

Using Technologies for Creative-text Translation, edited by
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Despite the COVID-19 pandemic, creative-text translation is less impacted by uncertainty than interpretation. Research on the effectiveness and viability of incorporating artificial intelligence into the translation of creative works that capture human aesthetic value is still in its infancy. The book *Using Technologies for Creative-text Translation* goes deep into this emerging field, covering significant findings of machine translation in creative text from the prevailing perspectives on the application of machine translation to the efficiency of machine-to-translation rhetoric. This review describes the background of the work, sorts out its logical relationships, identifies the research findings, and summarises the ingenious ideas. In summary, the book takes into account the perspectives of multiple disciplines, which helps scholars, translators and practitioners understand the application of machine translation in creative texts.

Keywords: using technologies for creative-text translation, machine translation, creative texts

Introduction

Since the WHO declared the pandemic of COVID-19, the globe has sunk into a state of uncertainty. A cascade of events and conferences were cancelled or postponed (Maffia & Vellone, 2020), resulting in diminished employment prospects for professional translators. As a result of unfavourable influences on the translation sector, translators are unavoidably forced to navigate unfamiliar grounds, both professionally and psychologically. Interpreters are worst harmed by this uncertainty because, although technology enables virtual conferencing, individuals continue to have differing perspectives about the usefulness of remote interpreting (Olsen et al., 2021). By contrast, creative-text translation tilts towards individual work and relies on online resources, which may bring chances and opportunities for translators, even under constrained situations.

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Meanwhile, there are trends and significant development in translation technologies (O'Hagan, 2016). In reality, the technological advancement of literary translation has given rise to opportunities and concerns as well. Professional translators gain efficiency from tools such as translation memory software, yet their livelihoods are jeopardised since, once translators apply translation memory software, some customers demand lower rates (Taivalkoski-Shilov, 2019). Given these dilemmas—the insufficient research and urgency of voicing translators' concerns, *Using Technologies for Creative-text Translation* puts forward valuable perspectives on the interaction between technology and translators to handle creative texts. As one of the intriguing concepts in translation studies, the relationship between technology and creative writings represents the objective and subjective, machine and art, and there are major concerns worthy of further investigation. The book, contributed by 11 authors, examines the relationship between translators and technologies, the dominant attitudes towards technologies, the effectiveness and weakness of technologies, and ethical issues regarding creative-text translation. It develops from a series of recent studies and results on creative-text translation at this early stage and enlightens future translation industry progress.

Summary of the Main Contents

Comprised of 8 chapters, the book can be grouped under three parts. The first part (Chapters 1 to 2) mainly concentrates on the relationship between technology and literary translators. Chapter 1 explores the dynamic between human and technology in literary translation, including literary translators' self-image and prevalent attitudes to technology in literary translation theoretically and methodologically via the Social Construction of Technology (SCOT) framework. *As per* the framework, every new technology would undergo variation and selection until relevant stakeholders agree or compromise in order to be accepted by society. This study identifies translators as one of the social groups and adopts an interpretivist, constructionist, and mixed-methods approach. 150 respondents' narratives reflected that literary translators do not reject technology in translation *per se*. Popular in their translation process are general resources such as online dictionaries, which do not compromise their image but promote their job. Conversely, translation technology tools like MT are seen as disruptive to the translation process and detrimental to the autonomy of translators. It manifested that to be sustainable and respectful of translators' autonomy, technological innovation should take literary translators into account. Chapter 2 gives insights into Dutch literary translators' awareness and adoption of technology. In general, translators are acquainted with the prevalent translation technologies but are strangers to the advanced development of translation tools. Results suggested translation education and training encourage translators to be cognizant of translation technologies and draw on them. Moreover, the majority of literary translators showed an interest in learning more about translation technology, thus they put forward their perspectives on the limitations and expectations as well. End-users of translation perceived technology as incapable of igniting their creativity or stifling their imagination and demanded user-friendly technologies. Put differently, the optimal technology tools strive to boost productivity and provide inspiration.

