ It should be remembered that UNESCO has counted no fewer than 4,000 living languages throughout the world.

⁷⁴ In his *Lettres philosophiques*, Voltaire gave himself up to an invective - even citing Saint Paul! - against word-for-word translations: "Woe betide those who make literal translations, who, by translating each word, dull the meaning! It is there that one can say that the letter kills, and the spirit invigorates". Clearly, the creator of *Candide* uses the adjective "literal" here to mean the opposite to that which has been used in the previous chapters. He talks of it, in fact, in the sense of "word for word", of "calque". The literal translation, although very close to the source text, always consists of a faultless translation from a semantic and stylistic point of view. The last word in translation.

⁷⁵ Conceivably, one speaks of an adaptation when one transposes a message or a work into another language of communication; from a book to the screen, or vice-versa, or from a novel to a play. But in reality, there is adaptation even when one remains in the field of writing. For example, when one reduces texts for children by rewriting them after a purge of any erotic references or after the shortening of passages that are too complex. There is also adaptation when books are condensed for hurried or lazy readers. One has adaptations when one translates ancient texts written in languages belonging to another age and today considered as archaic, into modern languages.

⁷⁶ "In the translation process, regardless of the nature of the text before his eyes, the translator always finds himself in the middle of the dynamic communication process as a mediator between the author of the original text and the final readers of the translated text. That is to say, the cultural mediator who tries to overcome the different obstacles that arise in the transfer of meaning from one culture to another." Federica Scarpa, *Traduzione, Società e Cultura*, n.4, Edizioni Lint, Trieste, 1994.

⁷⁷ Even where it is genuinely possible to claim the status of genius, it would be out of place for a translator to do so for his work, which does not demand so much of him. Talent is by far and away sufficient. Moreover, someone once noted (the Goncourt brothers, if we are not mistaken) that genius is nothing but "the talent of a dead man".

⁷⁸ We would like to recommend the book written by Josiane Podeur, *La Pratica della Traduzione*, Liguori Editore, 1993, in which a very clear table appears containing definitions of the different forms of translation. Example below:

	FRENCH	ENGLISH
EMPRUNT (<i>loanword</i>)	bulldozer	fuselage
CALQUE	cela va sans dire	it goes without saying
TRADUCTION LITTERALE (<i>literal translation</i>)	l'encre est sur la table	the ink is on the table
TRANSPPOSITION	défense de fumer	no smoking
MODULATION	complet	no vacancies
EQUIVALENCE	comme un chien dans un jeu de quilles	like a bull in a china shop
ADAPTATION	lycée dans une banlieue difficile	UK: inner-city comp US: inner-city high school

⁷⁹ The first asset in any piece of writing is of course creative talent, what the Ancients called "inventio". As promised, we do not discuss this first and fundamental phase of the editing process (the conception/drafting) in this book. In this respect, we have concerned ourselves exclusively with the translatability of the text. Furthermore, over the last twelve years at least, "inventio" - what we today call "creation" - has been the subject of considerable attention and discussion, too much even.

⁸⁰ To remind ourselves of the relativity of the difficulties that translators are sometimes faced with, we need only quote Siri Nergaard from the introduction of his book *La Teoria della Traduzione Nella Storia*, Strumenti Bompiani, 1993: "The humanist typographer, editor and translator Etienne Dolet was burnt at the stake, in 1546, for having translated, so they say, one of Plato's dialogues in such a way that he cast doubt on the immortality of the soul."

⁸¹ For very high quality four-color printed material, high-resolution photoengraver scanners have always been used.

⁸² These are plastic records, a few centimeters across, cut according to the very traditional black disc system. This record is stuck on the page (usually bound in board) of the book, and the pick-up of a small acoustic device turns on the groove in order to reproduce the recorded sounds. The child positions his small diskette reader and presses the play button to listen to the recording, while reading (!) the text.

⁸³ "Similar to general translation, dubbing doesn't only challenge language aspects, such as the verbal representation of an object, but also deals with those relating to the cultural context in which the object is situated". Bettina Bovinelli and Serena Gallini, in *Il Doppiaggio, Trasposizioni Linguistiche e Culturali*", CLUEB Ed., Bologna, 1994.

⁸⁴ Some multilingual editing companies and recording studios in Belgium, a multilingual country with excellent competitiveness, are in the process of gaining a substantial share of this market at European level. Furthermore, American publishers, in particular those on the West Coast, seem to have elected Brussels as the "Intellectual and Multilingual Hong Kong", for translating and dubbing a large part of their audiovisual productions intended for the linguistically and culturally diverse markets of Europe.

