

# Perspectives on Translation



# Perspectives on Translation

Edited by

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Perspectives on Translation

Edited by Anna Bączkowska

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Svea Schauffler is a lecturer at the Hochschule Augsburg in Southern Germany. After completing a degree in *English Studies* at the University of Mannheim in 2007, she moved to England to obtain an MA in *Screen Translation* from the University of Sheffield. In the following four years, she continued to do research in the field of *Translation Studies* at the same institution, while teaching in the department of Applied Languages and translating professionally. After completion of a PhD in 2012, she moved to Bavaria. Her main research interests include the translation of humour

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## PREFACE

This volume offers a selection of current problems studied by scholars working within the broadly understood discipline of Translation Studies. The articles that make up this volume engulf topical and recurrent issues, which have long been in the forefront of Translation Studies (TS), such as phraseology, corpora, quality of interpreting, translator training, censorship, style, proper names and receptor-oriented translation. However, they also deal with relatively recent developments, such as humour and multimodality in audiovisual translation (AVT), and those developments rarely brought to a close in the context of translation, namely impoliteness, and paratexts. Composed by twelve authors from eight countries (the UK, Spain, Germany, Austria, Poland, Italy, the USA and New Zealand), the texts present research into translation seen from a variety of methodological solutions and are conducted across eight languages (English, Spanish, Catalan, Polish, German, Italian, Chinese and Greek). Despite the diversity of themes presented, the main research areas emerging from all the contributions fall into four thematic groups: (1) lexicological issues and corpora in translation studies, (2) quality and translator training, (3) audiovisual translation, and (4) literary translation.

The first part of the book – *Corpora and Lexis in Translation Studies* – is devoted to three issues: the translation of proper names, formulaic expressions and idioms. The first two papers are corpus-based while the last one centres on the application of lexicological analysis to lexicography.

**Laura Cantora** delves into an under-investigated problem, the translation of proper names. To illustrate this issue, she reveals the workings of the so-called “loaded proper names” – i.e. meaningful and building connotations related to their owners (Hermans 1988) – in a Chick Lit novel *Amanda’s Wedding*, and observes how these are transferred into Spanish and Italian. Based on a purpose-built corpus, she conducts an analysis of the translation of proper names automatically identified and extracted by means of the name-entity recognition GATE programme (Cunningham et al. 2002) – a Natural Language Processing tool devised specifically for proper name extraction. A paragraph-aligned multilingual concordance generated straightforward error-free data, which were next analyzed in terms of translation procedures employed, in keeping with the

typology proposed by Aixelá (2000), and were plotted onto a continuum line representing two extreme notions in Aixelá's typology, namely substitution versus conservation procedures. While the conservation procedures proved predominant in both the Italian and Spanish translation, the strategies to transfer proper names, used in the two translations, differed substantially. Most importantly, however, the author concludes that proper names are rarely left unchanged in the translations at issue.

Corpus-informed methods of investigating formulaic language in specialized texts are reported on by **María Fernández-Parra**. She seeks to demonstrate that, contrary to a popular view according to which specialized texts are illustrative of plain style, the use of formulaic expressions in technical and scientific texts is not a rare phenomenon. With this in mind, she compiled a purpose-built English-Spanish parallel corpus of specialized texts translated by professionals. The data were examined across scientific disciplines, classes of formulaic expressions, and languages. The author presents some interesting results concerning the frequency of formulaic expressions in the source texts vis-à-vis their renditions. Drawing on this study, she deems it important to study scientific texts by examining data gleaned from comparable corpora.