The second part (Chapters 3 to 7) examines the connection between literary translation and technology from a variety of viewpoints. Chapter 3 focuses on the usefulness of PunCAT, an interactive tool that locals and interprets all puns in the source document lexically and semantically. Nine graduate students as participants were divided into two groups and worked in both modes—with and without PunCAT—to translate the

English-German language pair. From the observation and analysis of the translators' cognitive processes, working styles, and outputs, the study showed that PunCAT could effectively support the translation process by stimulating brainstorming, and enlightening creative thinking. Furthermore, compared with traditional dictionary searches, PunCAT broadens the translator's pool of options by expanding the semantic reservoir. Two excellent and noteworthy capabilities of PunCAT—integration of rhyming dictionaries and/or comparable resources and automated location and interpretation of puns in the source material—enable users to increase the efficiency of matching pairings. Authors of this chapter consider the combination of the development of computers for translators' actual working processes and practical needs as a promising way forward to tackle this rather exceptional class of translation problems. Shifting the perspective toward the readership, Chapter 4 adopts a reading experiment, to examine the use of a Neural Machine Translation (NMT) engine in conjunction with InLéctor, a collection of bilingual e-books for the creation of translated works of fiction. This research targets a specific set of L2 readers with intermediate or advanced foreign language proficiencies. The participants were randomly allocated to either the monolingual English version or the bilingual English-Catalan book mediated by NMT. The monolingual readers read in English (their L2) and then used the machine-translated version to comprehend the incomprehensible words and paragraphs. Results revealed that readers of the bilingual version reacted favourably to the bilingual version and had a significantly enhanced reading experience. Readers of the monolingual version also expressed interest in the bilingual edition. Importantly, the level of proficiency in the target language plays a significant role in the reading experience. Readers with a higher English level tended to enjoy reading more and benefited from the presence of the NMT outputs. Meanwhile, according to readers' responses, the translation provided by the NMT system can be considered useful, and the quality of its outputs is relatively satisfactory, although bilingual readers maybe not comprehend better than monolingual readers. The next chapter revolves around translating metaphors by MT. Translating metaphors from one language to another linguistically and culturally becomes problematic, but the translatability of metaphors by MT receives less attention. To fill this gap, Chapter 5 formulates two hypotheses: MT will be inclined to translate more literally with less creativity than human translators (HTs), and the MT outputs will be more accurate when translating idiomatic and dead metaphors. The database of fifty metaphors discovered in the first six chapters of *The Picture of Dorian Gray*, an outstanding source of metaphorical language, was used for the research. These metaphors, translated into Spanish, would be compared with translations produced by two human translators and MT output produced by Google Translate. Results indicated that MT displayed only one approach to translating lexical and multi-word metaphors—reproduction. In contrast, human translators adopted varied approaches like reproducing and replacing, depending on different kinds of metaphors, which supports the hypothesis that MT lacks creativity and flexibility to make translation choices. Although MT cannot be creative, it offers the most promising results in translating lexical metaphors. The second hypothesis is proved wrong by the experiment results. Only one out of six (17%) idiomatic expressions are recognised and translated by the MT system; nevertheless, when translating other kinds of metaphors, MT performance is reasonably satisfactory and near to that of HTs. Chapter 6 discusses the creativity and usability of NMT translation. The study analyses the linguistic and pragmatic performances of an excerpt from the novel *Brood* by American author Jackie Polzin that is translated into Italian versions using Google Translate, DeepL, and Microsoft's Bing Translator. In contrast to previous research, this study neither formulates a typology of errors nor strictly applies the criteria for fluency or accuracy; rather, it