⁸⁵ The greatest expert in conference interpreting, Danica Seleskowitz, quoted above, thus spoke of the "interpretative" aptitude of the conference interpreter: "The famous actor Garrick claimed that all he had to do was recite the alphabet in order to make the audience either laugh or cry, depending on the modulation of his voice. Without going that far, it can be asserted that where the conveying of a speech is concerned, the interpreter pays most attention to his expression." *L'interprète dans les conférences internationales* (op. cit.).

⁸⁶ "(...) in this type of research, it is not useful to mull over the problem of memory; indeed, an interpreter should dispose, from his training and his practice, of an enlarged memory, more capable, faster and easily adaptable than that of a normal person. Franco Crevatin, director and linguistics professor at the School of Interpreters at the University of Trieste, in one of his speeches in English at the *First International Symposium, Conference Interpreting at the University of Trieste*, Campanotto ed., Udine, 1989.

⁸⁷ Similar to dubbing procedures, the simultaneous interpreter, in order to give his listeners the chance to hear the speech timbre and tone of the speaker, often uses the precaution of beginning his interpretation after a few series of words. To give an idea of the tone and style of the interlocutor's speech, the interlocutor begins his sentence which then three, five seconds later, is interrupted by lowering his voice and introducing the voice-over translation-interpreting." Karina Pönniö in her speech *Voice over, Narration et Commentaire* at the Strasbourg International Forum from 22-24/6/1995. The forum, entitled *Communication audiovisuelle et transferts linguistiques.*, was organized by the IFT (International Federation of Translators).

⁸⁸ In addition to the difficulty of speaking in public, so often faced by speakers, interpreters also have the problem of improvisation. Furthermore, as Jules Renard observed of speakers, they must "think about what to say" after having thought and translated "what was said", and do so quickly, very quickly.

⁸⁹ Roland Barthes, the famous author of *Degré zéro de l'écriture* (1953) and of *Fragments du discours amoureux* (1977), said "the dictionary is a dream machine". Interpreters, unlike translators, do not work with dictionaries - or at least not during interpreting sessions. However, they make intensive use of them beforehand, to acquaint themselves with the relevant terminology.

⁹⁰ The Marshall Plan, it is perhaps worth recalling, came into being in 1947-1948. Sixteen European countries belonged to it. It provided for an aid program (85% free and 15% in the form of long-term loans) called the European Recovery Program. It was a godsend for a Europe devastated after the war and where everything had to be rebuilt. And, of course, for the USA! Today, it is the duty of the European Union to do as much with the other European nations and the very important markets of the Maghreb, in particular. But the generation that went before us, it must be said, "ate everything", leaving us with an unpaid bill for an amount even greater than that which would have enabled us to implement a Plan for internal revival in our countries and for aid to the nations seeking prosperity and democracy. Thanks dad, thanks mom.

⁹¹ In actual fact, the public deficits in European countries have been growing gradually, even in 1994-95 and 1996. In 1998, the year when this book was first republished, the member countries of the EU were happy if they only managed to keep their level of indebtedness below 3% (the maximum rate fixed by the Maastricht treaty). We are therefore very far, indeed further than ever, from solving the problem of indebtedness (despite the repeated assurances given by the large majority of our European political classes).

⁹² The unions have always fought against part-time work and, more generally, flexible working hours in an unreasoned manner, regarding them as attacks on the workers' interests.

⁹³ In the most indecent general indifference, some enlightened economists have been proposing for a dozen or so years now that the Constitutions of our democratic societies should include a ban on governments running up massive debts of the states whose affairs they, always provisionally, manage. Instead of ignobly compromising the future of the generations to come, governments should be forced (with all due diligence) to set up funds to face up to natural or economic disasters, independently of the pressing demands made by the different corporations and the large sections of the population who are constantly attempting to obtain advantages. Not to mention extraordinary reserves these governments should always have to be used advisedly to finance socially generous, wide-ranging policies. In these cases, even by borrowing, very moderately and selectively, from its citizens. At very low rates, of course, so as not to divert investment away from companies!

⁹⁴ Having now finished the translation of this book, it now seems the most opportune moment to quote what José Ortega y Gasset wrote in his essay *Miseria y Esplendor de la Traducción*, which, despite being published in 1937, is still very relevant: "Not only do I think that translation is extremely difficult, indeed impossible, but also that it's precisely this reason that makes it so essential. I even believe that, for the first time ever, we have reached the point of being able to attempt a large-scale translation and see it through to the end".

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