The translation of idioms is the topic discussed in the next paper by **Despoina Panoa**. A text abounding with different types of idioms – classified in accordance with Adams's (1992) typology – was written by the author and sent to a group of fifty pre-service Greek native speaker translators (MA students in the UK) in order to find out to what extent the translators consult dictionaries, to check whether their translation decisions are idiom-type dependent, and to reveal typical translation errors committed by them. The outcome of the study proves that socio-culturally different idioms, and idioms which lack idiomatic equivalents in the target language, posed the most problems to translators (as opposed to syntactically or lexically different idioms). On a more general note, two factors causing difficulties in idiom transfer were identified, namely the degree of opaqueness and figurativeness. The author convinces that the needs of EFL dictionary users should be accounted for by lexicographers in order to secure smooth rendition and enhance the final outcome of translation.

The common thread linking the two contributions presented in the second part of the book – quality and training – is the search for standards in translation by focusing on expectations set by the final recipients of translation products. While the study by Cornelia Zwischenberger discusses the problem with reference to the social norms, Suzan Wali presents survey results conducted in translation companies.

**Cornelia Zwischenberger** looks into the problem of quality expectations envisaged by conference translation recipients and the views on quality expressed by professionals. Her discussion is embedded in some background concepts regarding the social norms and social roles of the interpreter. The sociological dimension added to her reflections on translation quality reveals interesting aspects of the problem, wherein the interpreter is seen as a vehicle of normative quality expectations. Moreover, quality is seen as a concept “socially and discursively constructed.” Following the popular comparison, the author resorts to the metaphor of conduit, borrowed from modern theory of metaphor, to pin down the concept of interpreter quality. However, the author maintains that it is hard to agree fully with the claim that the interpreter is supposed to be a mere transmitter of information, a relay station between the sender and the addressee or just a propagator of a message.

The understanding of quality in translation presented by **Suzan Wali** rests on the claim that, along with teachers and learners, the translation industry should have a say in developing translator training curricula in order to bridge the ambitions of academia and students’ expectations and capabilities with the labour market requirements. The author presents an overview of approaches to translator training, inherent in university programmes in the UK from the eighties until now, emphasizing increasing implementation of innovations stemming from adopting new approaches – from teacher-centred, through developing-skills to a student-centred and collaborative approach. This change is a natural consequence of the ongoing technological advances, which only naturally creep into translator training courses. Reflections of students, teachers and translation companies, concerning translator training course content and methods, were collected and analyzed by the author. The results clearly show that what is highly valued in translator training is hands-on experience and a genuine understanding of the nuts and bolts of the business. The author concludes that successful translator training should not depend on the expectations of a single stakeholder, and that the threefold (teachers-students-employers) approach can be instrumental in empowering students’ position on the translation market.

Texts on Audiovisual Translation, expounded upon in the third part of the volume, consist of contributions on subtitles and on dubbing. Professional and non-professional translations constitute the core of the studies described by Svea Schaffler (professional subtitling), Anita Żytowicz (fansubbing), and Giovanna Di Pietro (dubbing).

The issues of a reception-oriented translation and quality in TS, elaborated in the previous part of this volume, are continued in the first

contribution in Part III devoted to AVT. The gist of **Svea Schauffler's** incisive account resides in a comparison of viewers' evaluations of two professional versions of subtitles written for the animated Wallace and Gromit film *A Matter of Loaf and Death*. The author analyses a DVD official dubbed version converted into subtitles and a purpose-built rendition created for the experiment – the latter prioritizing the achievement of humorous effects. Advanced and meticulous statistical calculations allowed the author to observe that more positive results concerning humour reception were obtained in the case of the purpose-built translation, wherein viewers were exposed to subtitles that focused on humour at the expense of fidelity. Given these results, as Schauffler cogently argues, humour reception and achievement of comic effect should decide about successful subtitling.

The topic of fansubbing, expounded by **Anita Żytowicz**, is embedded in the theoretical framework of impoliteness studies; specifically, it is in line with Bousfield's (2008) classification of impolite language. The paper aims at checking how professional and non-professional subtitlers coped with the rendition of instances of impoliteness encountered in the British film *Bridget Jones's Diary*. The author demonstrates, by resorting to both qualitative and quantitative analysis, that the amateur translation failed to retain the original strength of impoliteness present in the English soundtrack. Interestingly, there are more instances of impolite language in the non-professional translation than in the original script, however, oftentimes the rude language is attenuated. The professional subtitler offered a more polite version of the film as compared with the original script and this effect was achieved not only by mitigating foul language, but also by pruning the number of instances of impolite language.