focuses on the solutions to the challenges posed by the ambiguity of the source text and its reliance on context or prior knowledge, as well as the evaluation of adequately translated segments. Regarding cohesion, context-dependent interpretation and fluency, the outputs of three NMT systems expose the necessity of human intervention to correct errors, reformulate sentences, or subtly adjust dialogues imitating real life in order to mesh with the described context. Following the need and requirement of post-editing, the author provided an illuminating perspective that applies raw literary materials translated by MT to train translators' and students' language, post-editing and even facilitate literary appreciation. This chapter emphasises the fact that training MT systems on literary texts by collecting and retranslating those known works may result in the increasing mechanisation and rigidity of language. This approach deprives readers' choices of getting knowledge about sufficient language expressions and impedes translators' work, even if it can be economical for publishers. Worse, it may widen the gap between "high" and "low" literary creations. Chapter 7 explores the intertextuality in four translations of pastiches in the "*Oxen of the Sun*" episode, one of the chapters of *Ulysses*, which imitates earlier English prose style. To study the translations of its stylistic pastiches, the author develops a method to isolate those elements leading readers to substitute intertextual reading for regular reading of the source text and to apply the signals of parody. The digital tool he uses works for *Oxen of the Sun hypertext* (OSH) that contains tags from the signals of parody as operation links to the Finnish and Swedish translations of the passages. On these translation pages, readers can further compare another language of the target texts and assimilate intertextual references. Using the OSH technique, the author intends to determine what sorts of textual relations may be identified and how the relationship between the source text and its hypotext is recreated from a literary standpoint in translations. Examples in the OSH manifested that the signal-based method makes it possible to isolate textual elements, observe the human translators' translation strategies and create the pastiche contract between the hypertext and its hypotext, whereas its limitation is to go into effect only when the chosen tags linking the hypertext to either hypotext in the source text or hypotexts in the target text are re-created. Outside this selected text, the author also suggested that with this method, human translators can work with the machine to be fully conscious of intertextual elements in the text in practice.

Chapter 8 considers authorship and copyright issues of technologisation in literary translation, particularly focusing on translation memories (TMs) and machine translation (MT). A TM is a database that contains units from various source texts and translators, allowing numerous translators to utilise the database. MT systems extend the potential reuse of translations to other genres and works to translate new content. However, the copyright claims pertaining to the source text, the target text, the author, translator, providers, and even the TM database itself are blurred. Using prior research and pertinent legal sources, the authors argue that MT systems place a greater emphasis on innovation than textual ownership. Moreover, computers do not need to make a livelihood, much alone get compensation, but human writers and translators do. The purpose of copyright is to recognise their ingenuity and encourage their initiative. In the global economy, literature and its translation are practically on the border of intellectual property, and copyright regimes are unprepared for substantial reform initiatives. To preserve authors' and translators' copyright under the trend of digital literary translation, this research suggests entering into translation contracts that stipulate the translator maintains copyright over the translation and that it may only be used for the agreed-upon purpose. Apart from it, considering TMs and MT, contracts also should clarify how the translator's work may be exploited as well as the time and remuneration

involved. Although there is no definitive solution to this question, there is an urgency to consider the rights of all stakeholders so that translated works can support the development of promising technologies and the advances in technology can facilitate literary translators.

Merits and Limitations

By examining the volume carefully, we consider the book merits our attention in the following aspects. Firstly, the volume adopts multi-disciplinary perspectives, and focuses not only on literary translation and CAT, but creative texts, and even expands to the area of education. Frequently, academics limit their study to the conventional frameworks of translation studies and see translation as a simple transfer of words and meaning. If one holds such a limited perspective, one might easily categorise this volume as “diverging from the ontology of translation” (Xie, 2014, p. 154). However, if we can look beyond the confines of traditional translation studies, we find this volume provides novel perspectives into technologies and creative-text translation—even translation as a whole. Historically, literary genres—fictional works such as novels, plays, poems, and stories—have been the primary focus of creative texts, but creative texts include a larger range of non-fiction texts, performative works such as speeches, and promotional writings (Hadley et al., 2022). Texts that demonstrate human ingenuity, emotions, and aesthetics in many domains are all creative. This volume expands the study possibilities and audiences by focusing on creative texts in addition to literary works. Creative-text translation considers five universal factors: reality, logic, morality, aesthetics and pure language when translating creative works from one language to another (Ghazala, 2014). In the context of human-machine interaction, the editors of this book highlight the compatibility of CAT via factors as well. The authors explain how CAT can facilitate ESL learning by generating multilingual versions automatically (Chapter 4). The willingness of participants to read more books in such machine-translated bilingual versions indicates the potential of CAT to help readers enjoy the texts and facilitate reading experiences. Also, the book highlights the ethical implications of CAT (Chapter 8). Digging out the application of technologies in those works employing human aesthetics and ideology necessarily implicates morality and human rights, not only the output quality of the work translation itself. As Chapter 1 rejects technological determinism and accepts society-shaping technologies, any moral or ethical issues arising from technology innovation should be solved or agreed upon by relevant society groups to reach a relatively stable stage and for technology to be permitted widespread application. The organisation of subjects and chapters allows scholars, practitioners, and even legislators to investigate the problem of creative-text translation technology in more depth and with greater foresight.