Premising her investigation on the now widely acknowledged plurisemiotic, or multimodal, approach to AVT, **Giovanna Di Pietro** demonstrates the importance of non-verbal information carriers in the translation of humour in dubbed films. In accordance with the thesis of the plurisemiotic nature of filmic discourse, all types of semiotic resources, coming from different channels (visual and aural) and modes (written and oral), are at play and are equally mobilized in the overall meaning emergence. Moreover, they are available for a viewer simultaneously, and thus the target recipients are as much exposed to verbal information as to images and acoustic effects. This being the case, the author analyzes instances of humour occurring in American sitcoms and the translation of humour from English into Italian. She proves that a successful rendition of humour cannot ignore the plurisemiotic nature of film and that, in the

renditions at issue, this was achieved by employing a specific range of translation strategies and also via manipulation of plurisemiotic data.

Finally, the last part of the book features papers, which, in essence, deal with issues embedded in literary translation, namely: paratexts, censorship, cultural aspects of translation and biblical style retention. The topic touched upon by the first essay (paratexts), links Part III to Part IV as it continues, albeit in a different context, the topic of polisemiotic translation.

There is a dearth of studies into paratexts in the translation-publishing business, which makes the contribution by **Szu-Weng Kung** particularly welcome for it fills this gap in the current TS research landscape. By embarking upon the phenomenon of paratexts, she sheds some light on profit-oriented practices employed by Anglo-American publishers when printing literature from peripheral cultures, in this case Chinese literature from Taiwan translated into English. The practices are to warrant high sales when launching a product into a new market. Paratextual elements, such as introductions, covers, illustrations, blurbs, dedications, etc., are used as publishers' marketing devices. Along with the publisher, the translators – a part of the translation production team – may also resort to paratext practices in order to mark their presence, leaving their tracks, so to speak, as rightful “translation players”. The intention of translators is to assist the reader in understanding the translated text by linking the original culture with the target audience. With this caveat in mind, the translator is no longer treated as a neutral mediator and side-line observer, but rather as an active stakeholder in the translation business, seen by the author of this paper as “interventionist.” The changes introduced through paratexts stem from the publishers' consideration of the reception of the original book in a new socio-cultural context. Paratexts are thus reception-oriented practices, which attempt to domesticate the unknown by resorting to “discourse of familiar otherness.”

The essay by **Jordi Jané-Lligé** takes the reader on a journey through time, back to the era of Franco's Spain. Translating literature in the Francoist regime – under censorship – was a struggle, which required skill and dexterity and, still, usually doomed the original text to many textual modifications. Such was the case of the translation of Günter Grass's novel *Katz und Maus* into Spanish and Catalan. The textual approach to translation, with some extensions introduced by the author of the paper, constitutes the core of the analysis of both the Spanish and Catalan version of the novel. In the Spanish text, the interventions imposed by censorship resulted in incoherence and even absurdity. Moreover, they violated the narration leading to complete incomprehensibility, damaged the construction

of the main character, and, equally importantly, concealed criticism of Nazi Germany. What could be observed in the analysis is that, for the most part, both versions displayed conservatism when it came to the transfer of language innovations inherent in the novel. Furthermore, the Spanish censors were very stringent with sexuality and thus deprived the translation of some crucial parts of the original text.

The paper by **Aleksandra Mucha** tackles the problem of the translation of culture-specific items gleaned from two novels representing the fantasy literary genre, and written by Polish author Andrzej Sapkowski. Rooted in the theoretical framework of Venuti's domestication vs. foreignization, the study is based on 760 instances of culture-bound elements examined along the following categories of description: fantastic creatures, professions, geographical names, anthroponyms, and other names. The author is also interested in the translation strategies employed in the English versions of the novels within each of these categories. The thesis, the author wishes to defend in the paper, revolves around the question whether Venuti is right in saying that transfer from a less-powerful to a more-powerful language (Polish into English in this case) necessarily entails the adherence to domestication techniques. As the study proves, the novels under investigation show exactly the reverse, in both translations foreignization prevails, with borrowing and calque being the predominant techniques employed by translators.

The final contribution, by **Łukasz M. Pięś**, is devoted to the translation of *Zarathustra* by Friedrich Nietzsche into English and Polish – a topic which has so far received only scant attention. The author tracks the change of style in the translated texts and suggests that translators should bestow more attention on the reproduction of the biblical allusions, which were expressed by making reference to the *Decalogue*. These allusions are part and parcel of the masterpiece, and they mark the style of this piece of literature throughout. Without them, as the author claims, the translated texts lack the intended criticism of Christian morality; thus, they do not fulfil their role and certainly invoke in the target reader quite different impressions from those the masterpiece triggers in the primary readers. A careful examination of the translated versions of *Zarathustra* shows, as the author concludes, that the English transfer is a more faithful version than its Polish counterpart is.

I hope that this volume, which is rich in the methodological approaches engaged, the topics broached and the languages involved, will inspire scholars dealing with sundry aspects of the art of translation, and that it



will spur further endeavours in the ever-growing research in Translation Studies.

*Bydgoszcz,  
Anna Bączkowska*



**PART I:**

**CORPORA AND LEXIS IN TRANSLATION  
STUDIES**



# WHAT CAN PROPER NAMES TELL US ABOUT CORPUS-BASED TRANSLATION STUDIES?

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UNIVERSITY OF LEEDS

## Abstract

Proper names in translation have traditionally been considered as single elements independent from the rest of the text, and treated under the general belief that they never change across cultures. However, the reality of translated texts is that proper names can, and indeed do, change in translation. This paper aims to show the array of procedures, methods and approaches employed to translate Jenny Colgan's novel *Amanda's Wedding* into two different target languages; Spanish and Italian. Corpus tools, such as NE recognition software, and a multilingual concordancer, are employed to automatically extract the names from the ST as well as from TTs, and corpus processing measurements, such as raw and relative frequency, are used to account for the usage of each individual procedure. The trilingual character of the project offers an extra dimension to the analysis, with both inter and intra linguistic data. The findings, however, show that no clear pattern can be discerned for the translation of proper names in this novel, pointing instead to a mixture of procedures being used. This will be linked to suggestions recently made by scholars, such as House (2011) and Saldanha (2011), calling for the need to incorporate extra-textual aspects of translation, such as translators' preference for instance in the corpus approach in order to fully understand the processes that lead from ST to TT.

**Keywords:** Corpus-based Translation Studies, Corpus Processing Tools, Proper Names, Literary Translation, and Translation Procedures

## 1. Introduction

That ‘proper names are never translated’, Christiane Nord (2003:182) observes, is a ‘rule deeply rooted in many people’s minds.’ However, ‘looking at translated texts we find that translators do all sorts of things with proper names’ (ibid.). This clash between perception and reality emphasizes the importance of studying proper names (PNs) in a translation context, as the view generally associated with them (e.g. that they do not change in translation) does not consistently reflect the reality of translators’ work. This paper aims to offer a corpus-based analysis of the translation procedures used to translate into Spanish and Italian the proper names in a British Chick Lit novel. The subject is introduced by considering theories of the translation of proper names whilst describing the specific role that proper names play in this genre. The attention then moves to the work undertaken with the corpus tools used to automatically identify, and extract, the names from the SL novel, as well as from the translations. The final part of the paper combines a quantitative and qualitative analysis of the procedures identified in the texts and draws some consequences from the findings. The tendency emerging shows a mixture in the use of procedures, which perhaps implies that further extra-textual analysis is needed in order to understand fully the processes used to move from SL PN to TL PN.