Secondly, this volume is forward-looking by capturing the state-of-the-art technologies that can advance the translation of creative works, and seeks to address concrete rather than abstract issues in this regard. This book acknowledges that the sector, though in its infancy, is a frontier of practice and research. The focus of the book is beyond the previous and current status quo, but probes into the probable tendency and broadens the discussion to ethics and norms of CAT from the perspective of the whole translation industry. To some extent, translation is across-cultural communication. Meanwhile, computer-assisted creative-text translation, as an emerging area, deals with human-computer interaction. It’s necessary to consider both cultures and the discrepancy between human and machines, which inclines issues and regulations involved to be complicated. Although translators’ rights are protected by laws, the international copyright law is inadequate for the realities of a multicultural world

(Basalamah, 2001). In addition to legal and technological perspectives, it can also be perceived from the viewpoint of general ethics of translation that investigates translators' rights and duties (Chesterman, 2001). In fact, ownership and authorship are age-old concerns in the translation business. As with other professional translators of non-literary works, literary translators suffer from copyright ambiguity. Aside from that, they confront a multitude of obstacles, including the erasure of their own voices and translation styles from the target texts as a result of the rising use of MT. Not only is human translator's influence diminished, but the author's originality is also lost. The book inspires the notion that the use of legal MT systems by literary translators to translate works does not cross any ethical boundaries, but it does increase the danger of erasing the individuality of distinct writers and homogenising varied writing styles. When considering post-editing of machine-generated texts, the situation of copyright is more complicated. As the technology used in creative-text translation matures, the need for academics, translators, developers, and all other stakeholders to construct and enhance ethical standards will become more apparent. For this new profession to flourish, it is crucial to treat all stakeholders fairly and adhere to strict ethical guidelines and regulations. Accordingly, for researchers, translators, and even policymakers, it is worth pondering how to further investigate and formulate compatible regulations based on this book.

This book, naturally, has its shortcomings as well. First, the bulk of this book is devoted to qualitative research. Some apply questionnaires to capture professional translators' voices on applying the technology to practical creative-text translation problems (such as Chapters 1 and 2), or interview bilingual and monolingual readers about reading experience on basis of the given reading materials (Chapter 4). Although qualitative research is favourable to exposing in part the efficacy and usefulness of CAT and the predominant viewpoints of key users in creative-text translation, such analysis is more subjective compared with quantitative research, thus the stated findings may vary depending on the respondents. Given the demand for a more comprehensive study around the issues of CAT in creative-text translation, there is a certain need to embody relatively consistent results with quantitative analysis. Methodology and analysis with less subjective and more objective involved may benefit better judgment and bring more conviction to numerous stakeholders. On the other thing, the research results of some chapters are not significant, or there are problems in the research design, leading to the possibility of circular demonstration. Chapter 4 discusses sophisticated language learning using machine translation, and reveals that if a language student is advanced enough to read the work in the original language and just needs a translation for hints, the output may be good enough and fast enough to be desirable. It seems that without the support of MT or CAT, this result can still hold true. In other words, if directly comparing the reading experiment between bilingual readers and monolingual readers, or among bilingual readers, and not involving any MT system, the research can also draw such a conclusion. As a result, the effect of NMT on the language learning process is redundant. In general, the topics covered in this book are at the forefront of CAT in creative texts, which can be a reference for interested researchers, practitioners, instructors and students, and provide insights for them to explore new frontiers.

Conclusion

Creative text, as the potted works of art, represents human aesthetics and unique emotions. The translation of creative texts necessitates the reproduction of the emotion and function of the original text. *Using*

Technologies for Creative-text Translation, which considers both theory and practices, provides a very instructive way of thinking about how to reconcile reason and sensibility, aesthetics and technology, translators and machines with the advent of machine-assisted translation.

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