## 2. Proper Names in Chick Lit: Can they be translated?

The literature on the translation of proper names has followed a similar pattern to that of translation studies in general: 1. starting traditionally from prescriptive approaches, observing detailed norms for the different types of names and what the translator should do with each category (Levy 1965, Santoyo 1988, Newmark 1981); and 2. from the mid 1990s onwards, with the rise in popularity of Descriptive Translation Studies (Toury 1995), progressively moving onto more descriptive methodologies, and tackling the problem through observation of the treatment given to proper names in real translated texts (Franco Aixelá 2000, Moya 1999, Cuéllar Lázaro 2000, Viezzi 2004, Moya 2000).

Traditionally, the argument was centred on the possibility, or impossibility, of the translation of proper names. The translatability, or untranslatability, of proper names was discussed in the light of their meaning, or lack of meaning. If proper names are considered meaningless entities (Mill 1843, Kripke 1970/1980), there is no need to engage in their translation (Zabeeh 1968, Manczak 1991); on the other hand, if proper

names do have meaning (Frege 1892, Russell 1905, Searle 1967), they should be translated (Allerton 1987, Martinet 1982, Pym 1992). There is, however, one issue common to all the scholars in favour of the translation of proper names as much as to those against it; they all believe in the special treatment that should be accorded to a proper name, which is performing a special function in the ST. Or in the words of Zabeeh (1968:69), those proper names, which are not being used 'purely as identification marks'(ibid.), should be considered carefully. Hermans (1988) refers to those names as 'loaded proper names' (Ibid.:13) while he highlights the value they have acquired 'as a result of their connoted meaning or proverbial use having become current' (Ibid.:12).

This feature of proper names is especially relevant, in a Chick Lit novel, as the most noticeable trait of the genre is the representation of modern women's lives (Mlynowski and Farin 2006, Montoro 2012). In order to describe their contemporary society, authors make use of these 'loaded proper names' (Hermans 1988:13); latent in the culture that they are trying to portray. It is in this context where the connotations of the proper names 'become current' (Hermans 1988). Cantora (2010) highlights that the way in which Chick Lit novels through the modern lives of their protagonists aim to portray the issues, problems and concerns faced by women nowadays is through the use of real proper names alive within the community. For instance, the most popular Chick Lit novel, *Bridget Jones' Diary*, (generally recognised as the origins of the genre Ferris and Young 2006, Gill and Herdieckerhoff 2006, Gormley 2009, Modleski 2008, Yardley 2006), is set in central London, and abounds with references to locations, fashion places, shops, restaurants and products popular during the late 1990s when the story takes place. Bridget Jones' author, Helen Fielding, confesses in an interview that 'it is good to be able to represent women as they actually are in the age in which you are living' (Ezard 2001). It is possibly at this point when readers can identify with characters where the commercial value, and most importantly the success, of these novels lie. Authors manage to recreate a world where readers can directly relate to characters through the use of proper names deeply rooted to the culture where these novels originate. This is done by means of setting these novels in a contemporary location, familiar to the intended readers, as well as through the products that they consume and the places they go to purchase them. All these are based in reality, and exist outside the world of the novel, and in a way they evoke a sense of verisimilitude and familiarity where both characters and readers can feel at ease. For instance, when Bridget Jones meets her friends they do so in Café Rouge; this particularly resonates with British modern society, the intended

audience of the original novel. By assimilation, this specific socio-cultural backdrop makes these novels extremely rich in proper names. The idea is that recognition of the referent behind the proper name triggers an association, which then helps to guide the reaction of the reader. The names are being used primarily for these associations and with the intention to evoke a reaction, and not solely with a referential function in mind, i.e. to name someone.

Thus, proper names clearly transpire as connotative elements, and consequently the need to translate them becomes apparent. If translatability is accepted, the question then turns to the procedures that are used to achieve it. Looking at translated proper names in the Chick Lit novel, *Amanda's Wedding*, gives an insight into the tendencies and methods used to transfer these 'loaded proper names' (Hermans 1988:13) into different target languages with different traditions, perceptions and values.

### 3. Corpus Analysis

Corpus tools are used to assist with the analysis of the translations of the proper names in *Amanda's Wedding*. With the permission of the Copyright holders, electronic versions of the novels were installed in a small electronic corpus. Firstly, this is done with two main aims in mind: primarily the intention is to automate the identification of the proper names in the English texts, as well as of their corresponding translations in the Spanish and Italian versions. Secondly, having an electronic corpus of the novels facilitates the quick access to the data, and its context, and renders the analysis more efficient making it possible to work more effectively than it would be possible to do manually. The corpus is aligned at the paragraph level i.e. the information contained in one paragraph of the ST is made to match the information in the corresponding paragraphs in the TTs. This feature will facilitate the automatic identification of the names in the translated texts.

#### 3.1 Identifying Proper Names

For the automatic identification and extraction of the names in the ST the Name-Entity (NE) recognition programme GATE [General Architecture for Text Engineering] (Cunningham 1999, Cunningham et al. 2002) was used in the first instance. Developed at Sheffield University, GATE's systems attempt to identify all instances of names of people, places, organisations, dates, job titles and monetary amounts; it is possible



to run a text of 80,000 words through GATE in minutes. GATE, has successfully been used to identify NEs in journalistic texts with up to 96% accuracy in the results obtained.

The first step involves running GATE on the English text; the results are presented annotated in an XML document. A purpose-built XSL script (figure 1) is needed to show all the NEs recognized by GATE in a list that can be viewed, and manipulated, on Microsoft Excel.

Figure 1: Excerpt from the XSL script used to manipulate the results generated by GATE

```
<?xml version="1.0"?>
<xsl:stylesheet xmlns:xsl="http://www.w3.org/1999/XSL/Transform" version="1.0">
  <xsl:output indent="no" method="text"/>
  - <xsl:template match="*/"/>
    <xsl:apply-templates/>
  </xsl:template>
  - <xsl:template match="doc">
    <xsl:apply-templates select="paragraph"/>
  </xsl:template>
  - <xsl:template match="paragraph">
    <xsl:apply-templates select="FirstPerson | Person | Organization | Location | Title"/>
  </xsl:template>
  - <xsl:template match="paragraph/Organization">
    <xsl:value-of select="ancestor::paragraph/@gateId"/>
    ,Organization,
    <xsl:value-of select="."/>
    &
  </xsl:template>
  - <xsl:template match="paragraph/Location">
    <xsl:value-of select="ancestor::paragraph/@gateId"/>
    ,Location,
    <xsl:value-of select="."/>
    &
  </xsl:template>
  - <xsl:template match="paragraph/FirstPerson">
    <xsl:value-of select="ancestor::paragraph/@gateId"/>
    ,FirstPerson,
    <xsl:value-of select="."/>
    &
```

An analysis of this list shows that GATE identified a total of 2,585 NEs, i.e. tokens. In other words, mainly one entry each time a name is used – e.g. the name of the main character appears a high volume of times. It is to be expected that repeated occurrences of the same character's name, or the same place, used over and over in the novel would consistently receive the same treatment in the translation, thus not offering new information for the analysis. The original list needs, therefore, to be pruned in order to retain only types, i.e. distinct proper names. Through a manual clean, a total of 299 types can be confirmed. Of those, 215 were true positives, that is, correct answers to the query, i.e. real proper names

(for instance, Amanda, Kensington or Tesco). On the other hand, 84 were false positives, or incorrect answers to the query, i.e. NEs wrongly identified by GATE as proper names. Of these *Chuck Alex* or *Aren't Posh* are two examples.

Thus, this method of retrieval successfully identified 215 distinct proper names. However, before moving onto the analysis of these proper names one issue needs to be considered. GATE has been programmed to look for specific categories of NEs: people; places; organizations; dates; job titles; and monetary amounts; of these, only people, places, and organisations were used. Out of these three categories, GATE identifies most of the entities. However, a potential problem arises with other categories, such as product names; book or film titles; festivities or celebrations, etc., which, of course, GATE was not geared to look for, but which also potentially occur in the novel. As an alternative method for automatic retrieval, in the second instance, word-frequency lists were used to identify all the words marked as PN.

Word-frequency lists present the complete lexical range (each different word) that can be found in a particular text. The results are generally ranked by the frequency with which the word is used in the corpus and are also often marked with useful information such as, for instance, the lexical category of each word. With manual checks of these lists, it should then be feasible to identify which words are proper names.

The Word-frequency list of *Amanda's Wedding* was generated using corpus tools available at the Centre for Translation Studies in the University of Leeds. The Centre has been carrying out ground-breaking research on corpus-based translation studies for the last decade; for instance, they have developed IntelliText (Wilson et al. 2010), which 'provides a simple, integrated interface for carrying out a range of searches and statistical analysis on large, publicly available corpora in several languages' (Kruger et al. 2011:3). In addition, the Centre is also undertaking research projects on Machine Translation (MT) (Sharoff et al., 2009), corpus-based interpreting studies (Peng 2009) and multimodality (Thomas 2009). As part of this corpus work, Sharoff (2004) developed tools as well as an interface for corpus processing.

Using these tools, a list with all the running words in *Amanda's Wedding* was generated. The tool presents the results online in HTML format in four columns (figure 2). The first column shows the rank of the word in the text (in chronological order, starting with the most frequent). The second column represents the number of times the word is used in the text. Column three lists the words themselves and finally, the fourth

column shows the category of the word (preposition, verb, noun, etc.). Total numbers of types and tokens are also included.

Figure 2: Excerpt from the word-frequency list for *Amanda's Wedding*

1	7489	.	SENT
2	6272	,	,
3	3470	I	PP
4	3305	'	'
5	2646	the	DT
6	2276	to	TO
7	2132	and	CC
8	1689	be	VBD
9	1646	a	DT
10	1473	you	PP
11	1373	not	RB
12	1260	?	SENT
13	1182	it	PP
14	1142	of	IN
15	995	he	PP
16	972	in	IN
17	794	be	VBZ
18	794	me	PP
19	738	my	PP\$
20	705	!	SENT
21	687	be	VBP
22	672	she	PP
23	631	have	VHD
24	615	on	IN
25	598	say	VVD
26	590	at	IN

Several steps were involved in processing the data: firstly, the HTML online list was imported into Wordpad with a view to converting the data into plain text. This data was then transferred into an Excel spreadsheet creating an Excel document replicating the word-frequency list found online. This list was then revised looking for all the words marked as PN (proper name), as well as those words which appear capitalized (even if they have not been marked as PN) as they could be part of a compound name (a book title, for instance). Working in this way it is possible to create an initial list with candidate proper names in the corpus. With the aid of the concordancer (searching for the words in this list of potential proper names in the corpus) a final list of names occurring in the corpus was created.

The main complication with this approach was the compound names formed of two or more words (Tom Cruise, for example), which appear separated in the list. It was necessary to identify the words that go together and unite them as one item in the final list.

The original frequency list comprised 2,869 tokens, that is individual instances of PNs. These included 252 distinct PNs, that is unique instances

of names or Types. Out of these 127 were true positives and 125 false positives.

As evidenced by the lower numbers of proper names, identified by this method than those identified by GATE, this is a far less effective method of retrieval, which additionally also requires more manual work.

As a control method, and in order to evaluate the accuracy of these retrieval processes, one additional experiment was also performed. This involved the creation of a purpose-built script, with the algorithm based on the typical characteristic of proper names that they are written with an initial capital letter; this is one of the referential criteria generally used in the linguistic definition of proper names. Although this characteristic has been ruled out as a universal descriptor of proper names (Algeo 1973, Fernández Leborans 1999), as it does not apply to all languages - for example, in German both common nouns, as well as proper nouns, are given an initial capital letter - it still complies to the grammatical rules of all three languages of this study, English, Spanish and Italian, where proper names almost always start with an initial capital letter, and therefore could work as the pattern for the software to look for. Basically, this script works by looking for all the words, or sequences of words, in the text with an initial capital letter; with the exception of single capitalized words occurring at the beginning of a sentence. Introducing this exception ensures that the number of false positive answers is reduced, by eliminating every word which starts a sentence.

4899 tokens were identified through this method, out of which 668 were distinct. Within the distinct proper names, 102 were false positives and 420 were true positives.

Overall, through the combination of the outputs of all these methods, it was possible to semi-automatically produce a list with a total of 420 distinct proper names used in this novel. This provides enough data for exploring the procedures employed in their translation. The next step involved the extraction of the names from the Spanish and Italian texts.

The method devised for the automatic identification of names in TL texts involved the use of a concordancer. A concordancer identifies all the occurrences of a word, or groups of words, in a text. The software usually has an interface with a search box where the user inputs the item that they want to find and the program brings up all the instances in which the said item appears in the corpus. With aligned parallel corpora both STs and TTs come up in the results. The idea in this project was to use a concordancer to search for each individual name identified in the ST and, as the text is aligned at the paragraph level, to look then for the translation used with each name in the TTs.

Figure 3: Excerpt from a search performed with the multilingual concordancer

See 100 examples of '[word="Amanda"]' cut 100' in AMANDA-EN			
Source		AMANDA-ES	
id	id	id	AMANDA-IT
<input type="checkbox"/> >> n't a trumpet. 'Fran grimaced back at the memory. 'Bloody <b>Amanda</b> !' she said. 'I nodded vehemently. Whenever anything really shortly, turning back to his pint. 'Have you met this?' <b>Amanda</b> "that Frase is marrying? 'asked the other chap. 'Course I	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>
were on for a bit of a party after I left! 'Great. It was <b>Amanda</b> 'La la la, I'm marrying the man I love and we're having	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>
it. 'Look, really I agree with you. 'I said. 'I think <b>Amanda</b> 's a cow, and you think Amanda 's a cow, but your mate 's	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>	<input type="checkbox"/> >> <input type="checkbox"/> >> <input type="checkbox"/> >>

For this task, another tool developed at the Center for Translation Studies in Leeds was used: a multilingual concordancer (Sharoff 2004). This multilingual concordancer offers the extra bonus that it can interact with several languages at once; a feature that particularly suits the trilingual character of this analysis on the procedures used to translate proper names from an English SL text into both Spanish and Italian. Most of the concordancers available on the market allow a search in two languages, but a special feature of the concordancer developed at Leeds is that it allows the user to search for a word - or selection of words - in the ST, or in any of the TTs; any combination is possible.

The results are presented in three columns, showing all the paragraphs in which the word or words appear in the selected search language as well as their corresponding matching aligned paragraphs in the other languages (figure 3). Identifying the translations used with each name is then straightforward. Working with the concordancer to identify all the translation also contributed to identifying a number of proper names used in the TTs where there was no proper name in the original.

This concludes the description of the corpus tools used to manipulate the electronic texts. The result of this experiment is a list of all the proper names used in the original text together with the corresponding translations in the Spanish and Italian TTs. Table 1 below collects a summary of all the instances identified:

**Table 1: Number of distinct PNs and total of translation instances analysed**

Author	Title	Names in ST	Inserted names in TTs	Total number of Translation Instances (SP TT + IT TT)
Jenny Colgan	Amanda's Wedding	420 distinct PNs	1 SP TT 1 IT TT	842

#### 4. Translation Procedures

Through the analysis of these 844 translation instances, extracted from *Amanda's Wedding*, a total of 12 translation procedures could be observed; these were adapted from Franco Aixelá's (2000) map of translation procedures.